

# HAWKWOOD

centre for future thinking



## **2021 Artist Residency Report**

Generously supported by  
The Francis W Reckitt Arts Trust

**Patrons**

**Dame Emma Kirkby & Simon McBurney**

# 2021 A Year in Review.....

Despite the continuing impact of the pandemic, meaning that Hawkwood was closed for some of the year, we've managed to welcome over 106 artists to create new work in 2021. As an organisation we adapted, changed and opened when we were able to under very strict Covid safe guidelines ensuring everyone's safety.

The Francis W Reckitt Arts Trust has supported the 2021 artist residency programme with an emergency grant enabling us to support more artists during a difficult pandemic year.

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

106 artists supported

53 musicians

27 devised theatre practitioners

9 writers

8 filmmakers

7 dancers

1 visual artist

1 applied artists

We delivered the programme by working with excellent organisations known for supporting new work including Strike A Light, Bristol Old Vic, The Roundhouse. Approximately 20 new works were created with many groups coming together for the first time.

## **Further impact**

The impact of this programme has also encouraged other organisations such as Complicite Theatre Company to join us at Hawkwood on a paid basis as they now value Hawkwood as a place to create work.

## **Digital sharing of work**

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

## **Finances**

The artists who attended in 2021 up until August were supported by The Francis W Reckitt Arts Trust totalling £27,000. In addition, Hawkwood covered the administration costs and received Arts Council Cultural Recovery Fund money.

# Artist Profiles and Project Details 2021

## **NANNY!**

01/03/21



NANNY! Is a hip-hop theatre adaptation created and produced by Dani Harris-Walters. The piece illustrates the story of the mythical Jamaican national hero 'Nanny of the Maroons,' fusing African, Caribbean and hip-hop movement to create a narrative that is representative of intrepidity, freedom and unity.

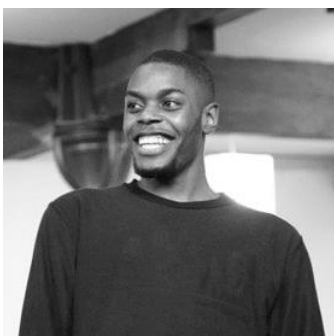
Dani and his collaborators used their Hawkwood residency to develop and refine their previous research and development of NANNY! Taking up this residency allowed Dani's group the space to create a bespoke sound for the production, develop creative content and layout the production, whilst working with five dancers in order to highlight the impact of Nanny of the Maroons and her brothers on black history. Due to COVID restrictions, NANNY! has initially been shared via digital outlets and will be available in 2022.

Please see video of Dani talking about NANNY! at Hawkwood and footage of dance rehearsals:

[https://www.facebook.com/103825957629234/videos/451398192872007/?\\_\\_so\\_\\_=channel\\_tab&\\_\\_rv\\_\\_=all\\_videos\\_card](https://www.facebook.com/103825957629234/videos/451398192872007/?__so__=channel_tab&__rv__=all_videos_card)

## **Artist Biographies**

### **Dani Harris-Walters**



Dani Harris-Walters is a choreographer, performer and teacher based in South West London working with professional choreographers and community projects nationally and internationally. Graduating in 2013 from the University of East

London with a BA Honours in Dance: Urban Practice, Dani propelled into the hip-hop theatre world working with Tony Adigun's Avant Garde Dance, touring nationally and internationally both *The Black Album* and *Fagin's Twist* co-produced by The Place. In January 2019, Dani began developing his first solo work commissioned by Artists4Artists *Happy Father's Day*.

## **Bismark Anobah**



Bismark is a dancer, choreographer, film editor and director who conducted the videography for *NANNY!* over the course of the Hawkwood residency. He has previously performed at the BRIT Awards with artists such as Blue, Elton John and George Michael and has also featured in music videos for Alesha Dixon, Giggs, Comic Relief and Channel 4. Bismark served as artistic director and choreographer of Kreative Culture Klub (KCK), a community group set out to inspire primarily, but not exclusively, young people from African and Caribbean communities.

## **Elijah Smith**



Elijah graduated from The BRIT School of Performing Arts and Technology where he studied Dance. Whilst studying, Elijah trained in a variety of different styles including Hip Hop, Krump, House, Breaking, Popping, Locking, Contemporary, Ballet, Tap and Jazz. Elijah is currently part of Zonation Youth Company and recently performed with Mabel at the 2020 BRIT Awards.

## **Zec Luhana**



Zec Luhana is one of the 5 dancers in *NANNY!* He has trained at DanceVybz Dance School and with Boy Blue Entertainment Company. Notable career achievements include performing in the Thriller Live International Tour 2018-2019 and working alongside Idris Elba in the *Guerilla TV Series* with Fifty Fathoms Productions. Zec is trained in Hip-Hop, Popping, Locking, Contemporary, Afrostyles and Jazz. Zec's achievements include becoming the IDO World Hip Hop Champion in Battles Category (2015), being nominated for the Carl Alan Award (2014) and earning three World Champion titles at IDO World Hip Hop Championships 2009-2012.



### **Nicole McDowall**



Nicole is a movement artist from South London, with a passion for improvised movement. She currently trains in the styles of Hip-Hop and Popping, and is an original member of the Popping Crew Aim Collective. Nicole has previously worked with Myself UK Dance Company, Boy Blue Entertainment and Avant Garde Dance Company. She is an original cast member of the critically acclaimed Boy Blue Entertainment Production *Blak Whyte Gray*, which has toured internationally since 2016.

### **Lucy Pittaway – Not funded**



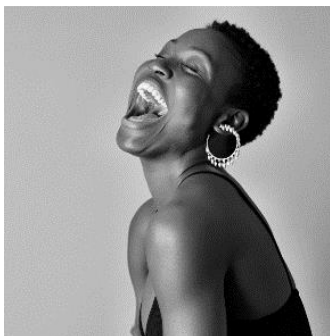
As the producer for *NANNY!*, Lucy Pittaway has spent over 16 years working within the dance industry and holds over 10 years of experience managing events and dance productions. Establishing Scariofunk Collective CIC in 2014 (a community dance organisation), Lucy has since worked and managed a variety of creatives, providing performance and work opportunities across the UK and Europe, as well as managing schedules, events, finances and engaging the local communities.

### **Kelsey Miller**



Kelsey Miller has worked internationally as a dancer, model and choreographer for 10 years. Kelsey trained with Boy Blue Entertainment and has also worked with companies such as Avant Garde and At Your Beat. Kelsey has trained in Hip-Hop, Popping, Jazz, Dancehall, Afrobeats, Krump and House. Kelsey has performed on stages including the Barbican, Sadlers Wells, Zalgiria Arena (Lithuania), SSE Arena and Latitude Festival and has also danced with artists such as Cheryl Cole, Run DMC, Big Narstie, Ray Blk, Chipmunk, Will Smith and more.

### **Anna-Kay Gable**



Jamaican born, London based dance artist, model, actor and teacher Anna-Kay is trained in styles such as Dancehall, Street-Dance and Hip-Hop. She received formal dance training at Lewisham College and gained a BA (Hons) in Contemporary from London Contemporary Dance School. Anna-Kay has featured in music videos, theatre, fashion, dance and short films. Her credits includes *Tree* by Idris Elba & Kwame Kwei-Armah choreographed by Gregory Maqoma at The Young Vic and Manchester International Festival, Jess Glynne, H.E.R, Rita Ora, Coldplay, Goldlink ft. Maleek Berry, Mika, Beyoncé among many others.

## **NANNY! Social Media, Blogposts and Feedback**

Dani Harris-Walters posted the following on Facebook along with the trailer from their residency

NANNY! R&D Phase 2

*We've Been Working Immensely Hard! Focusing On Character & Narrative Development During This Phase Of The R&D Period.*

*Massive Love To @strikealightfestival For Supporting This Work. They Have Invested So Much Into the Work, The Team & Myself.*

*Big Shoutout To @hawkwood\_cft & @poundarts For Welcoming Us Into Their Spaces & Allowing Us To Continue Exploring The Work Within Their Amazing Facilities*

*Look Out For My The Full Documentary & Highlights Captured By @bismark85*

Dani also shared the following on Instagram after his 2021 residency:



## **Rachel Leonard's Puppeteers**

14/02/21



Rachel Leonard's group of creatives have brought to life Michael Foreman's picture book 'Dinosaurs and all that Rubbish,' through puppets, music, humour and a good dollop of anarchy. The project saw the puppeteers and theatre-makers create sets, props and puppets from waste material otherwise destined for landfill in order to draw attention to humanity's destructive presence on the earth. During their residency at Hawkwood, the group sketched out their entire play, wrote the music and devised the soundtrack, built a temporary set, test-drove prototype dinosaurs around the grounds and sang and recorded songs in nature.

The majority of the footage shot for the short film "Whose Paradise? 'Dinosaurs and all that Rubbish' R & D" was shot at Hawkwood as part of the artists residency programme. Please find links to the video and MP3 here:

Film: [Whose Paradise? 'Dinosaurs and all that Rubbish' R & D \(vimeo.com\)](https://vimeo.com/588888888)

MP3: [https://www.hawkwoodcollege.co.uk/index.php?gf-download=2020%2F09%2F08.-Run-to-the-Top\\_FullMix\\_V2.1.mp3&form-id=8&field-id=18&hash=45afcfb1dfa6e52aed05165f3fb6722fc020717d7eb2e52379274d732d9d60ab](https://www.hawkwoodcollege.co.uk/index.php?gf-download=2020%2F09%2F08.-Run-to-the-Top_FullMix_V2.1.mp3&form-id=8&field-id=18&hash=45afcfb1dfa6e52aed05165f3fb6722fc020717d7eb2e52379274d732d9d60ab)

## **Artist Biographies**

### **Rachel Leonard**



Rachel Leonard has been performing with puppets for 21 years, predominantly with Marionettes, Rods, Shadows and Bunraku. She trained at the Little Angel Theatre and The Puppet Theatre Barge. Her work at Little Angel includes: *The Journey Home*, *Sleeping Beauty in the Wood*, *Angelo & The Little Mermaid*. She has previously worked with Kneehigh on *A Very*

*Old Man with Enormous Wings* and *Rambles*, with The RSC on *Venus and Adonis* and with The National Theatre on *War Horse*. Rachel also directed puppetry for the RSC and New Perspectives Theatre Co, and collaborated with many theatre makers to help devise new puppetry work.

## Ailsa Dalling



Ailsa Dalling trained at The Curious School of Puppetry and has previously worked on productions including *Theatre Ballads* (Horse & Bamboo, UK tour), *The Elves and the Shoemaker* (Silly Boys, UK tour); *Alice's Adventures Underground* (Les Enfants Terribles, The Vaults) and *The Owl and the Pussycat* (Kitchen Zoo, UK tour). Ailsa previously worked on The RAT Affair tour, for which she designed the visuals, directed and performed as puppeteer.

## Arran Glass



Arran Glass is a British composer, songwriter and multi-instrumentalist with a background in theatre making. He has worked extensively with Little Angel Theatre, composing the music for *Sleeping Beauty in the Wood* and has had his music used for BBC's *Countryfile* as well as for ITV and Channel 4. Arran plays in the band *Apple of my Eye*, an English Folk band who have played on *BBC Radio 3*, *Radio 2* and *6 Music*. He is a guest Songwriting lecturer at *Trinity Laban* and holds a BA Hons in Actor-Musicianship from *Rose Bruford College*.

## Steve Tiplady



Steve has been working with puppets since 1987. He formed *Indefinite Articles* with his partner, Sally Todd, in 1995 to make theatre from objects and materials, since then they have given over 2000 performances in 15 countries. In 2002 they won a *Time Out* award for their show *Dust* and their show *Claytime* has become a byword for interactive. As a performer Steve won an OBIE with *Improbable Theatre* for *70 Hill Lane*. He has worked at *Welsh National Opera*, the *Unicorn*, the *Royal Opera House* and *Spoletto Festival USA*. His television work includes puppeteering for *The Mighty Boosh* in *The Ballad of Milky Joe*.



## Sally Todd



Visual artist, puppet designer and theatre-maker Sally Todd is Co-Artistic Director of Indefinite Articles with Steve Tiplady. Indefinite Articles made its Royal Opera House debut in 2013 on *The Firework-Maker's Daughter*. For which Todd is puppet designer and puppeteer. Todd trained as a sculptor and now works with paper, film and installation whilst also being a member of Neuf film collective. She has devised and performed in all Indefinite Articles productions, including the award-winning *Dust*, *The Magic Lamp* and *Claytime*. *Claytime* has toured continuously since 2007 in the UK, Denmark and Lebanon.

## Rachel Leonard's Comments, Blogposts and Feedback

Dinosaurs And All That Rubbish.



Recently we spent five precious days in wonderful Hawkwood College. An R&D week to devise a new piece of puppet theatre for families, at a time when the nation is starting to dream about venturing out again after the year of being held hostage by Covid.

We would normally make work to perform in theatres but this time we felt it really important to make a show for open air spaces. Something colourful, musical, witty and robust. A bit of inspiration for all the family with plenty of elbow room to feel safe. This is something to bring right in to the heart of communities... to urban spaces and parks, school playgrounds and festivals.

Importantly this is an environmental tale, which is what led us to Hawkwood in the first place, with their wonderful commitment to sustainability and natural wellbeing. Taking our lead from Michael Foreman's fabulous book 'Dinosaurs And All That Rubbish' ours is a playful approach to a cautionary tale of consumerism and carelessness, in which glorious and surprising heroes remind mankind of our responsibility to care for and to fairly share our magnificent planet. This will be a hearty piece with exciting visuals and minimal words, beautiful music and a healthy dose of anarchy.

It is important to us that we practice what we preach so we are making our set and puppets from materials that would otherwise be heading to landfill... Rubbish by name and rubbish by nature! However our hearts are set on transforming this trash into something as beautiful as Michael Foreman's book. So we have been experimenting with techniques to transform the humble plastic bag and other single use plastics in to a wonder material for light, durable and weatherproof puppets and scenery.

Having Hawkwood to ourselves, due to government guidelines on social distancing, meant we missed the College's famous convivial spirit of collective creativity - but we did gain the freedom of so much space to play indoors and out. And for our team to be able to come together at all in these times felt like a minor miracle; A feat of outstanding organisational planning from Team Hawkwood, for which we are enormously grateful! As we are to The Francis W Reckitt Arts Trust for funding our residency.

So we sketched out our entire play, wrote music and devised the soundtrack, built a temporary set, test-drove our prototype dinosaurs around the grounds, sang in sheltered spots and wild, and recorded our songs in the potting shed! Morning and evening strolls in the woods not only served as meditation but also to help digest the amazing meals we ate. Em's food was simply sublime! As well as the warmest of welcomes from Hawkwood's entire team, the food we ate was the stuff of dreams. I don't think we've ever felt more nourished and cared for. Freeing us entirely to create from a productive place of happy gladness.

Thank you so much!





Rachel Leonard's Puppeteers also left the following feedback:

*"Bedrooms were great and the workspace was very generous – a beautiful space. Also to have the library for evenings was fabulous. (The residency was) enormously useful. Due to Covid it wasn't so hard to find the time out for these days, but would have been very hard to find a place where we could all be together. 5 days was perfect for this stage of our project.*

*It was a hugely successful week. This is the 1<sup>st</sup> project that I have personally led so I have learnt lots. I have always known that inspiring surroundings, food and atmosphere are the best ingredients to aid a warm, productive team – so being awarded a Hawkwood residency took that to another level.*

*We are now in a strong position to apply for further funding to get this production made and delivered. We also feel we made an invaluable connection with yourselves at Hawkwood and will follow the excellent leads that Alicia suggested."*

## **Silent Spaces Project**

08/02/21



Born out of the COVID-19 pandemic, Soumik Datta's project 'Silent Spaces,' seeks to reclaim iconic cultural spaces, performance halls and empty museums that fell silent as a result of the UK's ongoing lockdowns. The project unfurls as a six-part series of videos with a new music album led by Soumik Datta alongside a diverse community of musicians, dancers and artists. The project was directed by Soumik Datta's brother, award-winning filmmaker Souvid Datta, and sees the brothers and their team venture into iconic venues like the British Museum, The Royal Albert Hall, Depot Mayfield, The Sage and Hawkwood.

Produced by charity Soumik Datta Arts (SDA), the resulting six films explore resonant themes in keeping with the choice of venues – confronting issues around mental health, activism, the environment, colonisation and identity.

Episode 4, entitled 'Fields of Hope,' took place at Hawkwood and tells the story of three siblings who discover magical musicians playing in the Hawkwood grounds. The overall themes are those of a mindful future and the short film features the music of renowned cellist Mathew Barley, up-and-coming British Asian singer Ashnaa Sasikaran and compositions, lyrics and sarod music by Soumik Datta. Official Trailer for the Silent Spaces Project: <https://www.youtube.com/watch?v=ijWe2C5LiLc&t=111s>

## **Artist Biographies**

### **Soumik Datta**



Virtuoso sarod Soumik Datta 'One of biggest new music talents in Britain' (Vogue), combines electronica, spoken poetry, songwriting and Indian music. He has collaborated with Beyonce, Jay-Z, Bill Bailey, Nitin Sawhney, Talvin Singh, Joss Stone, Anoushka Shankar, Akram Khan, Shankar Mahadevan, Farhan Akhtar, London Philharmonic Orchestra and City of London Sinfonia to name a few. He is the Artistic Director of Soumik Datta Arts (SDA), winner of Arts Council England Elevate award and lead creator of Silent Spaces.

### **Ashnaa Sasikaran**



Ashnaa Sasikaran has been learning Carnatic vocal from a young age and is currently under the tutelage of Sri Vamshikrishna Visnudas. She connects her Carnatic roots to various other music genres and enjoys collaborating with numerous artists from many different musical backgrounds.

### **Souvid Datta – Not Funded**



Souvid Datta is an award-winning director, screenwriter, and photographer. Born in Mumbai and raised in London, his pursuit of impact storytelling has earned recognitions such as IMDb New Filmmaker of the Year, a Cannes Young Director Award nomination, an Adobe Creative Residency award, a place on the Bafta x BFI Crew list, the Vogue India 20 Under 26 list and Best Documentary at Cannes Short Film Festival.



## **Melanie Cura Daball – Not Funded**



Melanie Cura Daball is a filmmaker, producer and journalist - most recently for Deutsche Welle (DW) as the East Africa Bureau Chief and TV Correspondent based in Nairobi. After completing her Masters at LSE in Conflict Studies, specialising in gender studies and conflict-related sexual violence, she pursued various stories across Europe, East Africa, India and the US. She gathered experience at The Guardian, with Christiane Amanpour at CNN and worked for Deutsche Welle (DW) from 2016 - 2020, Germany's largest international broadcaster.

## **Natalja Safronova**



Natalja Safronova is a cinematographer and storyteller working in both fiction and documentary. She has a keen eye for detail and favours bold shapes and strong colours. Natalja is particularly interested in stories of Urbanity, Modern Art and everything to do with the Far East.

## **Jerzy Gudjonsson**



Jerzy Gudjonsson is a filmmaker, lighting cameraman, director of photography and also a gaffer. Having studied filmmaking at the Icelandic Film School where he specialised in cinematography and received training in multi camera productions, Jerzy strives for the best look in every project, whatever equipment is being used. He has completed work for World Health Organisation, Cisco, LinkedIn, Times Magazine, Hearst Magazine, Jaeger, Superga, Monster Energy, Vans and YouTube to mention a few.

## **Clare Freeman – Not Funded**



Clare Freeman is an award-winning radio journalist and podcast coach. She supports individuals and organisations across the world in developing their ability to share extraordinary audio stories.

## **Silent Spaces' Social Media, Blogposts and Feedback**

Hawkwood College Fields of Hope

Theme: Climate Futures, Sustainability, Nature



Surrounded by green farmland and forest, Hawkwood College is an enchanting Grade II listed 19th Century education centre and artist residence in Gloucestershire advocating for sustainability in the creative industries. Set across its 42 acres, the third episode of 'Silent Spaces' tells a tale of three young black siblings discovering magical musicians while playing in the Hawkwood grounds. Offering a musical message of a greener, fairer, more mindful future, renowned cellist Matthew Barley and rising British Tamil singer Ashnaa Sasikaran, join composer, lyricist and sarod player Soumik Datta to perform his track: 'Fields of Hope'. The piece builds on nature's sounds and harmonies to critique consumerism and overconsumption, while paying tribute to the venue's conservational ecosystem - shooting across Hawkwood's orchards, greenhouses and natural waste management systems - highlighting that venues are not just their respective buildings but exist within their wider surroundings. Ultimately, the musicians help the children rediscover their role within and relationship to nature, gaining an urgent awareness of humanity's climate impact.



## **English Touring Opera – *Back into the World***

06/04/21



The English Touring Opera came to Hawkwood to work on *Back Into The World*, a new opera being specially created for children aged 4-7 to help them transition from lockdown and social distancing measures into a more open and unrestricted way of life. The collective came to Hawkwood with a team of three singers and a musical director to workshop a full score for the piece, building on the success of *Paradise Planet* which was also developed at Hawkwood, before touring in 2019.

Working with world-class singers and musical directors, the group were able to rehearse a final draft of *Back Into The World*, try out a variety of versions of different sections and experiment with design ideas. As a result of remote working during the pandemic, English Touring Opera had not previously been able to come together in the same space to thoroughly explore design concepts, thanks to their residency at Hawkwood, they were able to actualise their vision and explore the visual aspect of their piece.

### **Artist Biographies**

#### **Rebecca Hanbury**



Rebecca Hanbury is a stage director and writer working across both new writing and classics, devising and opera. Her recent performances include *When We Collide* commissioned by Sky Arts and performed at The Barbican, Sage Gateshead and Snape Maltings, *Paradise Planet* commissioned by English Touring Opera performing at over 30 venues across the UK, *West Side Story* an immersive performance at the Savoy Hotel, and *Sister* developed for Spitalfields Music Festival and Ovalhouse Theatre. Rebecca Hanbury regularly

works with composer Alex Groves as *Hanbury and Groves* and is currently developing *A Time of Listening*, a new show about false memory.

## Alex Groves



Alex Groves is a London-based composer working across acoustic and electronic music, often combining instrumentalists and singers with live-processed electronics to create richly-detailed and all-consuming 'soundworlds.' Alex has previously been commissioned by Manchester Collective, Sky Arts, English Touring Opera, National Opera Studio, Handel & Hendrix in London, V&A, Royal Opera House and the Union Chapel, and supported by Arts Council England, PRS Foundation and Help Musicians UK. Alex is the Composer-in

Residence at Handel & Hendrix in London, a LSO Soundhub Associate, and has held residencies with Snape Maltings, Endelienta, Wild Plum Arts, and the New Amsterdam Composers Lab. Alex also curates SOLO - a contemporary classical concert series - and devised music theatre works with directors Rebecca Hanbury and Patrick Eakin Young.

## Ellie Edmonds



British Mezzo Soprano Ellie Edmonds trained at Chetham's School of Music, Birmingham Conservatoire with Christine Cairns, and at The Welsh International Academy of Voice. Her recent operatic roles include *Un Musico Manon Lescaut*, *Annina La Traviata*, *Natalia Zazà* (Leoncavallo) Opera Holland Park, *Carmen Carmen Kings Head Theatre*, *Zaïda Il turco in Italia*, *Proper Opera* and *Ottavia L'incoronazione de Poppea* Berlin Opera Academy.

Ellie made her Royal Opera House debut in the role of Victorian in Opera Holland Park's '*Alice's Adventures in wonderland*' (Todd), which was performed at the Linbury Studio in 2015. Since then she has featured as an ROH Artist in various workshops and performance settings including *Engender*, *Light bulb Theatre Company* and *Graeae Theatre Company*. Operatic roles; *Puck Trouser Power* (Bradley) ROH and cover in *The Lost Thing* (Maxwell) Linbury.

## Neil Balfour



Indian-Scottish Neil Balfour is an opera singer who notably became the first performer to beatbox in an opera at Longborough Festival Opera. Neil has premiered roles in *Al-Haytham's Light* for English Touring Opera, *Mysterious 44* (the



first electronic opera), *A shoe full of stars* (YAM Awards Best Opera 2018) and *Crocodile* (a dark web animated opera).

Operatic performances have included *Colline La bohème* for Mananan Opera & OFMAN Opera Studio (Madrid), *Mercurio La Calisto* for Longborough Festival Opera, *Figaro* (cover) in *Le nozze di Figaro* for Longborough Festival Opera, *Don Alfonso* (cover) *Così fan tutte* for Opera Holland Park, *Young Artist Macbeth* for Buxton International Festival, *Claggart Billy Budd* for The Royal Opera House (L&P Department) and the nationwide tour of *Aida* with the Chorus of Opera North.

## **ETO Comments, Blogposts & Feedback**

English Touring Opera - *Back into the World*



Hawkwood College Residency

Journeying down to Hawkwood College at the start of April felt like a completely surreal experience. After three long Winter months of lockdown, the chance to visit this rural idyll and work with a group of artists was a dream come true.

For much of the past year, the creation of 'Back into the World' - a new opera for primary school audiences - has taken place virtually. Zoom meetings with the creative team have taken the place of normal production meetings and flip charts and post it notes have been replaced with Google docs and Dropbox folders. It's been a strange journey but one rather fitting for the project.



Conceived as an antidote to the strict rules and anxious atmosphere of lockdown, *Back into the World* will be a celebratory adventure story for young audiences. As the world around us comes back to life, we'll be encouraging kids to explore, collaborate and play through song, and just like our audience, we'll be experiencing the joy of live performance again when it reaches schools in the Autumn.



We arrived at Hawkwood with a new score to try out and a lot of questions to answer; does the piece reflect children's experiences of the pandemic? Does the music support the drama? Is the piece the right length? And will the children leave feeling uplifted and confident? Some of these were more practical than others and being able to get the piece on its feet with a fantastic bunch of singers and a musical director meant we could see it come to life before our eyes. Other questions we had needed more time and thought. Our team were hugely generous with their ideas, enabling

us to dig deeper into the motivations behind the piece and find greater clarity in the storytelling itself.

The time and space we were given at Hawkwood was truly transformational for us as a team. Everyone remarked on the importance of being able to get away from the outside world for a bit and focus on one project for a few days. Questions that we struggled to answer on day one gradually became more manageable as chats over tea and cake and conversations by the fire gave us the head space to figure things out. Each evening after dinner, we'd head out in the grounds for a walk as the sun set - a beautifully soothing way to wind down at the end of the day and really bond as a group.

We've all got so used to Zooms that we'd forgotten just how powerful it is to bring creative minds together in the rehearsal room. We've made huge leaps and bounds with the project as a result of our time at Hawkwood and are now working on the final version ahead of rehearsals and performances later in the year. We'd like to say a huge thank you to the Hawkwood team for looking after us during our stay and facilitating a fantastic week of creativity - hopefully we'll be back again soon!

## **Anna Semple and Emily Pahlawan Collinson**

26/04/21



Anna Semple and Emily Pahlawan Collinson have come together to form a newly-established music and theatre partnership. The duo share a unique method of creating work by composing music and movement simultaneously in order to generate powerful dramatic pieces.

Emily and Anna used their residency at Hawkwood to begin working on a new project for a solo viola and dancer, building on their previous piece 'Floraes,' which centres on the compositions of four different flowers; Dandelion, Rose, Snowdrop and Ghost Orchid. To develop this piece at Hawkwood, Emily and Anna took the poetry of Mary Oliver as a jumping off point, favouring her observational depictions of the natural world, in order to explore the interconnectedness of sound, movement and 'femininity' in nature and nature drawing through their art forms.

## **Artist Biographies**

### **Emily Pahlawan Collinson**



Emily Pahlawan Collinson is British-Iraqi physical theatre performer and soprano. Emily has a professional diploma in Physical Theatre and Mime from the Institut Moveo in Barcelona where she also trained in contemporary dance and acrobatics. Previously, she worked as a movement director at the National Catalan Centre for Circus, 'la Central' on a piece for Chinese pole that will soon tour to South America.

Emily served as the only international member of the 'Palau de la Música Catalana' where she sang as a choir member and as a soloist in both concert and operatic works, performing under the direction of conductors such as Sir Simon Rattle and Salvador Mas. Emily has appeared alongside orchestras such as the London Symphony Orchestra, Ars Barroca de Mallorca, and the Barcelona Symphony Orchestra. She also performs with the Barbican associate drum group, DrumWorks.

## Anna Semple



Anna Semple is a London-based composer and singer. Some of her recent commissions include works for the Royal Opera House, The Choir of St John's College, Cambridge, the Choir of New College, Oxford, The Choir of Clare College, Cambridge, Mad Song and the Edington Festival 2021. She has worked with a wide variety of artists including vocal consort Exaudi and solo accordionist Miloš Milivojević via Psappha's 'Composing for' scheme. Anna's first opera was performed at the Royal Conservatoire of Scotland in Glasgow in June 2019 and she has recently had work published in the Multitude of Voyces' SATB Anthems Anthology.

She also works as a freelance mezzo-soprano, singing with a variety of liturgical and concert groups across London, including Recordare, the New Oxford Consort, Vox Luna, and is an alumna of Genesis 16 and the Choir of Jesus College, Cambridge.

## **Anna & Emily's Comments, Blogposts & Feedback**

Dear Alicia, Cathy and all the team at Hawkwood,

Having recuperated from our intense and wonderful artistic residency at Hawkwood last week, Anna and I wanted to say a massive thank you to you all for the most incredible time.

As a new creative partnership we have been unable to spend an extended period of time together in the same room due to the pandemic, and Hawkwood was the perfect way to get our new project off the ground. The rehearsal space, the accommodation, the grounds, and of course the food (!) were all absolutely amazing and gave such a sense of freedom to create. I haven't eaten or slept so well in a very long time! The Covid protocols were managed so smoothly and the staff were so kind and welcoming that we were able to forget about the stresses of the last year and focus entirely on our work. We were hugely productive, making a great start on all four of the movements for our new composition for viola and dancer. We were also so pleased to have the piano to do some singing and music-making together too.

Though it's not much recompense, we wanted to share something of the work we did with you, so I've attached a short video of one of the movements we were working on below:

<https://drive.google.com/file/d/1QnptGIWvNGcogayzWU12OaiTCeo185ZW/view?usp=sharing>

We cannot thank you enough for what was a game-changer for our piece, and we cannot wait to reapply to develop the work further in future!

With all our most sincere thanks and well wishes,

Emily & Anna



## **Posed as a Woman – Tom Marshman & Jennifer Bell**

26/04/21

Tom Marshman came to Hawkwood in order to develop a new theatre show titled 'Posed as a Woman,' with Jennifer Bell as vocal coach and outside eye. 'Posed as a Woman,' uncovers the hidden story of a person criminalised for living outside of gender norms, in early 1900s Newcastle. Through a process of historical and creative research, Tom Marshman shares the work at its early stages in order to gather feedback and mark the beginnings of an exploration into a life that we only know about through criminal records.

The project gathers together research from historians at Newcastle archives, and from the University of Bristol, and mixes it up by collaborating with Canadian composer Jenny Moore, who composed and will perform original music as part of the piece. The work also features a writing collaboration with writer and performer Enxi Chang, and raises questions of how to create a fully formed picture of someone from the past, particularly when LGBTQ+ and working-class lives are largely documented through their often brutal encounters with the state.

### **Artist Biographies**

#### **Tom Marshman**



Tom Marshman has been a practicing artist for 21 years, and has produced over 60 projects across many mediums, including - museum audio-tours, theatre & cabaret. An overarching theme of Tom's work is that of the outsider & their story, particularly regarding the LGBTQ+ experience, stories that been omitted through archival silence. Tom has previously shown work in a number of venues including Bristol Old Vic, Arnolfini (Bristol), Oval House, Chapter Arts Centre, Battersea Arts Centre, Basement Brighton, Colchester Arts Centre Exeter Phoenix and within Festivals including National Review of Live Art, Inbetween Time, National Trust and White Nights.

#### **Jennifer Bell**



Jennifer Bell is a composer, creative producer and performer, working across multiple genres as a sound artist, as well as making musical docu-dramas for BBC Radio. Her practice was the focus of Michael Rosen's BBC Radio 4's 'Word of Mouth' in 2016, following her song tour of The Houses of Parliament, 'Mouthpiece.' Jennifer specialises in close-harmony vocal compositions which combine storytelling with the stylistic influences of folk and jazz. She also produces accessible arts events for diverse people to enjoy new ways of thinking and doing, including 'Assembly!' and 'Social Muscle Club'. Jennifer is a resident at Pervasive Media Studio, Bristol, and a member of artist collective, Residence.

## **This Is Unfinished**

26/04/21

Leo Kay and his group came to Hawkwood in order to rehearse for an interactive performance which centred on earth-emergent pedagogies and various movement scores intended for in depth listening. This Is Unfinished often works by innovatively fusing cooking with artistic practice, placing dialogue, performance and ritual at the centre of their practice in order to explore different projects and draw different perspectives, conclusions and conversations from the experience.

### **Artist Biographies**

#### **Leo Kay**



Leo Kay is a nomadic artist innovatively fusing the pursuits of bakery and fermentation with artistic practice under his project 'The Bakery of Slow Ideas.' Notions of ritual, dialogue and collective action reside at the centre of this practice whilst fostering an environment that allows participants to slow down and gain nourishment from thinking and making together.

Between 2010 and 2017 Leo was artistic director of the performance collective Unfinished Business. In the following years, Leo undertook a period of artistic research with Apass Institute in Brussels. Other notable projects by Leo's include Sauerkraut Spell Making Sessions, Men Baking Bread and MUSH: A Haptic Dough Installation.

#### **Laura Burns**



Artist and researcher Laura Burns is a widely published writer, some of her previous works include 'The Performer in Live Art,' in *The Live Art Almanac*, 'Decolonising the Feminine,' and 'Speaking Bodies, Storied Land,' which was shortlisted for the Earthlines Essay Prize. She has previously been involved with the performances 'Space Shifters,' a work by Josiah McElheny at Hayward Gallery and Cat's Cradle for Silvia Palacios Whitman which showed for ten days and six nights at Tate Modern in 2018.

Laura gained a First Class BA in English Literature from the University of Edinburgh, before going on to attain a distinction in her MA in Creative Writing from Bath Spa University, and finally a PhD Practice-as-Research from Goldsmiths University of London.

## **Fernanda Muñoz-Newson**



Fernanda Muñoz-Newsome is a dance artist and choreographer of English-Chilean descent living and working in London. Fernanda's recent work LET THE BODY employs dance as a means of political expression and was performed at Happening Festival Manifattura Tabacchi in Florence, subsequently being selected for CONTINUOUS Network through Siobhan Davies Dance, Tramway and Nottingham Contemporary. Working with pop/punk bands, electronic music producers and artists from different genres, she has presented and performed at E-Werk Luckenwalde, the ICA, Barbican, Siobhan Davies Dance Studios, South London Gallery, TATE, Store X, DRAF, Oval Space, Block Universe, Art Night, and Palais de Tokyo, among others.

Fernanda graduated from Trinity Laban (London) with a BA Honours in Dance Theatre before obtaining a Distinction in her MA in Creative Practice: Professional Pathway from Independent Dance and Trinity Laban.

### **This Is Unfinished's Comments, Blogposts and Feedback:**

*Leo, Laura & Fernanda's Collective response:*

*We come together in some way to create space - an individual and alongside space - for me a space of some sort of return - into the small and delicate social, into a dialogue and soft acts of (re)-introduction of my/our practice.*

*Fernanda and I in the library armchairs invoking the stone and the river / a long time since I told anyone of how it feels to follow the stones / leaving the paints in the room, returning to find Leo using a small branch as a brush, head to paper, following the deep water reds stroke the page.*

*Every day noticing the steady trickle of bodies coming and going from the sycamore and the well. The sacred and mundane weaving together their rhythm. Grandmother tree. At some point, I realise I never formally introduced myself to her. But either way our movements gravitate towards the branches, trunk, water, roots. We practice our own kind of divination. It rises and builds out of sharing stories and using the darkness as some kind of fuel for play. One of us is a questioner, the other two lend their bodies as conduits for a kind of oracle. The oracle that pulses in the tree or the water or the land maybe. One by one we ask, and witness the response as movement, bodies manifesting the field.*

*Here is a twig, here is a leaf, here is a flower, here is a grass, here is a stone, here is a pebble, here is a feathery herb, here is a water-full stalk, here is my hand, here is the sole of my foot, here is the darkness, here is the sound*

*Under the bows of an ancient protector*

Water spirits and unspoken histories. Collide.  
Plants pulled at instinct.  
Snap shots of a remedy.  
A felt response working beyond the rational given for the wind, 'shits n giggles'.

We live within the head of a seer  
We are pulled from the other side  
Darkness wedges between us like cotton wool  
Or cactus spikes  
A doubleheader trickster.  
Emerging into a crouch of enquiring eyes  
Bodies in sync slowly sink

We see and the seer is seen  
Recoiling as if burnt by exposure  
We ease into absurdity  
Bodes and excess tissue moving around itself. We respond and give shape  
The seers wide eyes urge us on...

Tarot cards, stones, watery bottoms of pools  
where merging's and combining's of existing practices - process's collide  
under cover of grandmother tree in full exposure of starlit wild sky  
where nature cabaret becomes us - the spirits that call our focuses fuse our answering  
silent questions

a question is formed and untold  
a meeting of nature's objects form an offering, swirl, dance together an immediate  
combination  
a question is answered until it is told

During our residency we each were working on our own divinatory oracular processes/  
practices/ conversations/ navigations both inside and out in the surrounding nature and by  
night we merged them in practice, play, offering. It was a time to convene and to re light/  
kindle parts of our individual processes to then create spaces here collaboration could  
enable new formations/ combinations/ game and play oriented scores.



## **East Asian Ticket Club**

03/05/21



The East Asian Ticket Club is an engagement platform set up in order to encourage and increase East Asian participation across the arts in the UK. Led by artist and creative designer Moi Tran, the East Asian Ticket Club addresses the underrepresentation of East Asian narratives and seeks to create this visibility, particularly in theatre and performance. The EATC platform has been a positive agent for opening up conversations regarding identity, race, multiculturalism, collective experience and individual empowerment within the arts.

The EATC's artist residency at Hawkwood centred upon Moi Tran's interest in exploring radical systems of knowledge-making in the diaspora, what she refers to as 'Folk Technologies.' The idea was to spend a week immersed in beautiful nature with 10 South East Asian and East Asian practitioners making, sharing and revisiting spaces for valued diaspora systems of knowledge making. The artists led workshops and sessions spanning a variety of disciplines and ideas including; the agency of storytelling, ancestral power and intergenerational patterns, decolonising botany, communal healing, the criminalisation of human migration and anatopism.

## **Artist Biographies**

### **Moi Tran**



Moi Tran is a visual artist, performance maker, designer, scenographer and costume designer across Theatre, Dance and Opera. Born in Vietnam with Chinese Heritage, her work examines theorisations on emotional experience as valued knowledge in the Politics of East Asian and South East Asian

communities. Tran's practice is guided by research, live performance, theatre, text, sound, installation and video. Moi Tran holds an MAFA from Chelsea College of Art, London and has specialised training from The Motley School of Design in scenography and costume design for Theatre, Opera and Dance.

### **Dr Tian Ma – Not funded**



Dr Tian Ma is a lecturer in criminology at De Montfort University Leicester. Her research centres around issues of migration and crime with a particular focus on crimmigration on the one hand and border criminology on the other. Tian completed her dual PhD in Cultural and Global Criminology at University of Kent and Utrecht University. In 2018, Tian became involved in modern slavery survivor's advocacy and has contributed to public debate through international media appearing on SkyNews, the Euronews and The Guardian and the Straits Times.

### **Elisabeth Gunawan**



Elisabeth Gunawan is a Chinese Indonesian actor, theatre maker and physical performer based in London and Singapore. She is an associate artist of cutting-edge physical theatre companies including the David Glass Ensemble, Flabbergast Theatre and Created a Monster. Elisabeth has collaborated with award-winning directors including David Glass, Matej Matejka, Madeline Sayet, and the late Mary Overlie. Her past body of work includes collaborations with theatre companies and artists in North

America (East West Players, Mad and Merry) and Singapore (Pink Gajah Theatre, Method Productions).

After her residency, Elisabeth shared the following:



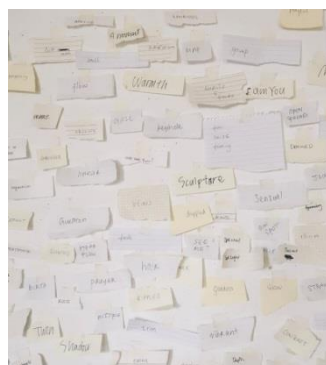
*"I've had the most incredible week with the most incredible artists on this residency with @east\_asian\_ticket\_club and @hawkwood\_cft. Shook to be in the presence of such wisdom, talent, grace and power."*

## Youngsook Choi



Youngsook is a London-based artist and researcher with a PhD in human geography. Her artistic practice relates to the subjective position as a woman, mother and migrant. Youngsook's recent performances explore the concept of 'political spirituality' and intimate aesthetics of community actions through composing speculative narratives with research evidence, folk tales, mythologies and performative instructions for audience participation. Youngsook is currently the recipient of Arts Council England Project Grant for her collective healing project for Southeast and East Asian diaspora Becoming Forest and an artist resident at Radio Arts Catalyst 2020/21.

After her residency, Youngsook shared the following:



*"Delving into eco-agency, ancestral knowledge, place-making and sisterhood. Serious laugh and clown tears over the lush week of Hawkwood Residency with incredibly artistic and intelligent women who I already miss so much" Big up to Moi Tran [@east\\_asian\\_ticket\\_club](#), the mastermind behind this organising. Your tender care and investment in each resident was just magical!"*

## Anna Sulan Masing



Anna Sulan Masing is an academic, writer & editor. Her PhD looked at how identity changes when space and location changes, focusing on the indigenous Iban people of Sarawak, a community she is part of; it was situated in performing arts and postcolonial feminist theory. She has worked across the arts and media industries, currently using food and drink as a lens of which to explore issues around race and gender, and recently launched publications SOURCED and Cheese magazine.



Anna documented her stay at Hawkwood, sharing the following images and captions:



"Day 1 & 2 of the [@east\\_asian\\_ticket\\_club](#) residency at [@hawkwood\\_cft](#)  
Plus watching the storm last night and Moi made a fire! Making work, learning how to make new narratives, reflecting on the world - exploring how to do decolonising work! Which, for my workshop (pic 1) was learning how to be multiple, move away from the binary. Today's work was a lot of think of ancestry knowledge, respecting the indigenous embodied knowledge and how knowledge passes through the generations! And then a walk through the woods - for [@young.sook.choi](#) workshop - to get that tangible feeling of nature... feel the generosity of nature, so back on my sun worship!"



"I can't even begin to describe this week. A gathering and sharing of knowledge, community and kinship... and so much more. To be with East and SE Asian women is special in many ways - including everyone is about the same height, we all sit cross legged on chairs and other funny little moments where you notice you aren't the odd one out.



"It has been such an honour to have been invited on this week. And the knowledge learnt is for sharing in the world... like the dandelion out on the breeze!"



## KimVi



Born in North Wales to refugee parents from Vietnam, KimVi grew up in Hampshire and now resides in Winchester as a practising artist, designer, maker and collaborator with over 10 years experience working within art education in the UK and in Europe. KimVi studied Fine Art Sculpture at Southampton University - Winchester School of Art and has a background in performance art from Jurgen Fritz (Black Market Collective, Germany) and Helen Spackman & Ernst Fischer (LEIBNIZ & performance Space). KimVi is also experienced in applied arts, possessing an inherited knowledge of textiles and working in the traditional process of bronze casting in the lost wax method at Morris Singer Foundry. KimVi frequently travels with her crafts and her recent site specific performances include TERRITORI (Ibiza, Spain), BSidevar - loDeposito(Udine, Italy), International Theatre and art festival (Valladolid, Spain), Eugenio de Almeida Foundation (Evora, Portugal).

## Georgina Quach



Georgina is a Vietnamese British-born journalist and The Guardian's Scott Trust bursary recipient. She writes about everything from business and climate to music, celebrating the writers, activists and creative pioneers who are carving out their own space within mainstream media. Georgina also archives stories from Vietnamese refugees and fieldworkers. As co-founder of the Etym Quest YouTube channel, she makes videos on weird and wonderful word origins.

After her residency, Georgina wrote the following:

*"I cannot begin to describe how special this week has been for me. I embarked on the [@east\\_asian\\_ticket\\_club](#) artist residency at [@hawkwood\\_cft](#) fraught with nerves, imposter syndrome, (naturally!) and excitement to be among nine graceful creatives. Each day sparked far-reaching, emotional and often hilarious conversations about everything...theatre, botany, dance, food and family. We began as strangers but ended as deeply harmonious sisters, like seeds spreading and uniting across the diaspora.*

*To be southeast Asian in the UK is to be both invisible and visible, when made targets of derision or 'model minority' behaviour. Our names, reveals Nhu Xuan Hua, are both public and personal — meaning mispronunciations erase parts of ourselves, just as reclaiming that identity marker can be our hidden strength. As Moi Tran said, through our multiple names, we are gifted with a unique power in metamorphosis, able to shift between our English name(s) and the names given to us by ancestors/tribe/family. And we don't need permission to direct how we are seen.*

*The word refugee or migrant is historically used to insult us, but the oppressor's language is*

also a means to reaffirm our survival amid violence; we may have no belongings, but we have our stories. What other knowledge and empathy do we gain in our displacement? Language changes all around us, and in different locations, and we are part of that. New slang, new words, new pronunciations. Words don't shift on their own. We must do the shifting. Sometimes we are our own opposites.

### **Anna Lau**



Anna Lau (she/ki) is an artist (musician), researcher and embodied social change facilitator working at the intersection of ecological justice, somatics and systemic change. She has worked across many themes including community and network building, resilience and social justice, power and intersectional inequalities, systemic change, particularly in food systems, collective trauma-informed practice and participatory arts for social change. She is weaving together a multi-stranded project available through [www.arteries.earth](http://www.arteries.earth) and as part of that is currently putting together a medicine chest of songs, writings, meditations and embodiment practices which she will be releasing from the end of 2021.

### **Jennifer Tang**



Jennifer is an award-winning UK and International director and theatremaker, specialising in new writing and fusing theatre with music. She has worked with buildings and organisations including The Royal Exchange, The Young Vic, The Gate, Hampstead Theatre, The Royal Opera House and The Royal Shakespeare Company. Her practice also spans devised work and opera, and she has extensive experience of working with communities and young people. Jennifer is currently the Genesis Fellow & Associate Director of the Young Vic theatre in London. She was recently listed in ELLE UK's 2020 Hotlist, a celebration of the new leaders and shakers reframing the worlds of fashion, beauty, politics and culture. She trained at the University of East Anglia and on the National Theatre Studio Director's course, and was resident assistant director at Theatre Royal Plymouth between 2013-14.

### **Nhu Xuan Hua**



Nhu Xuan Hua is a French photographer from Paris now based in London. She studied History of Art at Paris 8 University in 2007 before joining a Cinema class that led her to the Auguste Renoir Photographic school in Paris.

Nhu Xuan Hua's imagery portrays narrative and conceptual visuals where photography occasionally meets mixed media.

She shapes each component of the photograph as a sculptor would do with clay, looking at every object as a tangible matter more than a functional tool. She uses her sets to turn her vision into reality, challenging the limit of the space and the bi-dimensionality of the frame that she fills with fragmented compositions. Between 2017 and 2019, she delved into the power of memories through different evolutionary states in a piece of work titled TROPISM: Consequences of a Displaced Memory.

### **EATC Social Media, Blogposts and Feedback**

The EATC documented their residency at Hawkwood through the following series of social media posts on their account:



“[@east\\_asian\\_ticket\\_club](#) first session of the day at [@hawkwood\\_cft](#)! Ancestral power, Cosmo vision and intergenerational patterns! Thank you Anna Lau for guiding us through this thinking and knowledge making!”



“It’s the second day of our Residency [@hawkwood\\_cft](#)! A fascinating workshop with Youngsook Choi! Smearing White Nature Decolonising Botany! [#EATC](#)”



“[#EATC](#) Residency at [@hawkwood\\_cft](#) Elisabeth Gunawan session today! Unforgettable Girl, a solo bouffon that questions what lies beneath what you see, and examines how the world turns some women into “homo-sacer” – “accursed” humans who are irredeemable by justice, freedom and love.”

After her residency, Moi Tran wrote:

Dear Alicia and Cathy

I wanted to write to thank you both and everyone at Hawkwood for gifting our group with precious time and space for a wonderful, enriching, magical week of learning and sharing, it could not have happened anywhere other than Hawkwood.

I hope that the Arts Council were suitably impressed after their visit, if there is anything I can write or share about the impact of our Hawkwood residency I would be really happy to do that!

I would love to do this again! Please have us back soon!

Take care and thank you all very much again!

Warmest  
Moi

The EATC Instagram page also wrote the following message:

We want to send a gigantic heartfelt Thank you to [@hawkwood\\_cft](#) for hosting us on our first EATC residency curated by Moi Tran and a giant bubble of gratitude to all of the wonderful artists [@nhuxuanhua](#) [@kimvi\\_nguyen](#) [@ducklinglaalaa](#) [@georgina.pq](#) [@young.sook.choi](#) [@elisabettygun](#) [@annasulan](#) [#jennifertang](#) [#annalau](#) [#moitran](#) It was a magical, enriching week of knowledge sharing and future thinking which we hope will be dispersed into the community.

The blog post below was received from Moi Tran:

Hawkwood Blogpost - EATC Residency





In May 2021 we, 10 women of ESEA heritage came together for a week long residency at Hawkwood, the centre for future thinking, and this is exactly what we all planned to do.

We gathered for a few days, tousled within the beauty at Hawkwood, a few days to soothe our hearts and minds, to huddle into the nook that promised co-learning, empathy, new wisdom and kinship. I imagined a space that would not demand of us a list of deliverables, nor achievables, but simply a space to relax, take care, and infuse ourselves with the knowledge and spirit of others, a space that would help us stir our magical ingredients into a collective spell.



Acknowledging the important work of many women thinkers before me, my mother Thanh Thi Do, Trinh Thi Minh Ha, Bell Hooks, Anna Tsing, Donna Haraway, Gloria Anzaldua, Sadiya Hartman, Maxine Hong Kingston, Theresa Hak Kyung Cha, Adrienne Rich, Sianne Ngai, Cathy Park Hong, Ho Xuan Huong, so many more to mention....I have been orbiting ways to reconfigure the value we place on sentient knowledge that lives in spaces at the margins.



When I talk about spaces at the margins, I speak of them not as sites of deprivation but as sites of radical possibility, as spaces of resistance and as the beautiful Bell Hooks wisely writes in 'Choosing the margin as a radical space of openness'...

'It was marginality that I was naming as a central location for the production of counter hegemonic discourse that is not just found in words but in the habits of being and the way one lives. As such I was not speaking of a marginality one wishes to lose, to give up or surrender as part of moving to the centre, but rather as a site one stays in, clings to even because it nourishes ones capacity to resist. It offers too ne the possibility of radical perspective from which to see and create to imagine alternatives, new worlds.'

Our re-thinking at Hawkwood took as its starting point, the history of misjudged hierarchies of knowledge that have ascended in parallel with the rise of the modern research university. The inequalities perpetrated at the intersections of climate injustice, the subjugation of the knowledge of people of the global majority. The colonisation of peoples around the world by colonial powers with two centuries of dominance imposing a new world order in relation to knowledge making. Over the centuries, the hegemony of a single, narrow approach to the production of what constitutes valid knowledge further supported the colonial agenda through the official institute of learning through the controlled systems of pedagogy.

How do we exclude by reinforcing particular types of knowledge making....exclude by.....  
.....overlooking....by passing knowledge making on the margins.....do we ostracize alternative knowledge



because it is not validated by the conventions of institution and systems?  
How do we take care of our ancestral knowledge?

Through our time at Hawkwood we wanted to discover non-systematic spaces of knowledge making, sharing agency to co-facilitate, co-guide, co-teach through a series of daily special workshops, all dreamed up by each woman to challenge, disrupt, and as a saying in Vietnamese insists...to side your eye to see what has been missed.....

Together we leaned in to listen, we made fire, we made charcoal drawings, we made a calendar of possibilities, we walked and hunted for the wind and the special offerings from nature to tie together our own magic and talismans. We shared a reading list that continues to help us best use our innate compass and we rooted in kinships.

Perhaps most cosmic of all, we celebrated our existence, our being, our ancestral knowledge of and the beautiful possibilities of multiple universes.

## **Natural Theatre**

06/04/21

Florence Espeut-Nickless and Joseff Harris came to Hawkwood as part of Natural Theatre Company. Natural Theatre is the UK brand leader in comic interactive street theatre, their trademark being well-observed characters placed in surreal situations.

Florence used her residency at Hawkwood to develop her play D.E.S.T.I.N.Y, a piece that explores rural working-class life for young people in the Southwest, and the systemic abuse they too often fall victim to. Natural Theatre's residency at Hawkwood facilitated the opportunity to work on the dramaturgy of the play, script rewrites, develop sound design and develop a workshop programme for young people around themes of abuse, amongst many other achievements.

You can view the trailer for D.E.S.T.I.N.Y here: <https://vimeo.com/user15460497>

## **Artist Biographies**

### **Florence Espeut-Nickless**



Florence Espeut-Nickless is a talented writer, performer and theatre-maker whose works hone in on key social issues of our time. Her current works in development focus largely on themes of rural poverty and the power of community. Florence holds a BA (Hons) in Performing Arts from Bath Spa University and an MA Acting from GSA alongside her various training from Bristol Old Vic, Travelling Light, National Theatre, Tobacco Factory, Arvon, Papatango, Olivia Lansley & Wild Child.

## Joseff Harris



Joseff is a South-West based Sound Artist; the bridge between a composer and sound designer. He trusts simplicity and granulated textures, valuing subtlety, space, evolving sound-cycles and the human ability to connect and be centred.

Between 2016-18 he was Co-Artistic Director of Sofar Sounds Bristol and he curated over 40 immersive shows with eclectic artists from varying backgrounds and influences. He releases music under his own name, with his debut EP 'Talking to Trees' being released in August 2020. Joseff also graduated from

Cardiff University (2011) with a BA Honours in Ancient History. Joseff is an associate artist of The Egg Assembly, Bristol Old Vic Ferment, Tobacco Factory Theatres, FullRogue, Chayya Collective, Hammerpuzzle and New Old Friends.

## **Florence's Blogposts, Comments & Feedback**

*So useful! Very productive. Got loads done.*

*It was easy for me at that time to take that time out. Good to be flexible on the amount of days though I think, as sometimes I wouldn't be able to come for a full five days and I'm sure that's the same for other people too.*

*I worked on my show DESTINY doing rewrites, dramaturgy and sound design. It was great to have that dedicated time to focus away from other distractions just to focus on this project.*

*We achieved what we had hoped in the time. The relaxed peaceful environment definitely helped.*

*It has made me value time away from my busy city life and work schedule and realise that I can be more productive in a more relaxed environment. I will now try and do this on a regular basis if possible. It has helped the project progress and develop.*

*It has also helped me build local connections in Stroud. We are planning to bring the show there and connect further with the local community, particularly young people.*

## **Antarma Music**

Antarma and his collective came to Hawkwood in order to work on the recording of their debut album. The residency provided a key space where the collective could dedicate some much needed time to create, practice and retreat in order for the evolution of the album to transpire. Antarma and his musicians spent the week rehearsing pre-written music alongside writing new music for future releases.

The group stressed that between their various commitments of recording and production, alongside numerous other artistic projects pulling them in different directions, the residency

provided a vital space away from the distractions of everyday life for work on the album to come into fruition.

## **Artist Biographies**

### **Antarma Buckland**



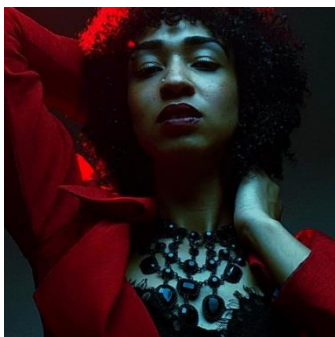
Antarma is a multi-talented musician, primarily working as a rapper and percussionist. Beginning his career busking on the streets of London, Antarma has gone on to sell out reputable London venues with his show 'Antarma Live.' Antarma has previously toured throughout the UK and Europe, as well as in Malaysia, India and Bali. Recent years have seen Antarma team up with Dannii Evans (OneTaste) and Grammy award-winning producer, Duncan Bridgeman (1Giant Leap, Nessi Gomez) to record his debut album. After 13 years of attracting an ardent fan base and honing his craft, this anticipated record is set for release in Spring.

### **Setondji Gbevegnon**



Setondji, professionally known as Setondji Spirit, is a singer and song-writer playing Roots World Music. Setondji Spirit has been associated with a number of roots, reggae and afro-beat collectives, including the Deptford Dub Club in 2016 alongside his partnership with The Midi Music Company. Setondji now serves as CICAS® member at MMC and acts as a member of the Creative Youth Forum. Setondji Spirit previously spent 7 years collaborating with Inner Rose, a reggae afro-beat band based in Lyon, as a vocalist. This project culminated in 2013 at The Garance Reggae Festival where he shared the stage with John Holt, Dub Incorporation, Lee Scratch Perry, Mo Kalamity and Naaman. In 2017, he would create a collective of musicians, 'Co-Lab Soul,' as part of a series recording live music sessions in order to showcase other artists from the grassroots community and provide a platform.

### **Schneice**



Schneice is both a singer-songwriter and an accomplished performer. Formerly part of 8 piece band the 'Drizabone Soul Family' for nearly 10 Years, Schneice has also supported the likes of Chaka Kahn, Chic & Nile Rodgers, Sister Sledge, Jocelyn Brown, Candi Staton, Aswad and Eliza Doolittle. After completing her degree in Music, Shniece has gone on to perform internationally across Asia and Europe with acclaimed DJ and Producer, Prince Fatty. As a featuring artist Shniece has featured on two Brazilian songs with sound system legend Monkey Jhayam. As a session vocalist & live performer, Shniece has worked with the likes of, Mungos HiFi, Shirley Jones (The Jones Girls), Garfield Fleming, Omar, Earl 16, The Last Poets, David Morales, and many more.



## Dannii Evans



For the past 15 years, Dannii Evans has worked internationally as an artist, creative producer, curator and MC in music, visual art, spoken word, theatre and dance. Dannii uses emergent art forms such as improvisation to help fuel spontaneous discoveries and to support herself and other artists to take risks. Training as a visual artist & curator, Dannii followed her love of live performance to found OneTaste music and spoken word platform, developing exceptional talent including Kate Tempest, Jamie Woon, Nick Mulvey and Inua Ellams. She went onto co-found EarFilms - award-winning blindfolded 3D-audio storytelling experience, Borderless Beats - international artist collective, and Palestinian/Jordanian live music act, 47SOUL.

## Faisal Abdi Salah



London-based Somali artist Faisal Abdi Salah, known professionally as FaceSoul, is an acclaimed singer-songwriter, beatboxer and loop pedal practitioner. He has toured internationally as both a singer and as a music and drama facilitator, using the arts as a tool for therapy. He has performed and shared his art with global communities including in Seattle, California, Paris, Nairobi, Ghana, Reykjavik, Kuala Lumpur, Johanassberg and Berlin. Faisal has also been featured on the prestigious YouTube channel ColorsXStudio and Colors Encore as a returning artist, this is notable achievement given that the channel has amassed over 5 million subscribers and over 2 billion accumulative views and previously featured the likes of Billie Eilish, Mac DeMarco and Jorja Smith.

## **Antarma Music's Comments, Feedback and Blogposts:**

Dearest Hawkwood,

*Infinitely thankful for this divine creative retreat. Thank you Hawkwood, the energy, the land, the spring and the food have healed our hearts.*

Love,

Antarma

Antarma also shared the following on social media:

*"Here at @hawkwood\_cft artists residency, so thankful to have been invited here in this beautiful space in nature and so I invited amazing creative friends to share the time together to collaborate and recalibrate... make music enjoy the nature and just chill for a minute!"*

Link to short document video: <https://www.instagram.com/p/COfkIWQhIRS/>

After her residency, Schniece wrote:

"Thank you so much for allowing us the space to be creative, looking after us, providing us with unbelievable food and hospitality. This experience has changed my life, thank you for being a part of that!

Lots of love,

Schniece

Shniece also posted the following on social media:

"After attending a songwriting retreat with [@antarmamusic](#) at [@hawkwood\\_cft](#), I'm refreshed and looking forward to sharing some heartfelt music and singing some tunes for you all."

After her residency, Dannii wrote:

I'm so blown away by the generosity and spirit of you all. Thank you for the warmest welcome.

Much love, we shall be sharing Hawkwood with the world.

All our love,

Dannii

and

Hello Cathy,

I've been meaning to be in touch all last week to say THANK YOU again, so much, for the time we spent with you all at Hawkwood. It was incredibly profound and we're all still integrating the learnings and creative ideas that came from this time.

I want to thank you in particular for dealing with all the complexities of our group at the last minute. You were so gracious and patient with the process :)

The intention, structure, people and landscape of Hawkwood had a deep impact on me personally and I know Antarma felt the same. Incredible music was made and the seeds of new collaborations for our futures. Something strong was received and planted in us all from this opportunity, so much more than if Antarma had come on his own (so we're even more grateful for your efforts for that reason! It meant we could all grow together) We hope to be able to spend more time with you all again and share the creations that you supported.

Please pass our thanks onto the whole team that supported us to have such a special time and much needed respite.

Antarma also shared a request for blogs in our whatsapp group. Everyone is enthusiastic about this. I will remind them all this week.

*And we've been sharing so much footage and photos from our retreat on social media, with great reception from our followings.*

*Much Love and Gratitude,*

*Dannii*

## **The Nest Collective:**

02/06/21



The Nest Collective is a leading force in contemporary and cross-cultural folk music. The organisation aims to bring people together to experience extraordinary music, rekindling connections with nature, tradition and community.

Founded in 2005 by Sam Lee, The Nest Collective began as a small gathering of music and folk lovers. Today, The Nest Collective perform across the UK, featuring both outstanding and emerging folk artists from across the globe. As they embrace and encourage connection with nature, many of their events take place outdoors in beautiful green spaces, both in cities and rural areas. The Nest Collective collaborate with a number of leading venues including Southbank Centre, The Roundhouse, Natural History Museum, Tate Modern and Tate Britain. They also curate stages at a number of major UK music festivals, including Shambala and Cambridge Folk Festival.

The Nest Collective shared the following before their residency:

Today we begin our three-day Nature Immersion Residency for musicians at the beautiful [@hawkwood\\_cft](#) - a new event in our [#Amplify](#) artist development programme.

The aim of the residency is to grow the group's confidence, and to articulate and embody the climate justice movement into their practises and communications.

Participants will discover how to grow their connection with nature by using skills passed down from indigenous communities from Europe and the Americas. The group will be guided in how nature can be sought

as muse and sensory enabler, allowing practitioners to step into a time honoured space where the natural world can inform and support the artist's journey.



## **Artist Biographies**

### **Sam Lee**



Sam Lee is a Mercury Prize nominated folk singer, writer, conservationist, song collector, broadcaster and activist. Sam Lee plays a unique role in the British music scene; a highly inventive and original singer, folk song interpreter, passionate conservationist, song collector and successful creator of live events. Alongside his organisation, The Nest Collective, Sam has shaken up the music scene breaking boundaries between folk and contemporary music and the assumed places and ways folksong is appreciated. With his latest critically acclaimed album, *Old Wow*, he's summonsed up a truly compelling and emotional album that takes his work to yet another level. Likewise in 2021, Sam releases his debut novel 'The Nightingale, Notes on a Songbird,' telling the epic tale of this highly endangered bird and their place in culture folklore, folksong, music and literature throughout the millennia.

### **Natalie Fee**



Natalie Fee is an award-winning environmental campaigner, author and speaker and founder of City to Sea, a UK-based organisation running campaigns to stop plastic pollution at source. In 2019 Natalie won the Sunday Times Volvo Visionaries Award for her campaign work with City to Sea, and in 2018 she was listed as one of the UK's '50 New Radicals' by The Observer/Nesta. In the same year, the University of the West of England awarded her the Honorary Degree of Doctor of Science in recognition of her services to the environment.



Natalie won the Sheila McKechnie Award for Environmental Justice in 2017 for City to Sea's #SwitchtheStick campaign and is proud to have been named Bristol 24/7's Woman of the Year for 2018. Natalie also sits on the Bristol Advisory Committee for Climate Change and her book 'How to Save the World for Free' is already an Amazon #1 Best-Seller.

## Marie Bashiru



Hailing from south-east London, Marie Bashiru is a singer/songwriter whose music resembles a melting pot of folk, soul and indie rock. Though hard to pin down to a single genre, Marie's biographical writing talents paired with her soulful melodies have been featured in various publications, such as Gigwise and she has been selected by The Independent as one of the Artist Spotlights of 2020.

Marie has been featured on BBC Radio London, BBC Introducing and has also featured on BBC Radio 4 as part of 'Sunday Service' and Re-present radio. With a live album on the way in 2021 and a unique sound in tow, Marie's earnest, time-honed artistry points to a new and fresh generation of singer-songwriters in British music.

## James Gable



James Gable is lead singer and principal songwriter in Horatio James, a four-piece band comprising Edd on bass, Iven on banjo and mandolin, Paul on fiddle, keys and harmonium and James on vocals and guitar. Their songs of estrangement, heartbreak and malevolence are delivered with a folky twang and warm soulful melodies.

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

## Aminita Francis



Actress, singer-songwriter and theatre maker Aminita Francis has trained with the RSC Youth Ensemble, BAC's Homegrown programme and The Roundhouse Young Creatives. Aminita has collaborated on new and devised productions with companies such as The Old Vic, Complicite, Hot Brown Honey and The British Council. Notably, Aminita co-wrote, co-composed and stars in the multi award-winning gig-theatre piece 'Frankenstein: How to Make a Monster.' Created with London's Battersea Arts Centre and the BeatBox Academy, the stage production was recently re-imagined for BBC television, and is available on BBC iPlayer. Aminita recently

studied under the guidance of Darquise Bilideau at Morley College London and has a BA(Hons) in Acting from The Court Theatre Training Company.

### **Nadine-Rose Johnson**



Actor and vocalist Nadine-Rose Johnson most notably starred as the lead in the critically acclaimed 'Frankenstein: How to Make a Monster' which she wrote and devised with Battersea Arts Centre. This classic, retold through beatbox, rap, soundscape and song featured at the Traverse Theatre and Edinburgh Fringe Festival 2019 whilst the piece received 5 star reviews from The Stage, The Observer, The Guardian, Miro Magazine, What's On Stage and North West End. 'Frankenstein' became an Off West End Award Winner and was listed Number 2 in Susannah

Clapp's Best Theatre 2018. In 2018, Nadine-Rose completed an Access to HE Diploma in Theatre Arts with The National Youth Theatre of Great Britain and has previously appeared in productions of Tortoise, A Season In The Congo, Hairspray, Grease, Beatbox Car and As You Like It.

### **Koko Brown**



Born and bred in North-West London, Koko Brown is a multidisciplinary artist who blends theatre, spoken word and live vocal looping in all her work. She takes pride in her roots and creates work about being the other – mainly focusing on race, mental health, sexuality, gender and identity.

She has performed with venues such as the National Theatre, Lyric Hammersmith and the Traverse Theatre (Edinburgh). Her work has been performed at Latitude Festival, Soho Theatre, Brainchild and Glastonbury Festival. She recently toured in *Hive City Legacy* with international performance collective Hot Brown Honey. Koko's play *WHITE*, the first in her Colour Trilogy, was shortlisted for the Amnesty International Freedom of Speech Award and the Filipa Braganca Award. She has also been featured in *Vanity Fair*, discussing her podcast *Black in Power*.

Koko is an Alumni Associate Artist at Ovalhouse theatre and an Alumni Resident Artist at the Roundhouse. Koko is also a qualified Audio Descriptor for Theatre & Live Performance and aims to continue making all her work #AccessibleAsStandard.

### **MC Xander**



MC Xander is a British musician and producer who gained global recognition for his mix of beatbox and use of a loopstation. His musical references include dancehall, reggae, dubstep, drum and bass and hip hop. MC Xander studied for a BA in Commercial Music at the University of Westminster before landing a

residency at club 'The End' for their night *Chew the Fat!* then going on to join Atomic Hooligan Soundsystem as their MC. MC Xander's ability to layer sounds, beatbox and rapping all with his own voice has a mesmeric effect on his listeners, amassing over 10 million views of his performances on YouTube, and attracting praise from Stephen Merchant for BBC Radio 6 and Eddy Temple-Morris of XFM.

MC Xander's discography includes *Eyeopeness* (2010), *Hymns* (2018) and his 2014 EP *White Light*.

Website: [MC Xander](#)

## Bev Lee Harling



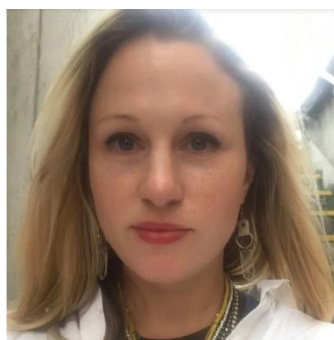
Musician Bev Lee Harling completed a degree in Jazz Studies at Middlesex University with voice as her primary discipline, she has since toured with UK jazz project Septpiece along with Dave Mattacks, Mark Lockheart, John Donaldson and Stuart Hall.

In 2006 Bev recorded a 5 track E.P. *Impossible Human* with many of the tracks coming to feature in compilation releases, including *Broadcasting from Offtrack*

*Radio* by Jazzanova and *Café Paradiso* alongside Thom Yorke and Martina Topley-Bird. Bev has her own live project, *Bev Lee Harling and the Kitchen Sink*, a 4piece band that includes glass orchestras, music boxes, an electric drill, a 1950's typewriter and an assortment of kitchen equipment. Performance highlights have included *Glastonbury Festival*, *Secret Garden Festival*, *Shambala Festival*, *Wilton's Music Hall*, *The Jazz Cafe* and *La Scala* in London. As a performer with many other ensembles, Bev has toured widely, including several US and European tours with *Mediaeval Baebes*, the *London Burlesque Festival* with Amsterdam burlesque star *Natsumi Scarlett*, and the *London Jazz Festival* (Queen Elizabeth Hall) with *The Bright Size Gypsies*.

Website: [Bev Lee Harling](#)

## Sophie Higgins – Not funded



Sophie Higgins founded social enterprise development agency 'Be You Be Me' in Hackney in 2016. Be You Be Me's mission is simply to co-create a new economy that supports the flourishing of life in all its diversity and fullness. Sophie is trained in social enterprise support (ILM level 5 with Baker Brown Associates) and prior to setting up Be You Be Me, worked at Hackney Council as Special Projects Officer in the Economic Development and Regeneration Delivery team where she set up and delivered projects such as Get Hackney Coding, Hackney Community Fund

and How To Be An Entrepreneur.

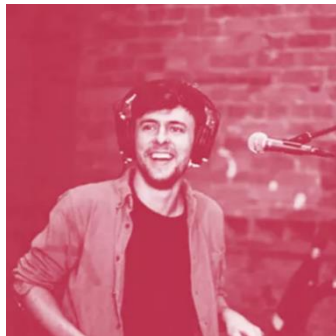
## John Bilbrough (Wilderthorn)



Singer-songwriter Jon Bilbrough, known artistically as Wilderthorn, began his musical career in Asia, his earliest gigs saw him perform in Sri Lanka, Malaysia, Singapore and India before returning to Chennai, India to create demo recordings with Carnatic/Bollywood musicians. Jon is featured throughout Nitin Sawhney's critically acclaimed album 'Last Days of Meaning' along with actor John Hurt and Yolanda Quartey (Massive Attack). He has previously toured the UK with platinum selling indie rockers Athlete, opened for the likes of St Vincent

and Guilemots, and performed alongside Beth Rowley, Iain Archer and Foy Vance. Jon also operates as a visual artist and graduated with a First Class Honours at The University of Arts London.

## Fred Claridge



Fred Claridge is a multi-instrumentalist and composer who graduated from the University of Birmingham in 2012 with a BMus(Hons) in Drum Kit studied under Malcolm Garrett at Birmingham Conservatoire. Throughout university, Fred held the coveted Drum Kit seat in the University of Birmingham Jazz Orchestra and acted as Musical Director for his final year. Fred had his final degree piece played by Birmingham Contemporary Music Group (BCMG) conducted by Christopher Austin in May 2012.

Since graduating, Fred has toured across the world and recorded in some of the country's top studios with artists such as Billy Bragg, Luke Concannon (Nizlopi), Mick Jones (The Clash) and Blair Dunlop. As a workshop facilitator, Fred has worked with companies such as All In Good Time and Inspire Works, with whom he recently led two Guinness World Records for The World's Largest Drum Lesson and World's Largest Samba Band at the Royal Albert Hall.

## Steve Lewis

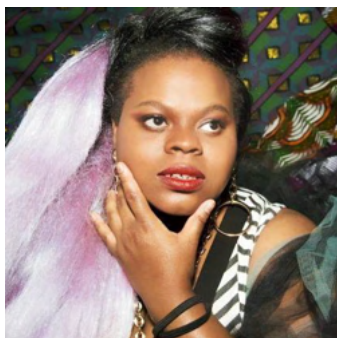


Steve Lewis is the bandleader of Deep Cabaret - the culmination of his life's work: to make a band that curates all the music that fascinate him - jazz, improv, African, folk and leftfield pop. Deep Cabaret is a thing of riffs and drones. Hurdies, bagpipes, bass clarinets, cellos and the beguilingly unsettling harmonics of overtone singing. The band's output is an eclectic mix of desert blues improv and noir-drenched dronesongs, simultaneously fulsomely romantic and yet coruscatingly edgy. Mashed-up lyrics lifted from neuroscience, slavery, fiction and Cole Porter covers

all "pickled in the juices of the peat".



## NAALA



NAALA is a London-based singer, songwriter and producer whose electronic RnB sound celebrates her Ghanaian heritage and British upbringing. At Snape's Festival of New, NAALA created an immersive synesthetic experience that explores the importance of all senses – in particular, touch, taste, sight and smell – to her music. Aside from working with the likes of Jarvis Cocker, Pulp, Benjamin Booker and Bobby McFerrin, NAALA's own synesthetic experience continues to inform her songwriting and production work (as seen in her co-written track with NAO for her forthcoming album). NAALA's music has featured on BBC Radio 1, BBC Radio 1's Jamz Supernova and she will be in conversation with Edward Adoo for BBC Three Counties Radio about this concept show later in September.

## Grace Lemon



Grace Lemon is a folk artist with a background in traditional Irish music, often working in partnership with Paddi Benson as 'PADDI & GRACE.' The two are highly acclaimed Uilleann Pipers who met in London's thriving folk music scene. Joining forces in 2017 to write new music and challenge the boundaries of piping, the duo employ experimental electronics. Grace is a four-time 'All Ireland' champion and has been featured in multiple articles by Folk Radio. Grace released her single 'May Morning Dew,' in 2019 with Hannah Donelon and has most recently been working on 'AcuriousDance' in 2020 with Paddi Benson.

## Taysha Francis



Taysha Francis is a singer, dancer, presenter working across a range of genres and media.

## Bel Ehressman (Bellatrix)



Having studied Jazz Double Bass at the prestigious Guildhall School of Music and Drama, Bellatrix is a singer-songwriter, professional bassist and former world beatboxing champion.

Bellatrix's career has seen her perform with artists including Nadia Rose, Tinie Tempah, Jarvis Cocker, Martina Topley-Boird, Pee-Wee Ellis, Dizraeli and The Small Gods, The Boxettes, Imogen Heap, DJ Yoda, Beardyman and many more. She has performed at major venues including Glastonbury Festival, Boomtown Fair, Shambala, WOMAD, Lovebox, Jaipur Literature Festival, Lowlands Festival, Royal Festival Hall, Brixton Academy, Ronnie Scott's, Barbican, Ministry of Sound, Fabric and the Roundhouse. Bellatrix has featured in articles by Grazia, performed on the BBC Breakfast sofa and been referred to as 'spearheading pop's new wave' by Clash Magazine.

As a solo artist, Bellatrix has self-released two EPs, both of which attracted considerable acclaim from tastemaker critics and airplay on BBC Radio 1, BBC Radio 6 Music and receive ongoing support from BBC Introducing. Bellatrix's third EP, supported by HMUK's Do it Differently fund, is now being prepared for release. As one of the most prolific beatboxers in the world, she was the UK's first professional female beatboxer and has achieved the accolade of UK Beatboxing Champion 4 times and World Beatboxing Champion twice, before going onto become a judge for both competitions.

## **Preetha Narayana**



Violinist, composer and educator Preetha Narayana has performed across renowned Classical festivals both in Europe and the USA. Preetha received a Fullbright Research grant to formally study South Indian Classical music (2006) in Chennai, India before completing a Masters, and more recently a doctorate in Creative Learning at the Guildhall School of Music & Drama. Preetha has performed internationally with leading artists including Anoushka Shankar, Nitin Sawhney, Talvin Singh OBE, Kae Tempest, Oi Va Voi, Jocelyn Pook, Mau Delago, Bianca Gismoti and London Contemporary Orchestra amongst others. Preetha co-founded both Quest Ensemble and Balladeste which blend improvisation with original written compositions. Preetha regularly leads creative workshops for organisations including London Music Masters, Soundscreative Projects, London Symphony Orchestra, Barbican Centre/Guildhall and Aldeburgh Music.

Website: [Preetha Narayanan](http://www.preethanarayanan.com)

## **Ceitidh Mac**



Musician Ceitidh Mac blends the warming tones of the cello with soaring vocals to create a transformative sound that puts a progressive twist on the alt folk genre. Whilst the folk influence is prominent in her writing, it's combined with a contemporary electronic edge and embellished by unusual instrumentation. Ceitidh's single 'Birds' has been featured on BBC Music Introducing through BBC 6 Music.

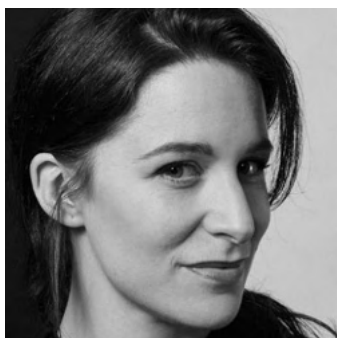
## **Chris Salisbury – Not Funded**



Chris founded WildWise, an outdoor education and training company, in 1999 after many years working as an education officer for Devon Wildlife Trust. With a professional background in theatre, a qualification in drama therapy and a career in environmental education, Chris uses every creative means at his disposal to encourage people to enjoy and value the natural world on the courses he facilitates in the UK and abroad.

Chris is a course facilitator at Schumacher College in Devon, where he also directs the acclaimed 'Call of the Wild' foundation year-programme. He is a professional storyteller (aka Spindle Wayfarer) and has performed for royalty. He is also the founder and Artistic Director for the West country Storytelling Festival. In his capacity as a 'Be the Change' facilitator he offers symposiums for interested groups.

## **Fay Milton**



Fay Milton drums in UK post-punk band Savages, is one half of continuously morphing super group 180db, created the club night Too Many Man and regularly DJs around the UK. Fay has been working with Extinction Rebellion since 2018. In 2019 she was instrumental in the creation of Music Declares Emergency where she is director of creative strategy. <https://www.musicdeclares.net/>

## **Maddie Read Clarke – Not funded**



Maddie Read Clarke is a founder member and campaign director at Music Declares Emergency working across the No Music On A Dead Planet campaign and various industry facing campaigns. She works on strategy, industry and artist connectivity, third party liaison, International declarer groups and funding strategy. She also produces the Music Declares Emergency Radio on Soho Radio <https://www.sohoradiolondon.com/presenters/music-declares-emergency-radio/> With over 25 years working in the music industry, she currently co-owns Famous Times Studios in

Hackney with her husband, musician and producer Sean Read. She was studio manager at Roundhouse Studios for 14 years, where she also managed the producer and engineer roster. She was Operations Manager at Anjunabeats / Involved Productions 2018-20, leaving to work full time at Music Declares Emergency.

<https://www.musicdeclares.net/>

## Jam Lindsay



Jam Lindsay makes music under the moniker Black Waltz. He is a self-taught multi-instrumentalist and producer from South London on his first solo outing. Started in 2020, the music is a progressive mixture of dark R&B, post punk and chill wave all built around a grungey Bass guitar. Thematically Black Waltz explores coming to terms with personal fantasies and Self whilst having a hopeless points of view.

<https://blackwaltzmusic.bandcamp.com/>

## Rowan Porteus



Rowan Porteous is one of the top Jazz and lead trumpet players working in London today. A classically trained musician, Rowan began his music career playing cornet in a brass band. He later became interested in Jazz and electronic music and graduated in Sonic Arts at Middlesex University, where he developed an algorithmic pitch following processor specifically designed for the trumpet. Since then, he has been based in London, working on his own semi-electronic solo performances, often under the name Superimpozer, as well as becoming an in demand session musician, playing a variety of styles, including Jazz, Latin and Funk. Rowan is currently playing with bands 'The Reuben Richards' Soul Train' and 'Groove Digger', flamenco Latin fusion band 'Fernando's Kitchen', and up-and-coming alt-folk outfit '6 Day Riot,' as well as doing session and tuition work.

Website: [Rowan Porteous – Trumpet player – Composer – Electronic artist \(wordpress.com\)](https://rowanporteous.com/)

## James Gavin



James Patrick Gavin, hailing from North London, is an acclaimed multi-instrumentalist composer with both musical and family roots running from Northern Ireland to the Basque Country.

Steeped in Irish music, his unique approach to guitar and fiddle is described as "magnificent in its irreverence" (Folk Radio UK). Working at the forefront of London's folk music scene, James can be found amongst numerous acclaimed ensembles including The James Patrick Gavin Trio, TEYR, The Rad Orchestra and Jez Hellard & The Djukella Orchestra. James has released his debut solo album 'Chewing the Fat' which explores musical heritage and actuality, navigating the lay-lines between the London Irish and Fermanagh.



## Tallulah Rendall

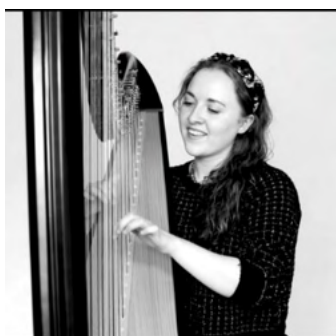


Tallulah Rendall is a singer-songwriter, producer and creative facilitator. Tallulah has written, produced and toured 5 albums and is currently preparing the release of her 6<sup>th</sup>. Tallulah's work is ethically-driven and she has previously teamed up with the likes of Bristol-based CIC 'City To Sea' creating a music video to support the prevention of plastic littering the world's oceans.

Tallulah was nominated for the 'Women of the Future Arts & Culture Award' in 2014 and was hailed as 'London's most creative woman' by AOL. Celebrated by Latitude Festival for her "voice of an angel", she was the first musician to introduce Living Room Tours across the UK. She performed on the fourth plinth in Trafalgar Square as part of Antony Gormley's One & Other project and has played to crowds of 10,000 plus at festivals worldwide, including Glastonbury and The Secret Garden Party. She has also successfully placed music in films, including *Time Fades* in the number one iTunes hit *Truth or Dare*.

Website: [@tallulahrendall | Linktree](https://www.tallulahrendall.com)

## Bianca Watts



Musician Bianca Watts completed her Master's degree in harp at Guildhall School of Music and Drama in 2019 where she achieved a Distinction. In 2016, Bianca graduated with a First Class honours degree from Durham University in Spanish, Chinese and Music. She also studied the harp at the Royal Conservatoire of Madrid. Bianca plays both solo recitals and with orchestras.

Bianca combines her love of harp with a passion for singing, theatre and storytelling. This has taken her to venues in China, the Edinburgh Fringe Festival, Porto Museum of London, Barbican, Theatre Royal Bath, Durham Gala Theatre and Disneyland Paris. Bianca co-founded and directs The Imagination Sprouts, a children's music and theatre company and runs projects with the Wind-Up Penguin Theatre Company. She recorded a CD with the storyteller Francis Maxey called 'The Daemon and the Harpist' and worked in the Bristol Old Vic Theatre's production of *Coram Boy*. Bianca has experience in teaching and has worked on the Sage Gateshead Young Musicians programme, Ruth Faber harp courses and Hackney Rhapsody.

## **The Nest Collective's Social Media, Blogposts & Feedback**

Sam Lee shared the following after his residency:



48 hours of utter joy leading these beauties down the garden path last week for the Nest Collective's Amplify Nature Immersion residency. Thank you to all the musicians who came and gave their whole selves to deepen their roots by listening and loving nature so curiously and full heartedly. A joy to witness you being so creative with the motherland. Thank you Chris Salisbury [@wildwise](#) for incredible co-leadership [@hawkwood\\_cft](#) for hosting us in your extraordinary grounds, beds and dining-room!!

After her residency, Marie Bashiru shared the following on social media:

Excited to be one of four artists chosen for the Amplify programme with [@nestfolk](#) - an amazing opportunity to channel further and access a deeper relationship with my music, particularly through the power of indigenous technique and sustainability in the industry at large of which globally, we're in a very present and real-time climate emergency.

This past week saw me at Hawkwood College, attending the first of its kind nature immersion retreat where the days were full of the unspoiled beauty of the Cotswolds greens and woodlands, learning how nature can be sought as a muse and sensory enabler for music and creativity, nights spent around the bonfire communing and singing/playing with a group of brilliant musicians, and outdoor classroom learning from pioneering and leading sustainability experts/champions via [@julies\\_bicycle](#), [@musicdeclares](#) and [@tamsinomond](#).





Also, foraging and locally sourced-food may be my new sought out pastime as the menu throughout was also fire.

Led by the amazing [@Samlee](#) and Chris via [@wildwise](#), and channeling my nine-year-old-self again, I can honestly say, it was a time I won't be forgetting anytime soon in and outside of my creative practice.

Reminiscing on the past week and the amazing Nature Immersion Retreat @HawkwoodCFT hosted by @NestFolk as one of their four #Amplify artists. Enlightened by nature, communion and the present #ClimateCrisis and marrying the power of nature and creativity for greater good.

The Horatio James social media account shared the following after the residency:



Delighted to have been selected to take part in Nest Collective's 'Amplify' nature immersion residency. After this year this how we all need something like this. Can't wait to explore our connection to nature, exchange ideas on sustainability and meet some like-minded people - all in the lovely Cotswolds

Aminita Francis shared the following on social media after her residency:



Amplify Nature Retreat 2021: My first artists retreat, thank you [@samleesong](#) & [@NestCollective](#) This is one of those special memories where the best moments were captured only by human eyes...I felt so alive and so present exploring and getting creative with friends new and old and the cherry on top being able to bring my creative beasts and big sister. An all round beautiful experience.



Nadine-Rose shared the following on social media from her residency:



Bev Lee Harling shared the following on social media during her residency:



Tallulah shared the following on social media from her residency:



Thank you so much to [@nestfolk](#) [@hawkwood\\_cft](#) [@samleesong](#) for choosing me as one of their Artists for their immersion residency.

*They are inviting music artists to delve into our creative and professional response to the environmental crisis, and bring a deeper awareness of nature into our work.*



*Bring our practice into alignment with nature, and immerse ourselves in breathtaking landscapes as we explore how music can – and must – harmonise with the environment.*

## **Elizabeth Stopford – White Rabbit Films**

04/06/21

Elizabeth Stopford came to Hawkwood for a residency in June along with Christopher Scanlon as her 'psycho social collaborator.' Elizabeth used her residency here in order to work on the "ghost narration" elements of the script for one of Elizabeth's upcoming films. The pair worked in the Garden Room of Hawkwood, using the time away from everyday life's constraints and demands to focus on this part of the project to further help the film to take shape.

### **Artist Biographies**

#### **Elizabeth Stopford – Not Funded**



Elizabeth Stopford was born in Newcastle, England. She graduated from Oxford University with a Masters in English literature. She has specialised in sensitive access to closed communities. Her long-form films include a portfolio of documentaries for the BBC about silence and monastic life; the Grierson award-winning 'I'm Not Dead Yet', about a tussle over inheritance that erupts into an emotional storm akin to a modern-day King Lear; and the BAFTA and Grierson-nominated 'We Need to Talk About Dad', a young man's struggle to get his family to talk about the attempted-murder of his mother.

#### **Christopher Scanlan – Not Funded**



Dr Christopher Scanlon (DPhil) is a Consultant Adult and Forensic Psychotherapist and Independent Psycho-social Researcher/Consultant and writer. His clinical and academic expertise is in working with complex psycho-social processes of traumatisation and inclusion/exclusion in our groups, neighbourhoods, organisations and social institutions.

He is a Training Analyst at the Institute of Group Analysis (London), a professional member of the Irish Group Analytic Society (IGAS), an experience Group-Relations Consultant; a Senior Professional Associate at the Tavistock Institute for Human Relations, a member of the Organisation for Promotion of the Understanding of Society (OPUS), and an associate lecturer in Psychosocial and Organisational Studies on the Integrated Professional Doctorate (IPD) programme at the Tavistock and Portman NHS Trust/University of Essex and an associate of the Tavistock Consultancy Service (TCS). He is also a Founder member of the Association for Psychosocial Studies (APS) and Principal

Fellow of the *Higher Education Academy* (PFHEA). He has also acted as expert advisor/consultant to a range of agencies including the NHS England, Department of Health, Ministry of Justice, Department for Communities and Local Government (DCLG), National Offender Management Services (NOMS) as well as a wide range of NGOs working in the field.

## **Strike a Light – MEET MY ANCESTORS**

16/06/21



John Pfumojena and fellow musicians Tawanda Mapanda and Takudzwa Mashonganyika took up residency at Hawkwood in order to explore new musical ideas for John's multidisciplinary performance piece MEET MY ANCESTORS. This Mbira and Marimba-led project aims to challenge the concept of UK mainstream theatre and explore the imposition of western music structures on music from cultures around the globe. The troupe used their time at Hawkwood to improvise, compose and arrange several pieces to map out their creative vision for a large scale stage show. Their practice centred around Mbira instrument, Marimba, beatbox, saxophone, vocals and percussion.

### **Artist Biographies**

#### **John Pfumojena**



John Pfumojena is a Zimbabwean actor, musician and composer with his practice focused on Mbira and Marimba music cultures. He has won several awards, including a Zimbabwe Young Achievers' Awards UK in 2019 for contribution to Theatre and Music. John is interested in the globalisation of the Mbira

instrument of Zimbabwe and cross-cultural collaboration. John is currently featured as 1 of Strike a Light's 3 'Let Artists Be Artists.'

## **Tawanda Mapanda**



Tawanda Mapanda is a saxophonist, marimba master and coach, mbira player, percussionist and composer. Having attended Prince Edward School in Zimbabwe, an institution renown for nurturing musical talent, Tawanda has since built a considerable reputation for himself. In 2020, Tawanda took up residency at Battersea Arts Centre as part of 'Meet My Ancestors,' as well as recording the soundtrack for 'Volpone' - a theatre show for Tangle Theatre Company recorded at the National Theatre Music Studio. Tawanda has previously

appeared at the Zimbabwe Jazz Festival supporting Raven Dutchess and Tafadzwa Marova 2018-2019.

## **Denzel Takudzwa Mashonganyika (Probeatz)**



Denzel Takudzwa Mashonganyika, known professionally as Probeatz, is a versatile beatboxer and rapper who impresses with his multi-vocal percussion abilities. Having won first prize at DreamStar Zimbabwe Talent Show in 2015 for his beatboxing, Probeatz toured in China with the DreamStar team. Probeatz ventured into rap music in 2016 and released his first single entitled 'Nyamuzihwa.' Probeatz has also released his debut titled 'Very Limited Edition (VLE)' and has toured Germany and China regularly alongside performing at festivals and

competitions both nationally and internationally.

## **Social Media, Blogposts & Feedback**

### **MEET MY ANCESTORS**

3 of us, John Pfumojena, Tawanda Mapanda and Takudzwa Mashonganyika had the opportunity to be in residence at Hawkwood College for a few days in June 2021. The environment there is so calming and conducive for creation, brainstorming, Researching, Thinking and playing. This all accompanied by accommodation, spacious work studios and great organic food.

We had the opportunity of composing and improvising music for a show we wish to create called MEET MY ANCESTORS. This meant developing some spontaneous fusions of beatbox with Marimba and Mbira instruments from Zimbabwe. We were also re inspired when we took a walk in the Hawkwood grounds and came across and



outdoor classroom with a fire pit and log seats around it in a circle. This was reminiscent of our own culture in Zimbabwe of the homestead and round huts and communal gathering.

We left Hawkwood with some scrap ideas for scene scoring, for some pivotal songs in the show and other pieces of music we like but are not yet sure where they fit. It was a very useful and replenishing time at Hawkwood and we hope to be back there.

During their residency MEET MY ANCESTORS shared the following on social media:



So excited to announce our residency @HawkwoodCFT through @strike\_a\_light. It's a much needed opportunity to focus on developing the music for MEET MY ANCESTORS with #mbira #marimba & #beatbox.



THANK YOU @HawkwoodCFT for such an amazing abode and experience. The organic food, the beautiful acres of green and woodland, the staff, the house, the accommodation, the peace of mind! What every artist NEEDS.





*Thank you so much. This is just divine. I realised that this place is what I actually need for a full development residency. It's so incredibly amazing and beautiful and just right. – John Pfumojena*

## **Natural Theatre**

16/06/21

Florence and Joseff, as part of Natural Theatre, returned to Hawkwood for a follow-up residency in order to further develop Florence's show D.E.S.T.I.N.Y., this time working on sound design, rehearsals and the final developments. Florence brought along theatre director Jesse Jones for her second residency, the three working collaboratively and effectively in our studios, enjoying the time away from hectic urban life to fully devote to the project at hand.

## **Artist Biographies**

### **Florence Espeut-Nickless**



Florence is a working class artist from Chippenham in Wiltshire, a town with no theatre and limited access to it. She's a writer, performer, facilitator and theatre-maker. She makes work for both stage and screen about / with working class communities in the Southwest, in the hope to make the arts more accessible to everyone, regardless of background and geographical location.

### **Joseff Harris**



Joseff is a South-West based Sound Artist; the bridge between a composer and sound designer. Between 2016-18,

Joseff was Co-Artistic Director of Sofar Sounds Bristol. He curated over 40 immersive shows with eclectic artists from varying backgrounds and influences. These were staged in a wide-range of community venues in the South-West. He releases music under his own name, with his debut EP 'Talking to Trees' being released in August 2020. Joseff also graduated from Cardiff University (2011) with a BA Honours in Ancient History and is an associate artist of The Egg Assembly, Bristol Old Vic Ferment, Tobacco Factory Theatres, FullRogue, Chayya Collective, Hammerpuzzle and New Old Friends.

## **Jesse Jones**



Jesse Jones is a theatre Director from Bristol. He is a founding member of award-winning company The Wardrobe Ensemble who are associates of Complicite and Shoreditch Town Hall, they have toured nationally and internationally. Jesse was Resident Director at Royal and Derngate, Northampton having won the Regional Theatre Young Directors Scheme award. He is also alumni of the Old Vic 12, NT directors program and Bristol Old Vic's made in Bristol scheme. In 2011 Jesse founded the Wardrobe Theatre where he was Artistic Director until 2015,

before leaving he helped establish the theatre as the leading fringe theatre in the city. He is now also a trustee of Shoreditch Town Hall.

## **Florence's Social Media, Blogposts & Feedback**

*During the residency, I was working on my show DESTINY, doing rehearsals and sound design as well as the final developments / composition.*

*It was great to have that dedicated time to focus, away from other distractions just to focus on this project. We achieved what we had hoped in the time. The relaxed peaceful environment definitely helped. It meant that we were ready to go into the final rehearsal week the following week in Bristol.*

*[The residency] has made me value time away from my busy city life and work schedule and realise that I can be more productive in a more relaxed environment. I will now try and do this on a regular basis if possible.*

*It has helped the project progress and develop and to get it ready for a live audience.*

*[As a result of the Hawkwood residency] the quality of the work will be better. Therefore the project will reach more people. It has also helped me build local connections in Stroud. We are planning to bring the show there and connect further with the local community, particularly young people.*

The residencies were amazing and have massively helped the projects development. Thank you!!

Florence and the team

## **Brothers Across the Decades – Tom Marshman & Colleagues**

20/06/21

Tom Marshman and collaborator Jennifer Bell were joined for their second shared residency at Hawkwood by dancer Roseanna Anderson from Impermanence Dance Theatre. Together, the trio began developing a new show called Brothers Across the Decades for Theatre Orchard.

The show focuses on the hangover of the stigma of HIV and AIDS in the 1990's through the telling of a personal story of Tom's life in the 1990's in Weston Super Mare. This piece of work ensures that queer intergenerational stories with ties linking across an entire lifetime, are brought elegantly and powerfully into the public domain. Tom Marshman comes back to Weston-super-Mare after almost 30 years and remembers with part nostalgia, part longing, for a different time. He remembers his youth and the characters that surrounded him then, then devastating effect of AIDS and the importance of intergenerational dialogue between LGBTQ+ people.

### **Artist Biographies**

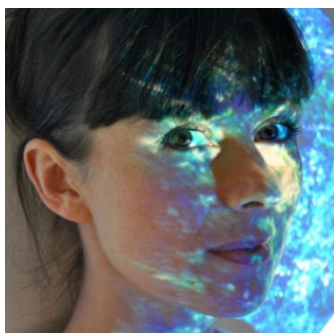
#### **Tom Marshman**



through archival silence.

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

#### **Jennifer Bell**



Jennifer Bell is a composer, creative producer and performer. She creates song portraits of people, often drawn from verbatim gathered from interviews. Her practice was the focus of Michael Rosen's BBC Radio 4's 'Word of Mouth' in 2016, following her song tour of The Houses of Parliament, 'Mouthpiece'.

Jennifer specialises in close-harmony vocal compositions which combine storytelling with the stylistic influences of folk and jazz. Jennifer collaborates across multiple genres, as a sound artist, composer or performer, as well as making musical docu-dramas for BBC Radio.

She also produces accessible arts events for diverse people to enjoy new ways of thinking and doing, including 'Assembly!' and 'Social Muscle Club'. Working in the UK and internationally, she likes to perform or stage work in surprising places, including offices, buses, and living rooms. Jennifer is a resident at Pervasive Media Studio, Bristol, and a member of artist collective, Residence.

## **Roseanna Anderson**



Roseanna Anderson is a Bristol-based dancer and has been co-director, choreographer and performer with 'Impermanence' dance theatre company since 2011. Recent works from Impermanence include 'Lady Blackshirt,' a dance collage film premiering on Bristol Old Vic digital stage in 2021, 'Empty Stage,' a short film commissioned by Birmingham Royal Ballet (2021) and 'Blast,' a short film commissioned by the BBC as part of their New Creatives scheme, amongst many others.

Roseanna has diplomas from both the English National Ballet School and Palucca Schule, Hochschule für Tanz, Dresden, Germany, and a BA (Hons) from Rambert School of Ballet and Contemporary Dance.

## **Brothers Across the Decades' Feedback, Comments and Blogpost:**

Tom Marshman and I have now twice shared a studio at Hawkwood. We focused on developing two of Tom's solo shows, but also worked alongside one another on our respective projects. I'd like to tell you a little bit about what it was like...

Being at Hawkwood acts on the way you think, almost immediately. The character, quality, and tempo of thoughts change. Where there might be money anxieties or obligations or correspondences cluttering the mind, clamouring for attention and energy, there is light, and nature, and the gentle unfolding of the sky. Ideas happen in that sky.

I would lay out a patchwork of flip chart papers on the studio floor, on which I created diagrams and mind maps in bright colours. I was able to write several draft scripts for my YouTube character, and did effective thinking around a project I'm designing, called 'Songography'.

I conditioned my body; my singing; my mental health. I worked at different times of the day, from very early to very late, making use of the entire grounds; the meditation space for yoga and gong baths with Tom; the gardens and ponds; meadows and woods for running and exercising. One day Tom and I rehearsed *al fresco* all afternoon! We went on many walks, and rolled down the hill like we were 8. A reset.



*I normally work at home, alone, in an underground room. I have a good electric piano, on which I had been practising pieces that I was committed to recording for Pentabus Theatre in a couple of weeks. I had fallen into a kind of dullness, making slow progress, singing under my breath. I wasn't enjoying the songs anymore, and I had become intensely nervous.*

*As soon as I started rehearsing on the baby grand in one of the coachouses, life was breathed back into the music. I had been given the instrument that I needed to play. That space was all about the resonance, all about the brightness, and I fell in love with the pieces again. Here are those songs:*

[I AM A BOY](#)

[THE FARMHOUSE KITCHEN](#)

*On one of the warmer days I fell asleep in the meadow, and woke up with words and a melody that I immediately recorded. I am still writing it, and will get it translated into Damiá - a constructed queer language made by the incredible artist Richard Aslan - and send it to them as a gift.*

*What a privilege it is to work at Hawkwood, to be well fed and cared for like that, and to have that routine, in such a well tended wilderness. I appreciated how clean and tidy it was, and the calmness that lends the space, and the friendly attitude of all of the lovely staff. I am incredibly grateful for the opportunity to work in the way that I need to work.*

## **Angie Spencer**

21/06/21

Visual artist Angie Spencer returned to Hawkwood this year to expand upon her techniques of woodland plein air oil paintings. Unlike other landscapes, woodland plein air painting often cannot be completed in one sitting on account of the complex levels of details. Therefore, being in situ at Hawkwood offered Angie the invaluable experience of returning to the same sites within our grounds over the course of several days. Her aim was to experiment with broader, more evocative strokes rather than concentrating on the minutia, whilst still maintaining the spirit of the woodland. Angie hoped to complete some large scale work to present at her next exhibition 'The Art of Listening' scheduled for the Tetbury Goods Shed in October-November 2021.

## **Artist biography**

### **Angie Spencer**



Professional artist Angie Spencer combines painting with her other lifelong passion: classical music. As well as working full time as a painter in her Stroud studio, she is also the leader (or

'concert master') of the Stroud Symphony Orchestra and plays with the Capriol Chamber Orchestra and in chamber groups.

Angie describes herself as a contemporary British landscape painter who works primarily within the Romantic tradition, in that for her Nature is alive, and an expression of Divinity. She donates 10 per cent of her sales of original paintings to environmental charities.

## **The Elizabeth Project**

28/06/21



'The Elizabeth Project' is an ongoing theatre exploration, spearheaded by Penelope Wildgoose, into two of the most powerful and enigmatic queens in English history – Elizabeth I, and her mother, Anne Boleyn. The project exists as a triptych of three plays – 'Preparing for Elizabeth,' 'Re-Membering Anne,' and a third piece, which is yet to be named. The project began in 2010 with 'Preparing for Elizabeth,' a one woman play both written and performed by Penelope as an exploration into the former queen's identity and position in Tudor England. The play was successful and toured around the South West, starting at the Cheltenham Everyman Theatre and culminating in the Barnstable theatre Festival.

The Elizabeth Project draws attention to our cultural heritage as women in the UK and poses a series of questions such as; What do these iconic figures mean for us today? What does it mean to be a powerful woman in a patriarchal society? How, as women, do we age, and how do we find and wield our power? The Elizabeth Project used their residency at Hawkwood to undertake major rewrites of the 'Re-Membering Anne' chapter, spawn ideas for the final play, and focus on all elements of preproduction.

## **Artist Biographies**

### **Penelope Wildgoose**



Penelope Wildgoose is an actor, producer, director and lecturer. Her most recent projects include the 2020-2021 short film 'An Inquiry into Bathing,' 'Disco Dynamite,' 2019-2020's feature film 'Black Twist and 2018-2019's short film 'Backwards.' Penelope also worked as lecturer and course leader in UAL level 2, 3 and level 3 Diploma in Performing and Production Arts at SGS College, Stroud and taught screenwriting, playwriting and film production alongside theory.

Penelope undertook an MFA in Professional Voice Studies at Bristol Old Vic Theatre School 2020-2021 and attended Dartington College of Arts where she attained a 2:1 in her BA (Hons) in Theatre.

### **Fiona Ross**



Fi has worked as an Associate artist with the RSC from 2001-2020, directing and leading on education projects workshops nationally and internationally and latterly with residencies in New York and Bangkok. She was a co-director on Macbeth with young people in the main house at the RSC last year and co-directed a promenade/site specific production of Julius Caesar in Stratford in 2017. She has also written and delivered practical work to support RSC touring productions.

Alongside her work with the RSC, Fi works as a performer, writer and theatre maker. Her performance experience includes The Everyman Cheltenham, Salisbury Playhouse, Oxford Playhouse, Theatre Royal Bury St Edmunds, Theatre Royal Bath and with touring theatre companies including the Oxford Stage Co, ACT, and British Council tours in Europe and the Far East.

Between 2015-2019, Fi wrote and directed three immersive productions for The National Trust at Croome Park (2015-2018) and for The Cheltenham Festival of Literature and Gloucester History Festival. She has written and developed a new piece (commissioned by Oxford University Press and the Dahl estate) based around Roald Dahl's extraordinary contributions to children's literature, this toured UK and International literature festivals through 2019.

Fi directed, co-produced and performed with Arts Council funded theatre 'TILT Theatre' for seven years, touring writing and classical work in the UK and into Europe with a focus on women in performance.

## Maxine DuBois



Maxine DuBois (formerly Maxine Fone) has performed all over the world on stage and screen, including London's West End, New York, Los Angeles and British Repertory Theatre. She won the Derby Telegraph Best Actress award for her role as Rita in 'Educating Rita'. She has appeared on the popular British TV dramas, Coronation St., Emmerdale Farm, Doctors, Mersey Beat and Broken.

Maxine has also had a career as a dancer, notably as principal dancer for Sir Matthew Bourne. Performing principal roles in Highland Fling, Swan Lake, Cinderella and the Nutcracker. Maxine is a busy commercial actress and voiceover artist and was a vocalist for the award-winning vocal group "The Mediaeval Baebs." Maxine is the Artistic director of the theatre company '[The Frolicks](#)'.

## Franck Alba



Franck Alba is a multi-instrumentalist, singer-songwriter music teacher and producer. Born in France but a resident of South London since the 1990's, Franck has etched out a formidable portfolio, which includes recording with the seminal DJ/producer [Andrew Weatherall](#) and with his own groups, [Low Road](#) and [Fireflies](#) - the latter's music was recently featured in the popular BBC One tv series, '[Killing Eve](#)'.

As a member of the Anglo-French ghostrack group, [Piano Magic](#), from 2002 to 2016, he toured numerous times across the Continent and played across locations from Moscow to Istanbul. Franck also featured on six of the band's studio albums and a whole plethora of associated recordings, collaborating with the likes of Dead Can Dance, Low, John Grant and Vashti Bunyan. His most recent work includes recording sessions for Andrew Weatherall's 2016, acclaimed solo album '[Convenanza](#)', various remixes and live performances with the Woodleigh Research Facility ([WRF](#)). He is currently collaborating with various artists, singer-songwriters, film makers alongside working on his first solo album.

## Corinne Hockley



Corinne is a mixed-media textile artist with a background in costume and stage design. Based in the textile studio at Stroud Valleys Artspace, she creates intricately stitched and embellished narrative pieces, exploring themes of freedom and constraint, ritual and romance. A red thread often runs through her work, in which you are likely to encounter paper corsets, caged wings, dancing shoes and roses made from pages of old fairy tales. Often incorporated are the tools and motifs

associated with the age-old practice of making textiles – scissors, spindles, pins and thimbles. She also invents textile installations and costumes for performance, pushing the boundaries of textiles through exciting cross-arts collaborations.



## **The Elizabeth Project's Comments, Blogposts & Feedback**

We received the following comments from Penelope following the residency:

Dear Venetia,

A very big hearty THANK YOU ALL from the whole team of the Elizabeth Project. We all had a thoroughly enjoyable and rewarding creative experience with you that will no doubt help to shape the future of the play Re-Membering Anne enormously as well as the subsequent play still in its conception period...

If I may, I would love to come here again! We intend to start a rehearsal process on this piece - Re-Membering Anne in January, but there will be a third play that is yet to be conceived and written.

As a result of the stay the draft that I had written underwent a huge reshuffling and re mapping! What was going to be a two hander is now going to be a one hander and I have a big re write to do. It would be so wonderful to come again as a solo writer and to complete the preproduction on the project and to re connect with the work done here... Thank you all so very much for enabling such a happy creative experience and the development of an exciting project for us all

Much love, Penelope Wildgoose.

Hawkwood Residency

A wonderful five days at Hawkwood as part of The Elizabeth Project team.

A Hawkwood residency offered us a brilliant opportunity to explore and immerse ourselves in a new theatre piece Re-membering Anne. Everyone we met at Hawkwood appears to be genuinely delighted to welcome artists into the space and the care and attention to detail and friendship offered was apparent. We were also sustained physically by the extraordinary lunches and suppers and the communal dining room and proximity of other studios offered us the chance to connect with another visiting artist who by the end of the week had collaborated with us in the true spirit of Hawkwood. The option to work in the grounds as well as in the studio was a plus – and nudged us into forming a new perspective on characters and to embed a sense of play into our work.



Given the gift of time and space and spending five days together in a studio allowed us to make several important decisions, how multi-media might pay a part in the project, the importance of both electronic and live sound and reaching conclusions regarding the

structure and style of the piece which would not have been possible whilst working in isolation.

Over the course of the week as well as practical exploration, we were able to devise and film a short trailer for the piece, to create soundtracks and use the time to project plan for the next steps in production - and we had space to focus on process without worrying about time pressures and an end product.

After what has been an immensely challenging eighteen months for everyone, many artists feel stranded and depowered, unable to find clear time and the financial support to explore create and refine their creative mojo – the offer of studio space and the invitation to leave “daily” life behind in a supportive and creative atmosphere was so very helpful and inspiring – an artistic lifeline. Thank you x

- Corinne Hockley



To say that I enjoyed my stay at Hawkwood is an understatement. Apart from the natural beauty of the grounds and the house, I was so taken with the nature of everyone who worked there and who made our stay comfortable and our practice supported. I have never encountered a happier, more relaxed group of people, who clearly adore their work at Hawkwood. It was such a pleasure to witness and our group completely felt the benefit. We were supported at every turn and nothing was too much trouble for any of the employees who took an active interest in all aspects of our stay.

It was such a privilege to have the time and space to research, play, change and develop our piece and I truly feel that if we didn't have the week at Hawkwood we would not have found the clarity, courage and intense inspiration needed for our next chapter. It was really a dream to be able to sleep above the studio and know that the day and sometimes night, was committed to artistic experimentation. The food was outrageously good and not having to think about feeding ourselves while intensely working was such a gift. Our group bonded in such a deep way and we feel very much prepared for our next stage of development. To receive this week is a blessing to any artist, at any stage of their project and practice. Thank you Hawkwood and everyone who happily works there. You are truly appreciated.

- Maxine Dubois.

### Reflections on our residency

Thank you so much to the whole team at Hawkwood for giving each one of us who attended the residency with you such a magical, inspiring and rich creative experience with you.

We were truly spoilt, and the experience was such a transformative one- one inspiring deep gratitude. Thank you all!!

Particularly after the isolation that we have all felt as theatre makers and musicians, the possibility of living and working together for a whole week went very deep for all of us. Our



project benefitted and we were all drawn together into a creative place so deeply.

Our physical needs were so well taken care of, the food was sooo delicious and the environment awe inspiring that we could focus entirely on the creative process of our project. As a result, the work progressed extremely quickly and we were drawn together into an atmosphere of trust and support in a way that is rarely experienced. We felt valued in our role as artists and theatre makers which will, I am sure, be reflected in a production that has a strong skin around it and a strong vision that we were able to nurture with you.

It was particularly wonderful to work in such a light, airy and free studio and to have sole use of it for 5 whole days!! What a luxury! We were able to spread out, put props and costumes and instruments all around the space, and generally really make it home, and all of the staff were incredibly generous and friendly too.

The whole team around 'Re-Membering Anne' will not forget Hawkwood, I am sure of that!

Thank you!

Penelope Wildgoose (writer/producer of The Elizabeth Project)

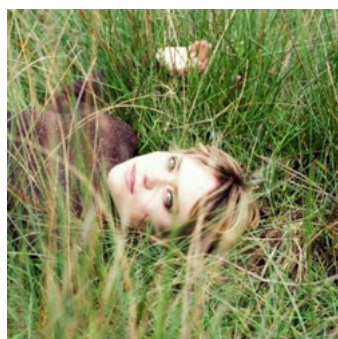


## **Kate Smith**

29/06/21

Vocal artist Kate Smith came to Hawkwood after a year of performing, teaching and sharing her practice online on account of COVID-19. This adaptation to her craft led her to experiment with new methods of recording her vocals whilst nurturing a new relationship with both her voice and composition. Kate therefore sought to use her residency to return to the drawing board having established this new work dynamic, leading her to research the possibility of fusing recording improvisation with body movement and spatial composition practice. Kate left her residency having successfully written new songs inspired by the Hawkwood grounds, and an improved sense of artistic direction coming out of the pandemic and lockdowns.

### **Artist Biography**



Kate Smith is a vocal artist, composer and workshop leader; in addition to performing in a range of contexts and genres, she is passionate about creating music, and facilitating collective music-making, for bodies and voices in motion. Kate is the creator of 'The Embodied Voice,' a research, performance, and teaching practice that brings together voice, movement, improvisation and mindfulness. She is currently the director of THAT! Ensemble and is an ensemble member of Verity Standen's Undersong. Kate facilitates creative music workshops

and has worked with the community outreach divisions of the BBC, Aldeburgh Young Musicians, CREATE, Guildhall, Barbican and more. Kate is deeply involved in the UK's vocal improvisation scene and has a new album of collective vocal improv coming out on July 2nd, titled Remembering.

### **Kate's Blogposts, Comments & Feedback:**

Kate wrote the following blogpost after her residency:

*I came to Hawkwood to reconnect with my practice, to refocus on my work as a composer, and to take stock of where I stand as an artist at this moment in time. As a freelance musician - and mostly a performer and collaborator - always with a million projects on the go, it can be a really difficult, but essential, act to carve out time for yourself and your own creative practice. Furthermore, back when the pandemic was just a whisper on the horizon, I had been writing a song cycle that I envisioned for a group of singers performing in an intimate theatre context, moving about and singing quite intricate interlocking vocal parts.*

*Of course, the pandemic forced me to do a number of new things - like cease performing, let go of in-person RnD on my songs, and build from scratch an online teaching business... It also forced me to work with only my own voice. To bring my ideas to life within the wider world, I decided to embrace recording for the first time! At this moment, it feels like I have a whole mess of pieces and experiments, mostly in development, and very little clarity on my direction going forward. So I showed up at Hawkwood with the intention of looking through*



my old pieces, checking in with my more recent recording-based work, and getting back into a creative head space to welcome the muse for whatever needed to arise.

I work primarily with voice, movement and improvisation. As an embodiment practitioner and teacher, I tap into my creative voice by listening closely to the movements and sensations of my body, following my impulses to sound or move through the space, and listening for the music that arises from that. The studio at Hawkwood was such a perfect home for this process, as I had a lovely big room to move in (I pushed all the chairs to the side) and a piano to check in with every now and then. The ability to go out into nature, to walk in the forest, sit by the stream, was also essential and so appreciated. Not only does the escape provide a rest from the intensity of the creative process, I also find a good forest bath helps hone and restore my listening capacity. With few distractions, I found myself playing quite late into the night, getting lost in song puzzles and exploring rhythmic detours.

Over the course of the three days, some new movement-based pieces did seem to emerge, but also quite a few new song-like pieces inspired by the piano, as well as an intimate recorded improvisation inspired by a walk I had taken the evening before (I Remember, included here for your listening pleasure). I also listened back to and mapped out many of my older pieces, as well as various old voice memos that I hadn't revisited in a long time. I started to build a loose picture of what the entirety of my creative voice looked like.

I wrapped up on Friday with a stronger sense of the various directions I could pursue and what I could focus on more in the immediate time frame. While my participatory movement pieces will still have to wait, I feel excited about continuing to record, produce and release some of my music as stand alone audio pieces. As I prepare to launch a rebrand in which I will foreground myself as a composer and creator, having this clarity about my creative voice and direction helps me to shape what I choose to release and how I communicate about myself as an artist in this new iteration. After a period of great upheaval in my life, the residency, short as it was, contributed to a greater feeling of groundedness within me, and excitement for what the future holds

## **Zakia Sewell**

12/07/21

Zakia Sewell came to Hawkwood in order to retreat away from the hectic world of London so that she could work on a research project. The project at hand would see Zakia focus on the themes of her recent Radio 4 series, *My Albion*, exploring songs, stories and various symbols of British folk culture in a quest for Albion.

### **Artist Biography**



Zakia Sewell is a broadcaster, writer and DJ from London with a passion for music, arts, mental health and history. Zakia regularly produces and presents radio documentaries and podcasts including BBC Radio 4, BBC World Service, Tate, and Boiler Room and has covered varied topics from Caribbean ancestral drumming to schizophrenia and intergenerational trauma to improvisation in the arts.

Alongside her audio production work, Zakia is an enthusiastic music collector and worked at Honest Jons Records in West London. It was whilst working here that she landed her now-weekly show on NTS Radio called Questing with Zakia, where she interviews guests and plays cosmic music from across the globe. Zakia also DJs at clubs and festivals in London and abroad, previously playing at esteemed festivals and venues including Brilliant Corners, Corsica Studios, XOYO, Dimensions and Dekmantel. Zakia regularly leads radio workshops and has worked on creative research projects with archives and arts institutions such as Timespan, the Stuart Hall Library and the George Padmore Institute.

### **Zakia Feedback, Comments & Blogpost:**

*I got the train to Hawkwood the day after England lost in the Euros. The vibe in London was grim; it was rainy and grey outside and everyone seemed to have a slouch in their shoulders and a drag in their step. I probably did too. I felt burdened and upset by the racist backlash that there had been against the black players who'd so bravely put themselves on the line for their team during penalties. But in a way, it was the perfect day to embark on my journey - not only did it make Hawkwood's peaceful idyll seem all the more precious, but the atmosphere of that day resonated deeply with the themes of the project I was travelling there to work on.*

*Last year I produced and presented a BBC Radio 4 documentary series called 'My Albion', which explored British national identity, folklore, myth, empire, and our connection to the land; I'd applied for a Hawkwood residency so that I could continue my research and work on some writing based on the series. Travelling to the idyllic green vales of Stroud from the grey, dirty city of London the day after our collective nationalistic fantasies of victory had been crushed seemed to encapsulate some of the contradictions I wanted to explore in my writing, and which perforate my own relationship to this country: the beauty of the British landscape vs its harsh, industrial urban centres; the intoxicating legends of British exceptionalism vs the dark histories of colonialism and the slave trade; the desire to love the place you're from vs the racism and xenophobia common to so many strains of nationalism... How can we resolve these conflicts? And could we forge a new vision of Britishness that can account for it all - the dark as well as the light?*

*Hawkwood was the perfect place to ruminate on these tricky questions. In between writing sessions, I visited the spring, listening to the sounds of trickling water under the ancient Sycamore. I walked barefoot in the woods, feeling the earth beneath my feet and hearing the rustles of the leaves in the canopy above. I sat and talked with fellow visitors and pilgrims, learning about the forces that had brought them to this oasis, and sharing details my own quest. Most importantly, it gave me time... Time to be, time to breathe - unmarked, open fields of time, free of the schedules and gridded systems that carve up my working life in the city. My residency at Hawkwood gave me the time and space to listen to the earth and the trees and the running water, so that I might try and hear what story they want me to tell about old Albion. You can call me a hippy, but you really do hear them once you start to listen.*

*I sowed seeds for my project at Hawkwood which remain underground for now, but which, I hope, will bloom in the not too distant future. I'm very grateful for the experience and hope to return and share the fruits of my labour some time soon!*

## **Emma Warren**

18/07/21

Emma Warren came to Hawkwood to reflect and write, focusing on the first draft of her new book. Emma thought that Hawkwood's setting and facilities would act as the perfect place to either finish her book, or, to get started on one of her smaller. Emma contracted Covid back in 2020 and had been struggling with long Covid in the subsequent months, as a result she has been collaborating with a friend on something called *Rest Zine* which will be a print publication on the subject of rest and an EP of drones designed to support recovery as a response to being brought down by a virus. For Emma, Hawkwood acted as an artistic sanctuary, allowing her space to work in a restful and nourishing environment. She continued recovering, made considerable headway with her writing projects and gathered the seeds of new projects.

### **Artist Biography**



Emma Warren has been documenting culture for decades – she is an experienced speaker, panel facilitator and expert interviewer of musicians, artists and creatives, having hosted long-form conversations with world-famous individuals including Björk and Brian Eno. She is the author of 2019's 'Make Some Space: Tuning Into Total Refreshment Centre' and of two pamphlets: 'Document Your Culture' (Sweet Machine, 2020) and 'Steam Down: Or How Things Begin' (Rough Trade Books, 2019). She's been involved with publications from Jockey Slut to THE FACE, was a regular interview host for Red Bull Music Academy, and spent six years as the editorial mentor at youth-run publication Live Magazine. She has made radio documentaries for the BBC and has a monthly show on Worldwide FM.

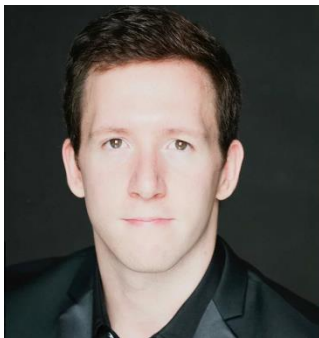
## **Dowland Works – Emma Kirkby**

18/07/21

Dowland Works was created in 2013 to honour the great John Dowland. The collective facilitates a space for both performers and specialists to explore the heritage of lute song inspired by Dowland. As a highly skilled group, they have played across a series of venues around the UK. Emma Kirkby led the Dowland Works troupe for their residency at Hawkwood, occupying our studio space for rehearsals and compositional experimentation and taking to Hawkwood's grounds to rehearse in nature.

### **Artist biographies**

#### **Daniel Thomson**



Daniel Thomson, originally from Melbourne, is a London based tenor soloist and chamber singer. In 2009 he graduated his Bachelor of Music (specialising in vocal performance) with Honours, from the University of Melbourne. In 2018 Daniel completed a Master in Advanced Vocal Ensemble Studies at the Schola Cantorum Basiliensis in Basel, Switzerland. Daniel's debut solo album is available now and has been featured on BBC Radio 3 programme In Tune with Daniel as a BBC Introducing Artist.

#### **Emily Owen**



Emily Owen leads a varied career singing in choirs, consort groups and as a soloist around the UK and internationally. Graduating from the Guildhall School of Music with Distinction, she is a regular soprano at the Church of All Saints Margaret Street and the founder of early music ensemble, Ceruleo. She is a member of the Handel House Talent Young Artists Scheme 2016/17 and a cappella group Apollo5. She is a keen educator, leading Baroque Central workshops around London for Handel House and the RNIB and also with Apollo5 around the UK and

in France. She is a private singing, piano, musicianship and woodwind teacher for ForeSound Music Education.

#### **Gareth Thomas**



Gareth Thomas studied Music and was a choral scholar at Jesus College, Cambridge where he took papers in Early English Polyphony and Notation. Since Graduating in 2013, Gareth has enjoyed a career as a professional singer, first with The Choir of Hereford Cathedral and now as a freelance singer in London, working with choirs such as The Erebus Ensemble, Chamber Choir of London, Tenebrae, Philharmonia Voices and Collegium



Vocale Ghent. Gareth's work with Dame Emma Kirkby's Lute song collective "Dowland Works" sees him as bass.

## **Olivia Bell**



Olivia is a Kathleen Roberts scholar studying for a vocal Master's at Trinity Laban Conservatoire of Music and Dance. Olivia previously read English as senior choral scholar at Queens' College Cambridge, where she won the Beaumont Award for musical excellence and the Gilbert Ryle Reading Prize. She is a member of the conservatoire's chamber choir and this year won the inaugural Carne competition at Trinity. As a member of Emma Kirkby's Dowland Works, she performs with lutenists across the country, and is a soloist with the Facade Ensemble, specialising in contemporary music, particularly Stemming. She is also a member of St Martin's Voices at St Martin in the Fields.

## **Angela Hicks**



Angela Hicks graduated from Trinity Laban Conservatoire of Music. As a soloist she sings the core oratorios and also enjoys chamber music, regularly performing cantatas and other smaller works with period instruments. As a choral singer, Angela is a member of a number of ensembles, an apprentice with The Monteverdi Choir, and deputises at many of the leading London churches. She also sings and plays celtic harp with UK medieval ensemble Joglaresa.

## **Sam Brown**



Sam first learned classical guitar with the inspirational Sasha Levto. He discovered the lute at the Royal College of Music, where he trained with Jakob Lindberg. He later studied at the Conservatorio della Svizzera Italia with Lorenzo Micheli. For the last six years Sam has performed internationally as a solo and ensemble player, including at Vienna's Konzerthaus and Wigmore Hall. He has also given talks and played for TV, radio and theater. Sam is especially active as a performer of lute-song. He is a longstanding member of ensemble Dowland Works, and collaborates with soprano duo Fair Oriana.

## **Eric Thomas**



Eric Thomas is a lutenist based in Edinburgh. He studied music at Edinburgh University, dividing his time between performance, composition and musicology, and gained a BMus (Hons) degree. He went on to pursue his interest in early music completing an MMus in Historically Informed Performance Practice, with the aid of a Carnegie-Cameron postgraduate bursary, jointly at The University of Glasgow and the Royal Conservatoire of Scotland, under the supervision of John Butt, receiving lute tuition from Jamie Akers. Eric continued his studies at the Conservatorium

van Amsterdam, studying lute and theorbo with Fred Jacobs, and also attended the Urbino Early Music Festival to study with Paul O'Dette and Darlington International Summer School for lessons with David Miller.

## **Sophia Brumfitt**



Sophia Brumfitt performs both as an oratorio soloist and with renaissance and medieval ensembles. Her versatile voice has enabled her to work in areas spanning the entire spectrum of early music; from Medieval to Early Classical, through traditional Celtic and Sephardic song. Sophia took her MMus in Historical Musicology and Ethnomusicology at Royal Holloway (RHUL). She would later revive the ensemble Maiden in the Moor with Rebecca Austen-Brown and has also combined forces with Emma Altar and Toby Carr to perform as Maniera.

## **Toby Carr**



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

## **Peter McCarthy**



Peter McCarthy plays a variety of bass and doubles bass string instrument. Principally a violone player and violone grosso player with Dowland Works, Peter also plays with St James' Baroque and in 2002, started the concert series 'Music in the

Village,' based in London's Walthamstow. Peter was the bass player for the English Concert for an impressive twenty-four years and in 2016, he created The London Viols, and has been running it ever since.

## **Clemmie Franks**



Clemmie Franks is a versatile, Oxford-based singer, who has built up extensive experience performing and recording as a soloist and ensemble vocalist both nationally and internationally. A graduate from Trinity Laban with distinction, she is a founding member of Voice, a vocal trio with whom she has recorded numerous albums and collaborated with world-class artists. She also enjoys regularly singing with London Voices, Audio Network Choir, Britten Sinfonia Voices and early music groups Sinfonye and Vivaldi's Women.

## **Harry Buckoke**



Harry Buckoke plays viola da gamba with Lux Musicae, London Drama per Musica and Idrisi Ensemble. He appears on recordings with Fieri Consort, Chelys, Fair Oriana and Ensemble Augelletti. He has also created music for political burlesque shows, performance art, theatre, and for the Melissa West Dance Company. Harry has studied Viol with Paolo Pandolfo at Schola Cantorum Basiliensis and has an MA in Aesthetics from NYU.