

HAWKWOOD

centre for future thinking



Artist Residency Report 2022

Generously supported by
The Francis W Reckitt Arts Trust
&

Patrons

Dame Emma Kirkby & Simon McBurney

A Year in Review

2022 has marked a significant year for Hawkwood's Artist Residency programme, welcoming more Artists than ever before and seeing some exceptional work created. A new strand to the programme has also been developed at The Gatehouse Lodge for individual artists and writers. The Francis W Reckitt Arts Trust has provided vital grants without which none of the work achieved this year would have been possible. We have welcomed a broad range of creative people from diverse backgrounds working on extraordinary projects while partnering with regional and national organisations.

136 artists supported on the main Grant Programme:

- 73 musicians,
- 22 devised theatre practitioners
- 4 visual and applied artists
- 6 dancers
- 13 cross-disciplinary artists
- 12 writers
- 3 filmmakers
- 5 photographer
- 1 sculptor

11 artists support on The Gatehouse Lodge Programme

- 7 writers
- 4 composers

We delivered the programme by working with excellent organisations who are creating inspiring, wonderful works such as *Chineke!*, Soumik Datta Arts and the NEST collective. Approximately 150 new works have been created with many groups coming together for the first time. Hawkwood now has a growing national significance as a place to create work. We have welcomed organisations such as Trigger and I Fagiolini who have supported Hawkwood by paying for their development time. Complicite Theatre worked on two works - "The Dark is Rising" with Robert MacFarlane for the BBC and "Drive Your Plough over the Bones of the Dead". The Viktoria Mullova Ensemble were welcomed here to create a new interpretation of Schoenberg's *Verklärte Nacht* prior to an international tour.

The relationship with Soumik Datta and his incredible cohort of creatives has resulted in his charity being moved to Hawkwood; we are delighted that the charity has been granted NPO status with the Arts Council.

Digital sharing of work

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

Finances

The Artists who attended the Hawkwood Artist Residency Programme in 2022 were supported by **The Francis W Reckitt Arts Trust** to cover board and lodging. This support was expanded later in the year to develop a special grant from the Trust to support artists specifically to stay and work in the Gatehouse Lodge. The total support from the Trust in 2022 totalled £89,500. Hawkwood itself covered the administration costs for both programmes.

Artist Profiles

Spilt Ink Theatre

Spilt Ink is a new physical theatre company formed by three female theatre-makers who met in Paris, whilst training at Lecoq and Gaulier. We use play, physical theatre, puppetry and clown to create accessible theatre that inspires and moves a wide range of audiences; from young to old, where English may not be a first language and to those who might be new to participating in theatre. Our core intention is to make playful and visual work that is engaging and relevant, inspired by the voices of local people and our own identities as artists.

Artist biographies

Hester Welch



Hester Welch is an international theatre director, community arts facilitator and performer. She has created work in France, Italy, Spain, UK, China, Malaysia, Indonesia, and Canada and is an Associate Artist with David Glass Ensemble and Omnibus Theatre. Most notable performances include The Forest (the first ever immersive theatre show for children in the Southwest of China) and Colour - an ACE funded show which toured for free to libraries in South East London. Colour was a multi-sensory performance for children under the age of 4 and their carers. Hester worked with a child development psychologist to ensure the performance aided language

development in this age group. Most recently, she co-devised and directed RICE! which received 4 stars in The Stage with her theatre company based between the UK and Malaysia, Wayang Kitchen. As a community arts facilitator she has created and delivered projects with Gruff Theatre (UK), Omnibus Theatre (UK), Poplar Union (UK), Marphy's Playhouse (China), Peninsular Productions (Canada), Now Theatre (Malaysia) as well as worked with a variety of schools, nurseries, universities and charities (St Mungo's, Goldsmiths University, Julian House). Her work is interactive, highly sensory and very playful.

Nathalie Codsí

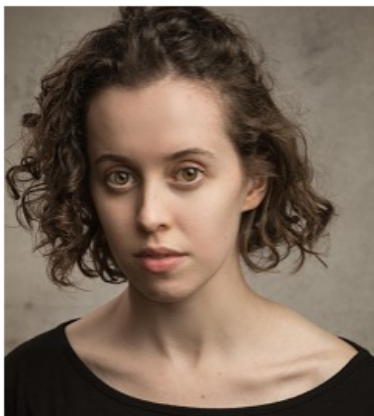


Nathalie Codsí is a theatre practitioner/deviser with Lebanese/Italian heritage, who trained at Jacques Lecoq in Paris. She has extensive experience in creating and performing for young audiences. She devised the family show, *Arnold's Big Adventure*, (<https://tessabide.com/shows/arnolds-big-adventure/>) with Bristol based theatre company Tessa Bide Productions. It performed at Latitude Festival, in primary schools around the country, and at Trinity Arts Centre in 2016. One audience member stated it was "just brilliant, so creative and engaging with the children (and the adults). It was pitched just right". Nathalie devised another family show

with Bristol Based director Hannah Drake, based on Norwegian Folktale: *East of the Sun West of the Moon*. It was performed at The Rondo Theatre in Bath and Edinburgh Fringe Festival where it was awarded four stars from The Scotsman "***** "Peppered with live music, on guitar, tin whistle and tambourine, *East of the Sun, West of the Moon* is living proof that you don't need elaborate staging to hold an audience, or a catalogue of poo and wee jokes to engage a young mind...Here's hoping it's just the start of the journey" - The Scotsman HOT SHOW.

Also, she was part of Bristol writer and director Saikat Ahamed's R&D *We Are British*, supported by Arts Council England to explore stories of Immigration to the UK from diverse parts of the world, and most recently, she performed on Zoom, with Roustabout Theatre Company, in *(It's Not All Zoom) And Gloom*, an exciting show for five- to eight-year-olds and their families. <https://www.spotlight.com/9764-0198-1577>

Sarah Cribdon



Sarah Cribdon is an actor and theatre-maker, who trained at Arts University Bournemouth. Alongside screen and theatre roles, she is an experienced physical theatre performer, with skills in puppeteering and clowning. Her devised work includes: *Mint*, a dance-based interpretation of one woman's fight with bulimia and anorexia, and *He Taught Me*, a physical theatre piece telling the story of one man's experience of domestic abuse. Both of which were led, directed, and informed by the individuals affected. The projects aimed to provide a safe space to explore past experiences and to raise awareness in communities, from local voices. Sarah has experience facilitating community theatre projects including a series of drama workshops for

people with dementia and their carers, which helped elicit memories using immersive theatre play. She is also a qualified English as a Foreign Language teacher (TEFL). She combined this skill with her love of play and improvisation to create a series of workshops that used games and role-play to assist in foreign language learning. She led

these workshops with a group of 14-15-year-olds in a middle school in Poland, with one student saying (translated): "I loved the workshop, this is the most fun way to speak English and I want to do more drama". www.sarahcribdon.co.uk

Split Inc. Feedback

'Our time at Hawkwood was a breath of fresh air! We absolutely loved every moment of it, and coming to it at the beginning of January really helped us re-connect with one another and remember why being in the same room together is so important, as theatre makers. We had the opportunity to really disconnect from our daily busy lives and just be in the beauty of nature, and in our rehearsal space. The walks and woods around Hawkwood are so beautiful, and an inspiration to our own work that we are trying to make at the moment, and we were lucky to have sunny days there too! The accommodation was very nice, as was the food, and we had our own block too. We had breaks at 11 and 4, with breakfast, lunch, and dinner in between, which was really great to have that structure to leave the work room and have a break, then come back to it. Hawkwood have really thought about artists which is brilliant.

The rehearsal space was a great way to play, and we even got to show some work to another group. Hawkwood helped us come together and decide what our next steps are within our theatre company, in a creative way. We created more work, and we even got to invite 2 of our external collaborators in for one day, one puppeteer and one writer, which was the first time they had met properly, so to have that space to work together was incredible! We will never forget January 2022, after such a difficult 2 years especially with sporadic meetings, no space and only zoom calls, and remind ourselves of the beauty of nature and the beautiful space to be and to think and play.'

Beyond the Ridiculous

We all have voices in our heads. People we've met, aspects of ourselves, bizarre and banal creatures cobbled from emotions and memories. Instead of wishing they'd keep the noise down in there, the fools of Beyond The Ridiculous invite them out to play!

Fooling is a staggeringly versatile form of solo improvisation. Expertly facilitated by Fool Shaman Holly Stoppit, Beyond The Ridiculous is a chance to see courageous performers leaping off cliffs into the limitless possibilities of each moment. You may laugh, cry or stare dumbfounded and for once the voices in your head will discover they are not alone.

Artist Biographies

Holly Stoppit



Holly Stoppit is a facilitator, dramatherapist, performance skills teacher, theatre director and creative consultant, specialising in live, interactive, improvised and devised performance exploring the human condition. Holly creates and delivers unique performance skills / self-development training courses in-person, online and hybrid, under the brand of Holly Stoppit Workshops and as a guest teacher / university lecturer. Holly is artistic director of Beyond The Ridiculous, a collective

of solo improvisers who use their authentic impulses to create audaciously truthful performance. Holly is a freelance facilitator / director / creative consultant / mentor offering bespoke services for theatre companies, community organisations, universities, businesses and individual artists. At the heart of all of Holly's work is a desire to promote creative discovery and connection through play.

Chez Dunford



Chez Dunford is an independent musician performing both self-penned and traditional folk songs. Chez is a theatre maker, circus artist and community practitioner using music and story to connect people. A songwriter who wears her heart upon her sleeve. She believes in the power of sharing stories to anchor, learn from, and process our human existence. Taking a multi-disciplinary approach, encompassing a range of different art forms, Chez responds to the environment, honouring and being inspired by what is happening in the moment.

Dominique Fester



Dominique Fester has been teaching and performing in physical theatre for the last 15 years. She studied Contemporary Dance at Rubicon Cardiff, and trained at the Lecoq School in Paris where she learnt advanced performance and theatre making. Dominique teaches physical theatre across the South West and Wales alongside performing with and providing physical theatre training for the company members of fooling ensemble 'Beyond The Ridiculous' run by Holly Stoppit.

Beyond the Ridiculous Feedback



'Hawkwood opened its loving arms to me and two collaborators in the first week of January 2022. We spent 4 days diving into my continuing exploration of body-based and nature-inspired approaches to writing, adding our shared practice of 'Fooling' into the mix.

Fooling is a form of authentic solo improvisation, where the performer embodies all the voices in their heads (ie the inner critic, the inner child, the inner diva). My collaborators, Chez and Dominique are both performers, facilitators and members of my live performance company, Beyond The Ridiculous. All three of us were working on individual writing projects.

Our plan was to have no plan. In our performance practice, we walk onto an empty stage and follow our impulses to create short pieces of instant theatre. We decided to apply the rules of fooling to our week at Hawkwood and to create the process as we moved through it.



We started the mornings with movement and meditation in the spacious sitting room, tuning into our bodies, our breath, and our

hearts before connecting with each other through play. We rolled on the carpet, danced with the furniture, and sang for the view outside the window. We paused for eevensies, then felt into what happens next.



Some days we ventured out into the woods, exploring the environment through our senses, embodying the trees, the birds, the mud, and the sunlight before taking it in turns to find our “stage” and Fool for each other amongst the trees. Themes began to emerge - boundaries and compassion, anger and softening, masculine and feminine, grief and joy, knowing and not knowing, the present and the past. We sat on tree stumps and transported our embodied discoveries to our journals.



Other days we stayed in the sanctuary of the sitting room, exploring deeper, more vulnerable topics through longer improvised solo performances, rituals, and writing.

In the afternoons, we went for long walks, following our hearts up and down hills, through bogs, over styles, along tracks, across fields. We leant on gates to do the voices for the cows, lamas, pigs and horses that we met, we swung on swings, sang three-part harmonies, played with our long shadows and found spontaneous characters in the landscapes.



On the day the rain came, we decamped to the roundhouse and lit a fire. We told stories and discussed our themes, finding the places where they overlapped and exploring how our investigations fit into the current political / social landscape.

At dinner time, we were nourished by the delicious, nutritious food and the company of the other artists, swapping stories about our days, finding out about each other's practices and lives.

In the evenings we sat by the fire in the library and played music and on our final night, we invited the other artists for an evening of parlour games.

As people who hold space for other people, the three of us are incredibly grateful for having had this rare time and space to reconnect with our practice and to play, discover, learn, and grow. What a way to start a year!



Amy Fleming

Artist Biography



Formerly a Guardian staff features journalist (commissioning ed, food ed, health ed, style columnist and writer of articles about food, music, culture, science, travel, psychology and health, plus interviews both celeb and otherwise). Amy left to become a freelance writer in 2012, and have contributed to titles including the Guardian, Intelligent Life, Vogue, the FT, Newsweek, The Pool, Psychologies, Glamour and the Telegraph. She has written memoir pieces for two books: Complete Book of Sisters published by Faber, and Cassette From my Ex: stories and soundtracks of lost loves, published in America (though available on UK Amazon) by St. Martin's Griffin.

Amy Fleming Feedback

I feel lucky that I get to be creative in my every-day work as a writer and editor - mostly in journalism (Guardian, FT, New Scientist, BBC Science Focus, etc), sometimes memoir (Complete Book of Sisters, Faber; Cassette From My Ex, St Martin's Griffin). But in recent years I've been exploring other kinds of storytelling, ways to explore more personal interests through fiction. I've studied, and developed new ideas, finally choosing one to focus on. Over the past year it has shown itself to have legs and staying power in my fickle mind. I had a rough first draft, but since last summer, with my oldest child starting secondary school, family bouts of covid isolating, fitting in journalism around all of that, months passed with no time to finish my special project, although it continued to percolate, in hastily scribbled notes here and there.

2022 started with a good omen - an artist's residency at Hawkwood. Each morning I traipsed across the surrounding hills, taking in the Cotswold escarpment from different angles, enjoying new views of the five valleys of Stroud. This deeply pleasing feeling was mirrored when I returned to my cosy, cloister-like garden room, and was able to approach my writing more playfully, seeing it, too, from fresh angles.

There was a distinct arc to each day, as well as my entire residency. Time flows in neat segments, punctuated by regular meals and snacks. I'm an introvert who loves to work alone, but it felt healthy to have to peep out from my shell and meet the other artists in attendance in the dining room. One woman introduced herself and asked me what my form - as in artistic form - was. I really appreciated the question, which invited me, again, to think about my work from another angle. My project was growing more solid, three dimensional, tactile even.

My first day or so was about luxuriating in this new-found freedom from distractions and interruptions and having the sense that the part of my mind that holds this project was

able to unfurl. Happily, the sorts of playful details I imagined flowing when I first envisaged the idea, started coming more readily.

There followed an almost euphoric marathon of writing, until my penultimate day, which couldn't have been more different. Bright sunshine had been replaced by cloud and rain; I reviewed my work critically and some doubts and niggles appeared - a necessary part of the process. My last morning entailed an epic walk in which I was able to address and solve said niggles and doubts. I left feeling I'd achieved more in a week than I had the previous year. The work continues but I'm very nearly there. I'll keep you posted.



What a writing room and morning view from my residency @HawkwoodCFT - fellow residencers include a trombonist and some improv troupes. Thank you!



Thank you @HawkwoodCFT for my week of uber focus. It's been hard, but character building, relearning how to wash up this evening. Your residency rules.



I got so much done - as much as I'd achieved in the previous year.

Tom Green

Artist Biography



Winner of the 2013 Dankworth Prize for Jazz Composition and 2017 Eddie Harvey Arranger's Award, Tom Green is a trombonist, composer and arranger described as "a new rising star in the British jazz scene" by Nigel Williams (Jazz FM). A graduate of the Royal Academy of Music jazz course, Tom plays regularly in the UK at venues including Ronnie Scott's, the Vortex and 606 club, as well as on national and international tours. His current main project is the Tom Green Septet, who released their debut album "Skyline" in February 2015 to unanimous critical acclaim. Their second album "Tipping Point" released in 2020.

Tom has directed his own groups and big bands on national tours, including an 18-date Septet album launch tour across the UK, from Inverness in Scotland to St Ives in Cornwall. He has performed internationally at the Casa del Jazz in Rome, La Mortella on the island of Ischia in Italy, the Budapest Jazz Club, and Langnau Jazz Nights festival in Switzerland. His quintet were invited to Tunisia by the Jazz Club of Tunis to teach for a week-long programme alongside musicians from the Vanguard Jazz Orchestra in New York, culminating in a performance for International Jazz Day 2014.

His wide range of musical experience also includes directing, writing, arranging and performing music with big bands, orchestras, chamber, salsa, soul, funk, jazz and progressive rock groups both locally and nationally, as well as tours with professional shows across Europe, on both trombone and keyboards.

Tom is a director of the record label Spark! alongside drummer JJ Wheeler. Spark! was set up as an outlet for the most exciting music pouring out of the latest generation of emerging jazz and creative music artists. Alongside releasing and distributing music, the label provides support and infrastructure to talented musicians, enabling sustainable growth and career development while granting 100% artistic freedom and retention of their rights. The label now has 8 releases by artists including Sam Watts, Tom Millar, Lorraine Baker, and Patchwork Jazz Orchestra.

Tom Green Feedback

Starting off the year at Hawkwood was a brilliant way to press the reset button on what has been a difficult few years for myself and artists and musicians in general. To be in a calm, supportive and non-judgemental space and to have the freedom to pursue the things that interest me without the distractions of everyday life was incredibly valuable. It has definitely given me a sense of calm that I am bringing to my everyday interactions even a few weeks on from the residency.

The first thing I was working on was a framework to build on my own personal artistic journey this year in terms of my own performance, which I have been putting this into practise every time I pick up the trombone. Over the last few years, along with every

other aspect of life, developing my own playing and performance has always been at the bottom of my priority list and very jumbled and haphazard when I did take time to pursue it. At Hawkwood I had the time and space to focus on the things that are personally important to me and set the structure for the development of myself as a trombonist and my goals for this year.

I also was able to focus on some composing work, including several pieces for brass band and wind septet which I have now completed, as well as sketching out ideas for future compositions. Hawkwood is an amazing place for idea generation, which is always the thing that is the most challenging when working at home. These pieces will hopefully be recorded at some point in 2022.

Thanks again for having me and for a fantastic and very productive week.

Laura Moy

Artist Biography

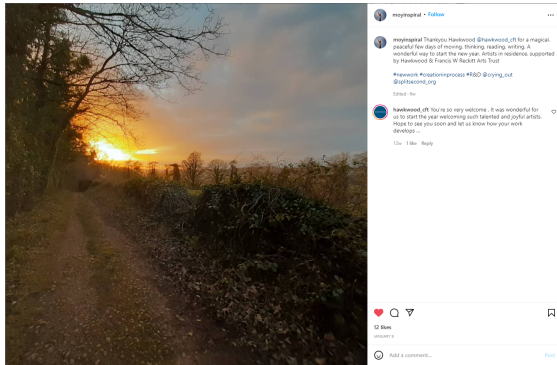


Laura is a dancer and movement artist who fell into the circus as it swept her off her feet on London's Southbank one summer night. She has been performing internationally in contemporary circus, dance theatre and immersive performance for over 10 years. She loves a playful, creative devising process and specialises in Chinese pole and aerial pole. She has had a long-standing creative relationship with Mary Bijou Cabaret and Social Club, Firenza Guidi, Crashmat Collective and Joe Wild, and toured for 5 years with Pirates of the Carabina, with many smaller projects alongside.

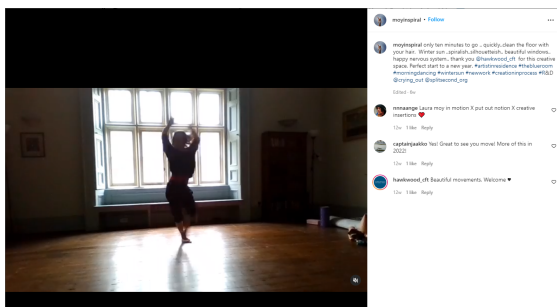
Laura graduated from Laban with a BA(Hons) in Dance Theatre before completing a year at Flic Scuola Di Circo. Her circus training has been mainly self-researched, her movement and creative work supported by somatic and embodied movement practices, and the wonderful artists and practitioners she has worked with. In 2017 she was supported with a grant from Artists International Development Fund to research and develop choreographic and physical-theatre based work on Chinese Pole with collaborator Tarn Scully at Circus Oz, Melbourne. She has since begun to develop her own work alongside performing for other companies.

Laura is a qualified remedial and sports massage therapist, and student of Wutan Tai Chi and Kung Fu. Her creative writing has featured in a number of productions and artistic projects.

Laura Moy Feedback

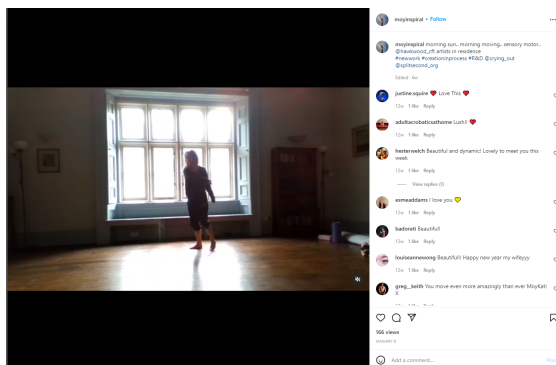


Thankyou Hawkwood @hawkwood_cft for a magical, peaceful few days of moving, thinking, reading, writing. A wonderful way to start the new year. Artists in residence. supported by Hawkwood & Francis W Reckitt Arts Trust
 #newwork #creationinprocess #R&D
 @crying_out @splitsecond_org



only ten minutes to go .. quickly..clean the floor with your hair. Winter sun ..spiralish..silhouetteish.. beautiful windows.. happy nervous system.. thank you @hawkwood_cft for this creative space. Perfect start to a new year. #artistinresidence #theblueroom #morningdancing #wintersun
 #newwork #creationinprocess #R&D

@crying_out @splitsecond_org



morning sun.. morning moving.. sensory motor.. @hawkwood_cft artists in residence
 #newwork #creationinprocess #R&D
 @crying_out @splitsecond_org

Anna Semple & Emily Collinson

As a newly established music/theatre partnership, Anna Semple and Emily Collinson's artistic interest is in combining music with movement to create bold, new dramatic work. They approach music as a physical 'embodied' practice and have an integrated creative process where movement and music are composed in tandem. Using collaborative improvisation, skill-sharing and mutual support, their debut piece as a duo was created at Hawkwood in early 2020: 'Flora', a duet for violist and dancer based on the textures and characteristics of flowers:

Artist Biographies

Anna Semple



Anna Semple graduated from Guildhall School of Music and Drama in 2021, and currently works as a freelance singer and composer in London. Recent commissions include works for the Royal Opera House, The Sixteen, The Marian Consort, The Choir of St John's College, Cambridge, SANSARA, and The Wax Chandler's Guild. She has worked with a wide variety of artists including EXAUDI, clarinettist Vicky Wright, members of the London Symphony Orchestra, and accordionist Miloš Milivojević via Psappha's 'Composing for' scheme. Anna's work seeks to be socially engaged and engaging, using visual and textual stimuli such as graphic scores, and drawing as

starting points for sound. She is keen to explore non-linear methods of storytelling through open scoring and collaboration. Embodiment has become a key concept in her compositional process - using the physicality of performance as a means of expression and investigating ways in which this can be written into music. As a freelance singer, Anna has sung with groups including Ex Cathedra, SANSARA, Echo, Recordare and The Corvus Consort. She currently holds a regular position with the Choir of All Saints, Margaret Street, and is a teacher-singer at Pimlico Musical Foundation.

Emily Collinson



Emily Pahlawan Collinson is a British-Iraqi physical theatre performer and soprano. She achieved a professional diploma in Physical Theatre and Mime from the Institut Moveo, Barcelona, in 2020, where she trained in Lecoq actoral technique, Decrouxian mime, contemporary dance, dance improvisation, and acrobatics. She has performed across various fringe venues in Barcelona and worked as a movement director with circus artists at the National Catalan Centre for Circus. During her time abroad she sang as a chorus member and soloist at the 'Palau de la Música Catalana', performing in both concert and operatic works. At the

Palau she performed under the direction of conductors such as Sir Simon Rattle, Simon Halsey, Esteve Nabona, and Salvador Mas, and alongside orchestras such as the London Symphony Orchestra, Ars Barroca de Mallorca, and the Barcelona Symphony Orchestra. In 2021 Emily became a recipient of the Arts Council England's 'Develop Your Creative Practice' grant, with which she is currently exploring the connections between movement and music with composers, most recently forming an artistic duo with the composer Anna Semple. Emily is also an experienced education facilitator, giving bespoke dance and theatre workshops at universities, schools, and festivals. She works at Pembroke Academy of Music, facilitating music workshops for young children who would not otherwise receive a musical education out of school. She also performs with the Barbican associate drum group, DrumWorks.

Anna Semple & Emily Collinson Feedback

Their dance can be found here: <https://www.youtube.com/watch?v=V7rEY1xSUHM>

Chineke Orchestra

Artist Biographies

Laure Chan



British Franco-Chinese violinist Laure Chan has performed throughout Europe, Asia and the Americas and has been invited as a recitalist and concerto soloist in prominent venues including London's Cadogan Hall, Paris Opéra Bastille and Florence Opera House. Developing an interest in composition, Laure aims to combine her classical background with inspirations of multiple genres and cultures. Her music has caught the attention of artists such as Nicola Benedetti and Isabelle Van Keulen as well as organisations including Universal

Music Group, Audio Network and Out-Standard. In 2021, Laure released her debut album "Tribute to Bach" featuring iconic works by Bach as well as her original compositions inspired by the composer. Her awards include the Music Director's Award of the Oxford Philharmonic (2010), and solo prizes at the Royal Academy of Music and Royal College of Music. An advocate of musical education, Laure became an ambassador for "The Benedetti Foundation" in 2020, providing workshops for string players worldwide. Laure has been a member of the Chineke! Orchestra since 2020.

Steven Crichlow



Trinidadian violinist Steven Crichlow has played with Chineke! Orchestra since 2016 and is a member of the Welsh National Opera Orchestra. He has freelanced with several of the top UK orchestras and teaches in the Royal Welsh College of Music and Drama Junior Conservatoire.

James Douglas



Based in London, James Douglas is a sought-after session cellist and arranger - at home in a range of musical styles and contexts. James' orchestral work alone takes him from Abbey Road Studios recording film scores for Netflix, Disney, and Amazon; to playing Ibiza classics in arenas around the UK with Heritage Orchestra; to playing contemporary opera at the Wigmore Hall with Britten Sinfonia. James' broad skillset and depth of musicality affords him the opportunity to cross genres on almost a daily basis. Away from the orchestra, James enjoys playing cello for recording artists such as Coldplay, Laura Mvula, Freya Ridings, Rag N Bone Man, and many more. With some of whom he has toured internationally.

Chi-chi Nwanoku OBE



An ex-sprinter and half the size of her double bass, Chi-chi Nwanoku has gained a reputation as one of the finest exponents of her instrument today. Chi-chi is the Artistic and Executive Director of the Chineke! Foundation, which supports, inspires and encourages Black, Asian and ethnically diverse classical musicians working in the UK and Europe. The Chineke! Foundation celebrates diversity in the classical music industry through its two orchestras, the Chineke! Orchestra and Chineke! Junior Orchestra, as well as its educational and Community engagement work. Ultimately, the Chineke! Foundation aims to give classical Black, Asian and

ethnically diverse classical musicians a platform on which to excel, and by such methods increase the representation of Black, Asian and ethnically diverse classical musicians in British and European orchestras.

Chi-chi was a founder member of the Orchestra of the Age of Enlightenment and held the position of Principal double bass there for 30 years. She is Professor of Double Bass Historical Studies at the Royal Academy of Music, where she was made a Fellow in 1998.

Chi-chi's range of musical interests have resulted in a broad career performing and recording in a diversity of styles from authentic baroque through to 21st century and new commissions, with many of Europe's leading chamber orchestras and ensembles. Some of her notable chamber recordings include Schubert's Trout Quintet (recorded three times), and Octet, Beethoven Septet, Hummel Piano quintet and Boccherini Sonatas. Her solo recording of Dittersdorf and Vanhal Concertos with the Swedish Chamber Orchestra (Hyperion) received critical acclaim. In 2012 Barrie Gavin directed a documentary film about Chi-chi's career, called Tales from the Bass Line.

As a broadcaster, Chi-chi presented BBC Radio 3 Requests for four years, she guest presents for the BBC Proms and was a Jury member of BBC 2 TV Classical Star. She presented a two-part series for BBC Radio 4 in 2015 which brought to life the stories

and music of black composers and musicians from the 18th century, whose vivid presence on the classical music scene have slipped through the net.

Chi-chi was awarded the Black British Business Awards, Person of the Year 2016 and was the recipient of the ABO Award 2017, which is awarded for 'the most important contribution to the orchestral life of the UK'. She was named in the Top 10 of the BBC Woman's Hour, Women in Music Power List 2018 and, in 2018, was awarded the inaugural Commonwealth Cultural Enterprise Award for Women in the Arts at the Commonwealth Business Women's Awards. Chi-chi was voted to the Powerlist of Britain's 100 Most Influential Black People in 2019, 2020 and 2021.

Meera Maharaj



Meera Maharaj is currently a Tunnell Trust, Park Lane Group and Countess of Munster Recital Scheme artist, alongside pianist Dominic Degavino. Since 2013, she has frequently performed with guitarist James Girling, as the Meraki Duo. In 2019 they were finalists in the Royal Overseas League competition as well as International Guitar Foundation Young Artists. Meera strongly believes that outreach work is an important element of her musical life and both her duos are Live Music Now ensembles. Competition successes include first prize in the Royal Academy of Music Flute Competition and Dutch International Flute Competition and 3rd prize in the

British Flute Society Competition. She graduated with Distinction in her Masters, studying with Michael Cox at the Royal Academy of Music, receiving generous scholarships supported by Sir Elton John, Countess of Munster Musical Trust and Help Musicians. In 2017, she graduated from the Royal Northern College of Music with first class honours, having studied with Wissam Boustany and Laura Jellicoe. Previously, she spent six years at the Junior RNCM. Meera enjoys a diverse performing career and has played at the Concertgebouw, Bridgewater Hall, Wigmore Hall, Kings Place, Royal Festival Hall and Albert Hall where she recently played Principal Flute with Chineke! Orchestra at the BBC Proms.

Berginald Rash



Hailed for his 'especially stylish' playing (The Guardian), acclaimed American clarinetist Berginald Rash is an exciting international artist having performed at the Boyne Music Festival, Boston University Tanglewood Institute, Lake Tahoe Music Festival, and having won the Great Music in Irish Houses 2015 Support Act Residency with the Mondrian Trio. Currently based in Dublin, Ireland, he was awarded the Recital Artist Diploma from the Royal Irish Academy of Music where he was an 1848 Scholar and Teaching Fellow. A versatile and skilled pedagogue and clinician, he has served on the PRIZM

Music Camp & International Chamber Music Festival faculty and has given masterclasses at Truman State University, University of Wisconsin- Stevens Point, and Millikin University. Mr. Rash has been heard with such orchestras as the RTÉ National Symphony Orchestra, Orchestra of the Swan, the Virginia Symphony, and the London-based

Chineke! Orchestra with whom he has performed on BBC 3's In Tune with Sean Rafferty and made his BBC Proms, Snape Maltings Proms, Gent Festival Van Vlaanderen, Southbank Centre's Queen Elizabeth and Royal Festival Halls, and the Concertgebouw debuts among others. Comfortable as both a chamber musician and soloist, Mr. Rash has collaborated with members of such orchestras as London's Philharmonia Orchestra, Nashville Symphony Orchestra, City of Birmingham Symphony Orchestra, Frankfurt hr-Sinfonieorchester, Atlanta Symphony and with the RTÉ Con Tempo Quartet. He has been a featured concerto soloist at the National Concert Hall and Christchurch Cathedral in Dublin, Ireland. With harpist Fiona Gryson, Berginald recently performed as part of the online 'Sundays @ Noon' concert series at the Hugh Lane Gallery which was also featured on NearTV FM. The duo performed at the Kaleidoscope Night music series in 2020, the Boyne Music Festival 2018 as well as the Tara Summer Festival 2018. Berginald Rash is a Devon & Burgani Artist on the Fluency series, has been featured on the cover of the International Clarinet Association's September 2020 publication of The Clarinet, is a recent TEDx speaker, has been a reviewer for BBC Radio 3's Record Review, has been heard on RTÉ Lyric FM's Full Score with Liz Nolan, has been awarded the Arts Council of Ireland's 2020 Music Bursary, and was recently featured on the European Association of Conservatoires' (AEC) Strengthening Music in Society podcast series.

Linton Stephens



British/Jamaican musician Linton Stephens originally hails from the Wirral and took up bassoon at 16. He went on to study as both a junior and undergrad at the Royal Northern College of Music, and later as a prestigious Ogglesby scholar for his post graduate studies from which he graduated with distinction. After a short hiatus he continued his studies at the Hochschule für Musik, Liszt Akademie in Weimar, Germany.

As a freelancer Linton regularly plays with many of the UK's leading professional orchestras including The BBC Philharmonic, The Royal Liverpool Philharmonic, The Hallé Orchestra, English National Opera, English National Ballet, Opera North, Manchester Camerata and Aurora Orchestra. He currently holds the chair of second bassoon with Chineke! Orchestra where he plays both orchestral and chamber works by mainstream and under-represented composers.

A facet of his career that he particularly enjoys is broadcasting. He regularly presents orchestral concerts for BBC Radio 3 and has fronted the show Sounds Connected and Music Matters. He currently regularly guest presents Radio 3's Classical Fix Podcast and has appeared on Scala Radio also.

A passionate advocate for equality, Linton has served on the Musicians Union equalities committee for over 5 years and, since 2020 was elected chair of this committee. He also works as a consultant within the arts and further afield on the subjects of diversity and inclusion. Clients have included BBC Philharmonic/NOW/Scottish/Symphony, CBSO, Ulster Orchestra, Association of British Orchestras and NBC film studios. He is on the change committee for the global music publisher Hal Leonard.

Linton also holds the position of Audience Development Officer with The Multi-Story Orchestra. An organisation whose vision of inclusivity and artistic collaboration he believes fervently in.

He is an Artist In Residence with Ark Schools with whom he teaches and coaches young musicians. In 2021 Linton joined the board of governors for Chetham's School of Music and the Orion Orchestra.

Isaac Shieh



Based in London, Isaac Shieh is a Chinese-New Zealand musician who has truly made Europe his own, with an extensive list of performances across the vast continent. Regarded as one of his generation's leading exponents on period horn playing and an 'era-defining' musician, his work takes him around the globe; exploring repertoire and instruments from early 18th Century through to the present day.

In 2018, Isaac was on trial with Paris-based contemporary ensemble Le Concert Impromptu, regarded by the Washington Post as 'the finest French wind quintet', before becoming Co-Principal of Oxford Bach

Soloists, regular guest of Haydn Philharmonie and member of Paraorchestra. In addition, Isaac works regularly with Orchestra of the Age of Enlightenment, Le Cercle de l'Harmonie, and Chineke! Orchestra amongst others, and has also performed as a soloist at the British Horn Society Festival Gala Concert, in front of HRH Prince of Wales and Duchess of Cornwall at Llwynywermod, and with the London Chamber Orchestra.

Isaac is currently pursuing a PhD at Royal Academy of Music, London, in which he aims to extend the hand horn playing tradition by commissioning 12 new works by 12 composers that reflect the capabilities and aesthetics of our time.

Gabriel Dias



Gabriel Dias is a graduate of the Manhattan School of Music and the Juilliard School where he held full scholarships. Before moving to New York and then London, Gabriel was a member of the Brazilian Symphony Orchestra and the Rio de Janeiro Municipal Theatre Orchestra. Gabriel has performed and toured extensively with various ensembles, including the Royal Philharmonic Orchestra, the BBC National Orchestra of Wales, the Aurora Orchestra, the Welsh National Opera, the Chineke! Orchestra, the Malaysian Symphony Orchestra, Verbier Festival Chamber Orchestra, with which he recorded as principal trumpet for Deutsche

Grammophon, Flanders Symphony Orchestra, Rambert Ballet, and Philharmonic Orchestra of the Americas, with which he recorded for Sony Classical USA. Gabriel has also been involved with commercial recordings in the UK, including soundtracks for movies like Netflix's Next Gen, Apollo 11 and the White Crow. He has performed as a soloist with Behzod Abduraimov and the Verbier Chamber Orchestra, as well as the New Mozart Orchestra and Caversham Ensemble. He has also performed in numerous international music festivals and has been a member of the Verbier Festival Orchestra in Switzerland since 2012. Gabriel was offered a position with the New World Symphony Orchestra in Miami in 2014. A

chamber musician, he has played with several brass ensembles. Also, he is the founder and director of Rio Brass, a brass band based in London that mixes pop music with Brazilian rhythms. He teaches brass in South America and the United Kingdom.

Paul Philibert MBE



Born in London, Paul Philibert displayed his musical propensity early in life, studying at the Purcell School of Music, and further, at Trinity College of Music. He then established himself on the professional stage as the founding Principal Timpanist of the Malaysian Philharmonic Orchestra in 1998. Paul has appeared as a guest performer with many renowned ensembles in the UK and Asia, including the Orchestra of the Royal Opera House, Seoul Philharmonic, the Philharmonia, BBC Symphony, Hallé and Qatar Philharmonic, to name but a few. In 2015, Paul became the founding Principal Timpanist of the Chineke! Orchestra. He was also

appointed Principal Timpanist of the Orchestra of Opera North, a position he held for three years before moving to Scotland where he is now the Principal Timpanist, and a Player-Director, with the Royal Scottish National Orchestra and a Timpani Tutor at the Royal Conservatoire of Scotland. He also sits on the Board of Trustees for Sistema Scotland, and the Association of British Orchestras. His role with Chineke! continues. Paul was awarded an MBE for services to music in H.M. the Queen's Birthday Honours List on 10th October 2020.

Ruby Aspinall



Principal Harp for the Orchestra Chineke!, Ruby has worked as a freelancer with BBCO, PO, ENO, ENB, BRB, & Rednote ensemble, performing in all the U.K's major concert venues.

Playing in London's Westend, she has worked on 42nd Street, South Pacific & recently, the tour of Love Actually & The Snowman. Recordings include labels: Apple Music, Fox Musical recordings, Decca Records, Island Records, & live on BBC Radio 3, She has been featured on Netflix, 'Bridgerton', and 'Made of Honour' for Sony Entertainment and worked with artists JP Cooper &

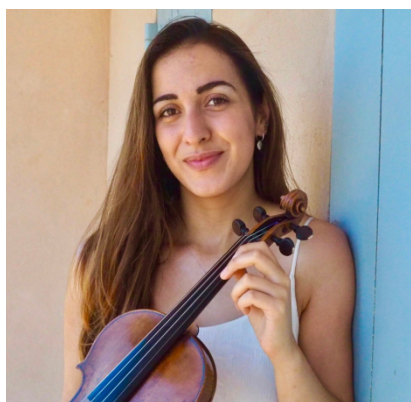
Grooverider.

In her studies at The Purcell School of music as a Leverhulme scholar, with C Seale. She went on to train with Harp Professors, S Williams, I Barford & G Dall'Olio at Trinity Laban. Masterclasses have been with Catherine Michel,

Ruby's duo "Culebra" was selected out of 300 harpists worldwide to perform at the prestigious World Harp Congress in July 2023 & she is an award-winning composer published with Curiaid music.

Ruby recently accepted the prestigious invitation to become Youth co-ordinator & Diversity & inclusion manager for The United Kingdom Harp Association.

Helena Logah



A multi-genre violinist, violist and educator breaking the boundaries of classical and pop music, Helena began learning the violin at 9 after finding her mum's old fiddle. Since graduating with a first-class undergraduate degree in 2019, Helena is a violinist in the Chineke! Orchestra, promoting diversity within the orchestral world. As of 2021 Helena is a Master of music, graduating from the Royal Northern College of Music under the tutelage of Yair Kless. Helena enjoys an active session career, performing with Little Mix, Liam Gallagher, and recording DJ Spooky: Garage Classical, an album featuring artists such as Paloma Faith, Craig David, and Lily Allen. She has performed on TV shows including It's a Sin, The Graham Norton Show and the Jonathan Ross show. Helena strives to be creative and loves fusing classical and popular music. She wrote her first piece for violin and loop pedal called 'Bach meets hip hop' in 2019. As well as performing solo, Helena loves collaborating with other musicians and creating something special. Connecting and creating a unified voice with others is the reason why she became the musician she is today.

Francisco Gomez



Spanish horn player Francisco Gómez Ruiz was born in San Asensio, La Rioja. After gaining a BMus (honours) from the Aragón Conservatory in his home country, he was awarded with the Ibercaja Improvement Scholarship in 2010, allowing him to study for an MA at the Royal Academy of Music with Michael Thompson, Richard Watkins, and Martin Owen. As a soloist he has performed the Beethoven and Cherubini Sonatas at the Musica-Musica Festival in Bilbao, Mozart's Horn Concertos no. 3 and 4 with the Camerata Aragon and Royal Orchestra Society and the Schuman's Adagio and Allegro and Konzertstück with the Barenboim-Said Academy Orchestra. He has worked as guest principal horn with the RTE National Orchestra of Ireland, Royal Philharmonic Orchestra, BBC Philharmonic, Bournemouth Symphony Orchestra, London Sinfonietta and Aurora Orchestra and also as section player with Philharmonia Orchestra, English National Opera, BBC Symphony Orchestra. He has been collaborating with the Chineke! Orchestra since 2017.

Paul Gladstone-Reid MBE



Paul Gladstone Reid is an award-winning composer, pianist and creative artist whose music for orchestra, ballet, contemporary dance, theatre, film, art installations and large scale events have been performed by the London Philharmonic Orchestra, Deutsche Kammerphilharmonie of Bremen, Janacek Philharmonic, Royal Philharmonic Concert Orchestra, London Sinfonietta and London Musici at prestigious venues including London's Royal Albert Hall, Royal Festival Hall, The Barbican, Wembley Arena, Sadler's Wells, Buckingham Palace; broadcast on BBC, NBC, Channel 4 and featured in museums and galleries. His works for dance have included collaborations with the Royal Ballet,

Rambert, Mariinsky Ballet, Union Dance, and award-winning choreographers and artistic director, Javier de Frutos, Dane Hurst, Liam Scarlett, Stephen Galloway, Aubert Vanderlinden, Ben Love, and Sheron Wray. His Film, Television, Documentary and Art Installation scores include a series of collaborations with celebrated Filmmaker and Installation Artist, Isaac Julien, including 'Lessons of the Hour - Frederick Douglass, Fantôme Créole, Fantôme Afrique, Paradise Omeros, Vagabondia and Franz Fanon - Black Skin, White Mask, and Cast No Shadow - Film projection and performance touring production by Isaac Julien & Russell Maliphant. As Producer and Musician his work in Hip Hop, Pop, Reggae, Soul, EDM, Gospel, Jazz, and World Music have included collaborations with Akala, Wretch32, Ms Dynamite, to Reggae Legends John Holt, Marcia Griffiths, Freddie McGregor and productions for Sony, EMI, Warner Music, Universal Music and a host of independent artists and labels. He has been a Steinway Artist since he was eighteen, performing solo piano and ensemble concerts internationally. He was Honoured by HM The Queen with an MBE for Services to Music and Communities in 2007; also invited as Fellow of the Royal Society of Arts.

David Kadumukasa



David is a London (UK) based freelance cellist and teacher. Since graduating from the University of Manchester and Royal College of Music he has played with orchestras including the Royal Philharmonic Orchestra and RTE National Orchestra of Ireland. As soloist he has performed Dvorak, Elgar & Panufnik cello concertos. David has also been a member of a number of theatre productions including the UK National Theatre production of the Tony and Grammy award winning show Hadestown. With orchestras and theatre productions David has toured in countries including USA, Brazil, China, Singapore, Germany, France, and

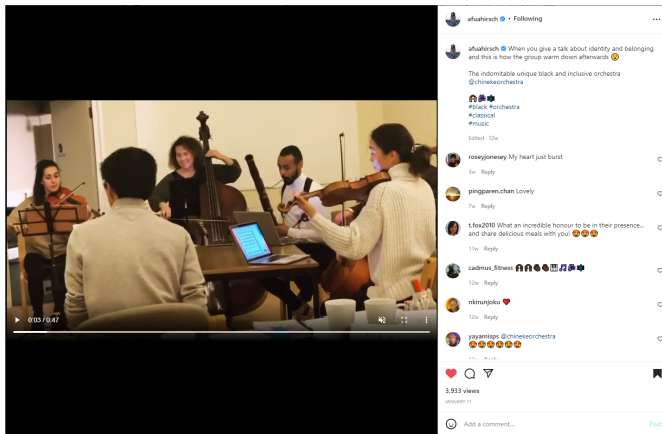
many other European countries.

Chineke! Feedback

[Spending 5 days at Hawkwood] was a godsend in every way.

Redefining our creative work ethic and creating creative strategies to improve our effectiveness in our work and poignant D&I discussions.

It has fortified my commitment to the mission of Chineke!, which is 'championing change and celebrating diversity in classical music'.



This was such a helpful week for us, and I would love to try and make it an annual conning for Chineke!.

When you give a talk about identity and belonging and this is how the group warm down afterwards 🙄

The indomitable unique black and inclusive orchestra

@chinekeorchestra



#black #orchestra

#classical

#music



Reflecting on inspirational Artist Residency @HawkwoodCFT with @ChinekeFoundation, facilitating Higher Purpose Leadership through SHAPE (Social Sciences, Humanities & Arts for People and Economy) and STEAM (Science, Technology, Engineering, Arts & Mathematics/Metaphysics/Music).

Marcel Proust always wrote in bed, in a room lined with cork, to promote tranquillity

So have Monica Ali, Colette, and Mark Twain

This is the only thing better, IMO
Helped by my English countryside writing retreat survival kit In order of

importance

Desk ✓ Window ✓ Sky ✓ Slipper socks ✓

Hot water bottle ✓ Blanket ✓ Bottomless tea ✓ Essential oil Candle Homemadevegan treats ✓ w my name on em ✓✓✓

Thank you for spoiling me @hawkwood_cft



The Linarol Consort



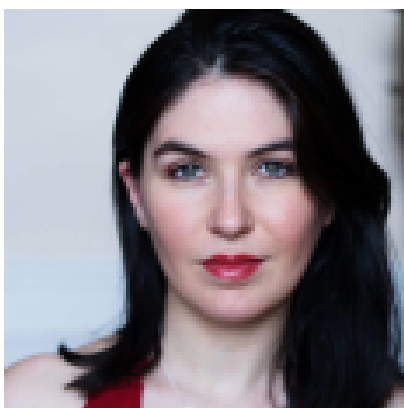
The Linarol Consort of Renaissance Viols draws together players who are leading exponents of the viol as both a consort and solo instrument, and focuses uniquely on their love of the instrument's very earliest sound and repertoire.

The Consort takes its name from the maker of the original viol on which the instruments they play are modelled: all are copies of one

surviving viol by the Venetian maker Francesco Linarol, who was active throughout the 16th century and currently displayed in the Kunsthistorisches Museum in Vienna. David has worked closely with viol maker Richard Jones, who will shortly complete his 100th copy of the Linarol viol, to recreate two sets of viols: a "high" consort of treble, two tenors and a bass, and a "low" consort, pitched a fourth lower, comprising a tenor, two basses and a "great" bass.

Artist Biographies

Héloïse Bernard



Héloïse Bernard is a French-American singer based in Glasgow, freshly graduated from the Royal Conservatoire of Scotland. She holds a Bachelor in Music from the Estonian National Academy of Music and Theatre and a Masters in French Literature from the University of Paris. Her operatic roles have included Missia in the Merry Widow, by Lehàr, Eurydice in Orphée aux Enfers, by Offenbach, both at the Festival d'Opera Bouffe d'Etriché, in France. She has sung Mélisande in Auri Jurna's creation of Pelleas/Mélisande at the Theatre Von Glehni in Tallinn and at the International Student

Drama Festival in Tartu, Susanna in Mozart's Figaro with the Opera de Catelló, Amore, in L'incoronazione di Poppea by Monteverdi with the ensemble OrQuesta, or Lucy, in The Telephone, by Menotti. An actress since her childhood, she completed a degree in Drama at the Ecole Nationale de Créteil. Once in the the UK, she played the roles of Chorus, Boy and Catherine in Leo Graham's staging of Henry V, by Shakespeare, in November 2017.

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

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

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

David Hatcher



David Hatcher was born in Warwick and upon attaining the LTCL diploma two years after taking up music, he went on to study viola da gamba with Charles Medlam and Recorder with Philip Thorby at Trinity College of Music, London. He began his career based in England, touring to America, Israel, France, Germany and the Netherlands. He has broadcast for both the BBC and independent radio and television. In 1987 he moved to Japan where he was to remain for the next nine years, taking an active part in that country's flourishing early music scene. He has recorded with Evelyn Tubb, The Consort of Musicke, I Fagiolini, Sprezzatura, and the

Japanese ensembles Chelys, Ensemble Ecclesia and the Bach Collegium of Japan. David now lives in Leominster on the Welsh Marches and has appeared with the Royal Shakespeare Theatre, The Globe Theatre, The Consort of Musicke, Muisca Antiqua of London, The Corelli Orchestra, The Harp Consort, The Dufay Collective, Glyndebourne Opera and many other period orchestras and ensembles. He regularly teaches on summer schools such as the Cambridge Early Music Summer School, the Easter Early Music Course at Ascot, Sastamala Gregoriana in Finland and Beauchamp House, and is in demand as a tutor for many weekend and day courses. Recent projects include performing and recording in Damon Albarn's opera "Dr Dee" with the BBC Philharmonic Orchestra, performing and recording in I Fagiolini's hugely successful interpretation of Striggio's 40-voice mass and performing in the highly acclaimed production of The Knight of the Burning Pestle in the inaugural season of the Sam Wanamaker Playhouse at the Globe Theatre in London. He is currently working with Fretwork and Orlando Gough on his musical representation of Drake's circumnavigation, "The World Encompassed".

Evelyn Tubb



Having retired from concert giving and as a vocal Professor for 21 years at the prestigious Schola Cantorum Basiliensis in 2018, Evelyn now continues to inspire and challenge younger performers to find their own unique style. Evelyn's years of study at the Guildhall School of Music and Trent Park College have long been overtaken by over 40 years of working as a professional singer and teacher, specializing as a recitalist in many styles, but particularly in the earlier repertoires, including her beloved one-to-a-part ensemble work with music from the 15th and 16th centuries. All this excellent experience and knowledge, quarried and sculptured

alongside amazing colleagues and accompanists such as Michael Fields , Anthony Rooley, Clive Pollard, many other inspiring mentors and in ensembles such as the world-renowned Consort of Musicke, now bring to her teaching work a deep understanding of, and passion for, the remarkable qualities and possibilities of the human voice

Alison Kinder



Alison read music at Oxford and was then given a scholarship by Trinity College of Music where she studied viol with Alison Crum, being awarded the college's Silver Medal for Early Music Studies. She is a founder member of Chelys consort of viols where she enjoys researching, performing and recording programmes covering all aspects of consort music. She has a particular interest in 'Renaissance' viols (early viols made with no soundpost) with The Linarol Consort who play on copies of the earliest surviving viol made by Francesco Linarol. Venturing into the 18th Century with a beautiful 7-string viol named Flo, Alison plays with lutenist Lynda Sayce in

Apollo's Revels, trio sonata group Saltarello, and the Christian Baroque ensemble Dei Gratia, where she also plays baroque violin. Alison has a great love of working with singers, and the affinity between the sound of the viol and the voice. One of her favourite places to be is as the gamba player with Musica Secreta, where a recent highlight has been the newly discovered complete Lamentations of Jeremiah by Antoine Brumel.

A keen teacher of both children and adults, Alison is a tutor on a number of Early Music courses including the Easter Early Music Course and Norvis, and she regularly leads workshops for the various Early Music Fora. She is co-director of Rondo Viol Academy, which runs weekend courses for players of all standards from Elementary to Advanced. Alison teaches viol and violin both privately and in schools, and directs the Warwickshire Youth Waits, a Renaissance band for young players which includes everything from recorders and viols to crumhorns, shawms, sackbuts and more!

Alison's playing has taken her to some of the UK's best known concert venues, including the Wigmore Hall, St John's Smith Square, and the Cadogan Hall for the BBC Proms, as well as to more unusual places such as lecture theatres in the University of Marrakech and the freezing rainy streets of London armed with a shawm for the Lord Mayor's Parade. She has played for live broadcasts on BBC Radio 3, filmed for television, and recorded for BBC Radio 4.

Alison has had a number of educational books published with colleague and fellow viol player Jacqui Robertson-Wade. They include group teaching material for viols and recorders, and a children's music theory series called 'The Notehouse People'. She has also published a modern edition of the divisions from Christopher Simpson's 'Division Viol' treatise.

Claire Horacek



Claire gained a Master of Music degree in performance on the viola da gamba with distinction in 2017, studying with Elizabeth Kenny and Jonathan Manson at Southampton University.

She did her first degree in Fine Art at Oxford University but spent a good deal of time there playing the 'cello and furthering her love of early music and interest in historical performance practice.

After 20 years teaching art and bringing up her family, she now combines working as a freelance performer on both baroque and renaissance viols, as well as, when

time allows, painting.

She is a member of the Linarol Consort of Renaissance Viols, founded by David Hatcher, which specialises in the repertoire of 16th century middle Europe, Ensemble Échos, a baroque chamber group formed by postgraduate students from the Royal Birmingham Conservatoire and the Spinacino Consort. She recently performed in the UK premiere of a newly attributed cantata, *Ariane Consolée Par Bacchus* by François Couperin on his 350th birthday.

Timothy Lin



Timothy Lin is a professional cellist who studied at the Birmingham Conservatoire and regularly plays with The Linerol Consort, La Follie baroque Consort, Slerachy Trio and The Bremer Strong Quartet

The Linarol Consort Feedback



Linarol Consort @Linarolconsort · Jan 20
@HawkwoodCFT we are so looking forward to our residency next week with @Heloise_Soprano. 🙌🎵🥰
#createdatHawkwood #hawkwoodcft #Creative #residency #music #violadagamba

...

@HawkwoodCFT we are so looking forward to our residency next week with @Heloise_Soprano. 🙌🎵🥰
#createdatHawkwood

#hawkwoodcft #Creative #residency #music #violadagamba



Jonathan Morgan @JPG_Morgan · Jan 22
Congrats on getting that Hawkswood residency: yes, you'll eat well there!

...

Thank you! Can't wait 🥰🎵🥗
@HawkwoodCFT

🗨️ 1 ↻ ❤️ 1 ↗



Linarol Consort
@Linarolconsort

...

Replying to @JPG_Morgan

Thank you! Can't wait 🥰🎵🥗 @HawkwoodCFT

11:03 AM · Jan 22, 2022 · Twitter for iPhone



Linarol Consort @Linarolconsort · Jan 25
@HawkwoodCFT

...



Linarol Consort @Linarolconsort · Jan 25
Day 1 of our residency @hawkwood_cft . Wonderful to be here making music with @heloisesusannah. Today prepared our @barberinstitute concert for 4th February.
#hawkwood #creative #earlymusic #facsimile #violadagamba #renaissance #music instagr.am/p/CZITJcVgv1j/



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<https://instagr.am/p/CZITJcVgv1j/>



Héloïse Bernard
@Heloise_Soprano

So incredibly grateful to @HawkwoodCFT and @Linarolconsort for a magical week of the best music there is (and incredible food 🍰🥬) Back to gloomy Glasgow 🌧️



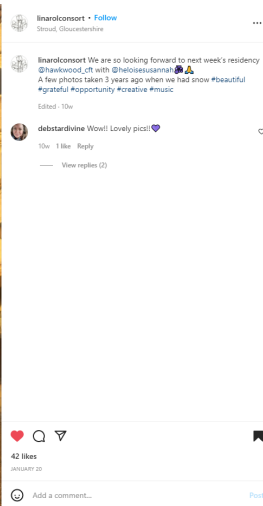
claire horacek @clairehoracek · Jan 28

Replying to @Heloise_Soprano @HawkwoodCFT and @Linarolconsort
It was such a great week wasn't it? Missing @HawkwoodCFT and your beautiful singing 🎵💕



So incredibly grateful to @HawkwoodCFT and @Linarolconsort for a magical week of the best music there is (and incredible food 🍰🥬) Back to gloomy Glasgow 🌧️

It was such a great week wasn't it? Missing @HawkwoodCFT and your beautiful singing 🎵💕



We are so looking forward to next week's residency @hawkwood_cft with @heloisesusannah 🎵🙌
A few photos taken 3 years ago when we had snow #beautiful #grateful #opportunity #creative #music



Ali, Tim and David #josquin
#violadagamba #renaissancemusic
#residency

Sarah Dixon

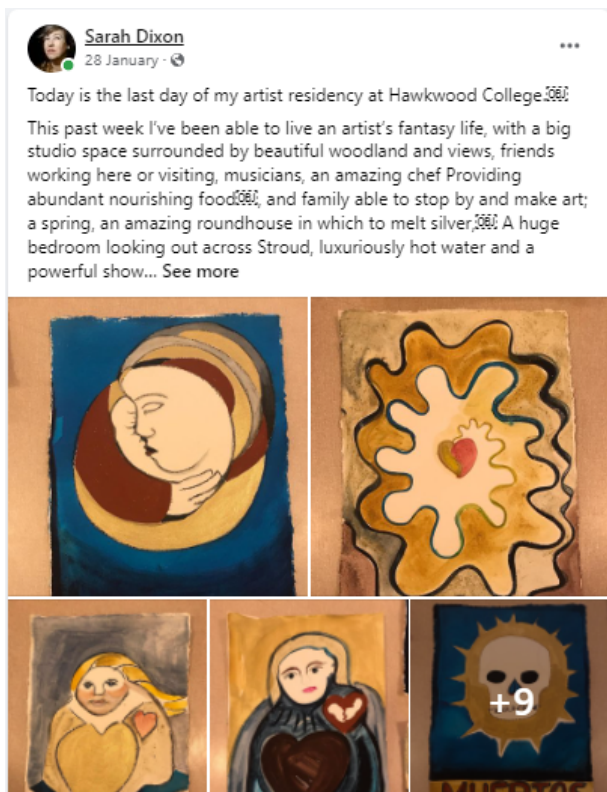
Artist Biography



Sarah Dixon, born in London and raised in Cyprus and the Middle East, is a socially-engaged conceptual artist using traditional, ritual and conceptual approaches to explore participatory art making, and how the 'human social organism' works. She draws on a very wide range of experience: she has a degree in Biology from UCL, worked as a ethnobotanist in the Ecuadorian Amazon, and has studied art forms from Orthodox icon painting to bronze casting and corporate design. Her work has been shown at the ICA, QUAD Gallery, Oblong Gallery and on a cyberbus in Moscow, amongst other places. She is co-founder of The Women's Art Activation System

(WAAS) and a member of the Silver Spoons Collective. She works from her studio in Stroud, Gloucestershire where she lives with her husband and young daughter.

Sarah Dixon Feedback



Today is the last day of my artist residency at Hawkwood CFT.

This past week I've been able to live an artist's fantasy life, with a big studio space surrounded by beautiful woodland and views, friends working here or visiting, musicians, an amazing chef Providing abundant nourishing food, and family able to stop by and make art; a spring, an amazing roundhouse in which to melt silver, A huge bedroom looking out across Stroud, luxuriously hot water and a powerful shower.

I've created a drum using goat skin, decorated it with ink made from a rainforest tree, I've made several painting sketches using mud, chalk, pigments I brought with me including Cyprus ochre, spring water and fresh egg yolk from the chickens that live here. I started sculpting stone that I found. I've been inspired by trees, water, fire, earth, stars and sky. The

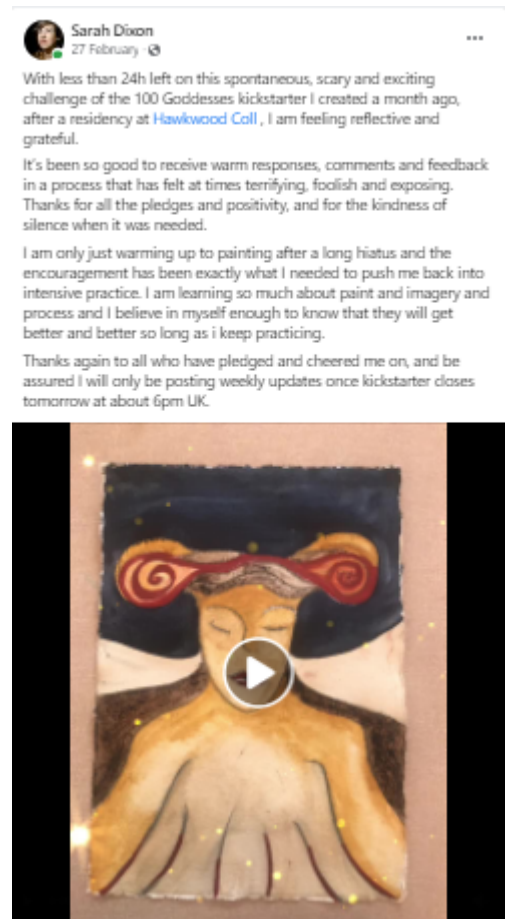
images depict goddesses Cuda of the chalk, Hecate of the crossroads, the spirit of the spring, the blood goddess, and death, and several others.

It is a wonderful gift to be here and tap into the transitional energy as we draw towards the end of winter and start seeing the beginning of spring.

I've really enjoyed being alone to deepen into my own process, but typically I work in collaboration so if you'd like to work with me to create your spirit image, or even a drum, do get in touch. The paintings are also for sale should any inspire you.

Celebrating feminine genius, forming connections with the land and the other than humans.

#createdathawkwood



With less than 24h left on this spontaneous, scary and exciting challenge of the 100 Goddesses kickstarter I created a month ago, after a residency at Hawkwood Coll, I am feeling reflective and grateful.

It's been so good to receive warm responses, comments and feedback in a process that has felt at times terrifying, foolish and exposing. Thanks for all the pledges and positivity, and for the kindness of silence when it was needed.

I am only just warming up to painting after a long hiatus and the encouragement has been exactly what I needed to push me back into intensive practice. I am learning so much about paint and imagery and process and I believe in myself enough to know that they will get better and better so long as I keep practicing.

Thanks again to all who have pledged and cheered me on, and be assured I will only be posting weekly updates once kickstarter closes tomorrow at about 6pm UK.

John Elliot

Artist Biography



I am an award-winning musician, composer, producer, and songwriter from West Yorkshire. Under my alias The Little Unsaid (now a 4-piece touring band) I have released several critically acclaimed albums over the last decade, toured the UK and Europe extensively, performed at major festivals including Glastonbury, and received repeated radio play from the likes of Iggy Pop, Guy Garvey, and Tom Robinson on BBC 6 Music, and Bob Harris on BBC Radio 2. In 2017 a team of music industry professionals including Gilles Peterson and Four Tet awarded me the Steve Reid InNOVation Award for boundary-pushing music creators. As part of the award, I received mentoring from Four Tet and other industry professionals, who guided me

through the process of signing with Reveal Records and Management. As a record producer and co-writer, I have collaborated with numerous other artists including Edgelarks (Phillip Henry and Hannah Martin), Tobias ben Jacob, Jacob and Drinkwater, Dan Whitehouse, Renu, and have worked with notable producers including Graeme Stewart (Radiohead, Jonny Greenwood), Sonny Johns (Shakira, Tony Allen, Portico Quartet) and Brett Shaw (Florence and the Machine, Daughter). Alongside my work as a touring and recording artist, over the last three years I've been composing more music for film and theatre. After receiving the Fusion Fund (Help Musicians) to develop a new piece of work with a theatre practitioner, I co-devised the hit play CRUISE, performing my live electronic score on London's West End for a sell-out run in June 2021. I also recently composed the music for National Youth Theatre's acclaimed new touring adaptation of Animal Farm and am about to begin developing a new theatre project with the co-creator of CRUISE, supported by Aria Entertainment production company. Having scored numerous short films, podcasts, and fashion shows over recent years, I am now currently finishing my first two feature film score commissions, for two documentaries due for release in 2021. I am also composing original music for a contemporary dance piece with masters graduates of the University of Chichester and acclaimed choreographer Sarah Golding. Having released two new albums as The Little Unsaid on Reveal Records this year, in November I will embark on an 11-date UK concert tour with my band, before commencing work on a new release for 2022.

John Elliott Feedback

Towards the end of 2021 I applied for a week's residency at Hawkwood, as a way of trying to find some time to hit the brakes amidst the freelance-musician-frenzy and work on my own writings and compositions. I'd been hopping around frantically between various collaborative projects since work started to come in again post-lockdowns. I was saying yes to absolutely everything that came my way and was of course grateful to be so busy again. But after several non-stop months I felt I needed some solitary time to take a pause and rediscover what kind of work I make when I'm on my own in a quiet place, surrounded by nature and with the headspace to learn new approaches and challenge myself.

I was delighted to be welcomed to Hawkwood in January 2022, leaving London behind for a few days and settling in immediately into the beautiful Cotswold valley where the college is nestled. I brought a few microphones, a laptop, a notebook, and not much else, with the sole aim of writing and recording some new musical ideas on a beautiful grand piano. I had no cut-and-dried project goals or expectations; all I knew was that I wanted to write some songs that in some way reflected thoughts about the natural world and our responsibility to it at a time of great crisis. Not protest songs or polemics, just music that in some way captured a mood of reverence, wonder and loss. I wanted to stay present and 'in the moment' whilst writing, in the same way that I'd respond to what's around me when improvising with an ensemble – if the sunlight suddenly burst into the room it would change the direction of the song, if the piano pedal creaked I'd use the sound as part of the arrangement, if my microphones picked up the sound of a builder dropping his tools next door I'd loop the sound and use it as a rhythm. I'd also go walking in the woods and hills and record various sounds on my phone, things like twigs crackling, birds singing and farm gates clanking. These sounds also became embedded in the music, forming melodies and rhythms that I would never have come up with using traditional instruments in my home studio. Being completely awake to the environment around me whilst composing meant that a sense of place became embedded deeply in the recordings, I made at Hawkwood. To me they capture a powerful sense of peace in nature, but also a kind of sorrow for what's at stake right now. I could never have made

music like this at home in London with the bustle of traffic outside, or in a lifeless and windowless recording studio that's cut off from the outside world.

A huge bonus for me was sharing the residency week with the other artists present. Getting to spend mealtimes with string ensemble Balladeste and theatre company Spitz & Co while they all worked on developing their own projects was wonderful and immensely inspiring. One night we sat up in the old library sharing pieces of music we all loved and talking about them – all of this fed into my creative experience at Hawkwood and fed into the work, helping me unlock some inhibitions I'd recognized in my own compositions.

In addition to this I have to mention the brilliance of all the staff at Hawkwood. Everyone I met was so welcoming, warm, and helpful, always on hand whenever I needed anything, but also with a fantastic understanding of how to give artists space to submerge in their work without distraction.

For me, songwriting can only happen when there is space, space to daydream and think deeply about music and challenge yourself in your own writing and perception of the world around you. Hawkwood provides artists with both the crucial headspace and physical space in which to fully immerse in their craft and develop boundary-pushing new work. I came away from that week buzzing with new ideas and with recordings that will form the basis of a new project I'm now planning to bring together later this year. I couldn't be more grateful for my time there and to all involved for providing this massively reviving creative experience.

Balladeste



We - Balladeste (Preetha Narayanan - violin and Tara Franks - cello) - are a pioneering, cross-cultural string duo with a multifaceted co-creative practice. From USA and UK via South India and Northern Italy, we met at Guildhall School of Music 10 years ago. Brought together through an understanding of our parallel paths from a classical background to a newer practice of cross-cultural exploration and improvisation, we have built an extremely unique joint practice encompassing, performance, creative education, collaboration, and a compositional process without notation.



We self-released our debut album 'Relic' in September 2017 (Top-Pick Album 2018 'The Musician'), which kickstarted our duo career. As successful recipients of the Women Make Music PRS fund (2019), Help Musicians Transmission fund (2019) and PRS Open Fund (2018), we composed, recorded and produced our upcoming second album 'Beyond Breath - Release September 2021 (Radio 3 previews).

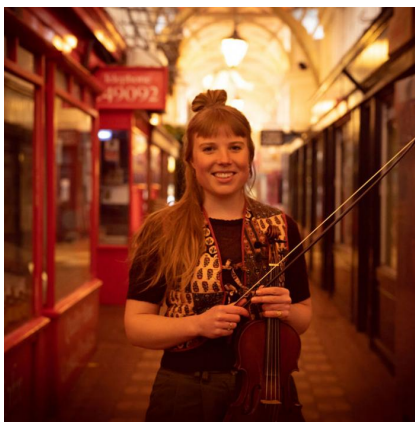
We have performed across the UK and abroad, highlights include; Isole Che Parlano Festival-Sardinia,

CCB- Lisbon, MAXXI- Rome, National Portrait Gallery, Union Chapel, Conway Hall (supporting OAE) & Southbank Centre, alongside live radio play & interviews on BBC Radio 3-In Tune, Resonance FM & NTS. We have worked with renowned UK-based artists including Kae Tempest, Jasdeep Singh, and Jocelyn Pook, alongside recent publicly funded commissions with Emily Levy (Snape Maltings Festival of New) & London Medical Orchestra & NOFA.

We have a breadth of experience & passion for leading creative composition projects & training with teaching artists, young people, schools, colleges, and organisations including Korean Arts and Culture Services, Aldeburgh music, Music Masters (LMM), Barbican/GSMD & SoundsCreative Projects.

Artist Biography

Flora Curzon



Flora Curzon is an award-winning violinist based in London. She has released albums including *Unfurl* (Fran & Flora, Feb 2019), and *Meditations and Laments* (Gaia Duo, Dec 2019), and has performed as a solo artist, chamber and orchestral musician, folk fiddler, improviser and singer at venues and studios including The Wigmore Hall, Kings Place, Jools Holland, and Tiny Desk. Her critically acclaimed experimental folk duo, Fran & Flora, hailed as brave and classy by Robin Denselow (The Guardian), has toured internationally, and has been interviewed on radio programs including BBC Radio 4s Woman's Hour and BBC6 Music with

Cerys Matthews.

Flora's main musical interests are 'early' music (from the Baroque and Classical periods), 20th century and contemporary music, traditional Jewish music, folk music from across the British Isles and free improvisation. She performs on both a 'modern' violin (metal strings) and 'historical' violin (gut strings), and experiments with live electronics. Her unique interests and skills have led her towards a wide range of collaborations and opportunities including with Sam Lee, Talvin Singh, London Klezmer Quartet, English Touring Opera, Orchestra of the Age of Enlightenment, Shobana Jayasingh Dance, David Shweitzer, and Fiona Bevan. In February 2020 she was interviewed on BBC Radio 3 This Classical Life with Jess Gillam.

Passionate about performance, Flora collaborates with MishMash Productions to create fully-staged 'chamber-music-theatre' for Young Audiences, and has worked on shows with Jocelyn Pook and Deafinitely Theatre. As an experienced string-arranger and recording artist Flora creates and records string parts for albums, films, and TV. She is currently working on her debut solo record.

Laura Moody



Laura Moody is composer, cellist, vocalist, songwriter, and theatre performer from the UK. Her work focuses on storytelling, ritual, the expressive potential of musicians' physicality and the transformation of spaces through sound, music, and movement. She considers all of her work to be theatre of some kind. In her solo work she explores what is possible using only acoustic cello and voice to create songs which draw on hugely diverse influences. She likes to think of these as pop songs but nobody else ever seems to agree with this definition. In November 2014 she released her debut solo album *Acrobats* to major critical acclaim. Touching fingers with cabaret and performance art, she has since performed

this music everywhere from the International Handel Festival to Europe's largest fetish club. Most recently Laura composed, and performed in, five consecutive shows for The Sam Wanamaker Playhouse at Shakespeare's Globe, each of these exploring a different way of reinterpreting the same very idiosyncratic, candlelit space and the function of music and musicians within it. Other recent works include *Rilke Songs* for The Hermes Experiment, *Hildegard Portraits* for the vocal trio Voice's music and light art show *Hildegard Transfigured*, the seance-like *Medium* for vocalising, 'mind-reading' string quartet, and award-nominated scores for the experimental dreamplay at The Vaults Theatre and the radio drama *Mary Rose* for BBC Radio 3. In 2017 *Parallelist*,

a collaborative music theatre work with the sound artist Clay Gold, premiered at Aldeburgh Festival. Dealing with telecommunications, isolation and theories of consciousness, *Parallelist* exists somewhere between music theatre, one-woman opera and installation art and will be touring

in the near future. For fifteen years Laura's major focus as a collaborative musician was as a member of the innovative string quartet Elysian Quartet, known for its pioneering performances and recordings of contemporary classical, experimental and improvised music. She is a frequent collaborator of Radiohead's Philip Selway, performing and arranging for his film scores, albums, and solo shows. Other artists she has worked with include: Meredith Monk, Bjork, Simon Fisher Turner, JARV IS, Anna Calvi, Antony and the Johnsons, Peter Gabriel and Kae Tempest.

Misha Law



I am a violinist and viola player. I have a classical background and after a 6 year break from playing I rediscovered my love for the violin at 20 when I started playing in bands. I found my way to Dartington College of Arts where I did a BA in music / performance. This is where I discovered my love for improvisation and connecting in that spontaneous way with other musicians. Following the end of my degree I joined folk band Mad Dog Mcrea, touring with them for 2 years. After the birth of my son I decided to study to become a music therapist, completing the MA in Music Therapy at UWE in 2010. I also continued performing with various

bands/projects, including Pepino, Trufflehack, Black Cat Bone and Emily Barker. I have

also done session work for film scores and various bits and pieces. Currently I play in the duo Mandel with the composer Emily Hall and I work as a music therapist, predominantly with young people from challenging circumstances, and with people struggling with dementia.

Emily Hall



Emily Hall is a composer, a violinist and a producer. Much of Emily Hall's music is formed from close creative relationships with singers, instrumentalists and writers and finding her own ways of using technology and live performance.

Emily Hall is a member of Bedroom Community, the Icelandic record label. She has written for the London Sinfonietta, LSO, BBC NOW, the Brodsky Quartet, Opera North, LCO, Mahogany Opera, Hungarian Radio Choir, Aldeburgh Music, Streetwise Opera, Lady Maisery, Allan Clayton, Jodie Landau, Olivia Chaney. Her music is frequently broadcast on BBC Radio 2, 3, 4 and 6 Music.

Emily Hall is the recipient of the Paul Hamlyn Foundation Award for Artists, the Genesis Opera Prize, the Royal Philharmonic Society Composition Award, and the Corinthia AIR.

Emily has written 5 operas, none of which are traditional in form and many, many songs, including a trilogy of song cycles with author Toby Litt, on love ("Befalling"), motherhood ("Life Cycle") and death ("Rest"). She has a band called Mandel, in which she co-writes with musician and music therapist Misha Law. Emily Hall is signed up to Culture Declares an ecological emergency.

Balladeste Feedback

[The residency] was great. We staggered our week between duo work, adding 2 more string players and then full group for 3 days and it worked really well. We could take time out as had fortunately got Arts Council Funding to pay all of us involved. It really helped to be able to focus on creating and have all food provided especially as we were leading the process and project managing so therefore could just focus on the group and making new music together.

We were working on creating new string arrangements of our duo pieces, mixing using scores and devising as a group. We were also kick starting a new women's String collective of composer/performers – a space to improvise, create, share ideas and talk about how we create/play/interact through improvisation.

Focusing more deeply of our repertoire with a group of other players really helped us hone in on the way we write as a duo and the pieces themselves. It felt like we really grew over the week and it was noticeably in our next gig the impact it had even on us performing afterwards.

We will continue to create/finish the extended string arrangements. We are now notating them. We are looking into booking gigs for the extended string group and we have just secured a Snape Malting residency in which we want to explore some of the improvisation ideas we started as a collective at Hawkwood. Loads of ideas have come out of the week and we hope to get more funding for next steps! (so thank you!)

Spitz & Co

Artist Biographies

Angus Barr



Angus was a founder member of Ridiculusmus for five years before setting up Publick Transport. Since then, he has performed with Gonzo Moose on "You Don't Need to Know That" and "Is That a Bolt in Your Neck?"; at Bristol Old Vic in "The Lost World" (adapted by Toby Hulse); and in various outdoor shows with Desperate Men, including "Mudlarks", "Battle For The Winds" and The Wye Valley River Festival. As writer/director/ arranger he created the music hall show "Wink the Other Eye". More recently he directed "Gloriator" and "Glorilla" by Spitz & Co, and "Slapstick and Slaughter" by Desperate Men. He also sings politically incorrect songs on the

ukulele-banjo.

Susie Donkin



Susie Donkin has been a writer for the hugely popular sketch show Horrible Histories (CBBC) since it first aired in 2009. Having begged the producers to be in it, she makes occasional appearances as some form of hag. Now in its 9th series it has won many awards including BAFTAs for Best Writing Team and Best Comedy Show. Other writing credits include Smack The Pony (Channel 4), and she was a member of female sketch group Bearded Ladies (Radio 4, BBC2).

As Artistic Director of Spitz & Co she has created three rural touring comedy theatre shows starring French actress Gloria Delaneuf ("Gloriator", "Gloria in The Mist", "Les Gloriables") all of which have toured extensively

throughout the UK.

She has recently written her first book "Zeus is A Dick" published by Hodder Studio in November 2020. She is currently writing a second book about Shakespeare called "The Good, The Bard, And The Ugly", and is developing a new touring show with Spitz & Co called "Elvis in Deep Blue Hawaii".

Joe Reeves



Joe is a musician, comedian, and Elvis impersonator. As well as a regular residency at the SVA with his comedy chat, Joe has toured all over the UK performing as Elvis.

Spitz & Co Feedback

If you're an artist trying to make work, Hawkwood is basically a form of paradise. Space, time, and nourishment to create something new. I've been lucky enough to have taken part in an Artist's Residency at Hawkwood with previous Spitz & Co shows, so I knew how special it was, but to be there working on a new show after a 2-year Covid hiatus felt quite emotional. We were able to be there because of a short notice cancellation, so we didn't have quite as much time as we would have liked to prepare for the residency, and sadly Abigail Collins who was supposed to be coming from London to help us turn "Elvis in Blue Hawaii" into an outdoors show wasn't able to make it at the last minute. However, Angus Barr was able to step in with only a few days' notice and having already directed two Spitz & Co shows he knew the way we work. Without Abi it meant re-thinking what we were going to do, but that's the joy of Hawkwood, there's no pressure to come up with results and nothing has to be set in stone. It gives you an incredible sense of freedom. It's very liberating to be able to just have that time to experiment and play, as well as rehearse.

And we did that... just that. Joe Reeve had never worked with Angus before, and Joe and I are still in the early stages of our working relationship, so it was a joy to have a week at Hawkwood not only in the rehearsal room, but also during meals etc to get to know each other better. The food was, as always, incredible, and once again it was wonderful to meet the other artists, two of whom were also from Stroud. We became friends and hope to be able to meet up in the near future. The sense of community and mutual respect is one of the things I love about Hawkwood, you feel everyone is rooting for each other. The sharing's at the end of the week are proof of this. Cathy and others from the office came to watch and give their feedback, taking time out of their busy day to do so, and we appreciate it hugely because although it's often just a stagger through trying stuff out for the first time, to be able to get proper feedback before putting the show in front of a paying audience is vital.

We discovered a lot about "Elvis in Blue Hawaii" during the week, and the things that weren't working became very clear after the sharing on Friday. We still need to clarify some of the structure of the show and work on the relationship between the two characters to bring out the comedy, but those five days at Hawkwood meant that we were able to get the show on it's feet; something we would never have been able to do otherwise so efficiently, and we still have time to tweak and rehearse so that's ready for it's Slimbridge premiere on March 19th.

Huge thanks to all the staff at Hawkwood who work so hard to give us these opportunities, and to Gloucester Culture Trust for their support, we are hugely grateful.



Spitz & Co @spitzandco · Feb 4

...

Elvis has left the building. Thankyou @HawkwoodCFT @createglos for making this week possible. #bluehawaii #elvis 🎸 #ruraltouring

Elvis has left the building. Thankyou @HawkwoodCFT @createglos for making this week possible. #bluehawaii #elvis #ruraltouring

Soumik Datta Arts: Hope Notes



Every Soumik Datta Arts project embraces traditional and contemporary art forms to address some of the most urgent issues of our times. They weave local threads into global textures, attracting audiences anywhere and everywhere.

Soumik involves artists both new and known, rooted and experimental. Whether seen live, recorded or online, his collaborations expand horizons, forge connections, and lift spirits. His work is

about our world and yet unexpected, making us hear it, see it, and feel it anew.

Recent highlights include promoting 'Silent spaces', a six-part original series in partnership with Royal Albert Hall, WePresent & Sage Gateshead, performing at Glastonbury and BBC Proms, winning The Space and British Council commissions, collaborating with Beyonce, Jay Z, Arijt Singh, Anoushka Shankar and becoming an ambassador for Earth Daily Network.

Artist Biographies

Soumik Datta



Soumik Datta is well known in the music industry as a Sarod virtuoso. His ability to rein in new audiences with his performances has raised the profile of the little known 19 stringed, fretless instrument from India.

Soumik has released 6 albums to date and been involved in numerous projects that fuse Eastern and Western musical culture, marrying his traditional Indian instrument with his Western upbringing.

He pioneered projects such as Circle of Sound, a collaboration with the Austrian drummer Bernhard Schimpelsberger. It combines Indian melodies with Electronica and Drum & Bass, creating a wholly unique

sound.

He has achieved global recognition and performed all over the world playing at TED Global, with Beyonce, Jay-Z, Bill Bailey, Nitin Sawhney and Anoushka Shankar. As a music director, Soumik has composed pieces for a number of films including 'Life Goes On' starring Sharmila Tagore and Om Puri, and 'Tooting Broadway.' Soumik Datta Arts is Soumik's charity that aims to provide a platform to showcase new talent and collaborations. The charity's approach to music ties in well to The Rumi Foundation's ethos of supporting innovative collaborations, outreach and giving equal opportunity to all.

Souvid Datta



Souvid Datta is an award-winning 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



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.

Akiko Ono



Akiko Ono launched her successful career after winning numerous prizes in prestigious competitions such as the Yehudi Menuhin, Queen Elisabeth, Szigeti, Paganini and the Forval-Scholarship Stradivarius Competitions.

Since then she has performed with major orchestras including the Belgian National Orchestra, Lille National Orchestra, London Mozart Players, London Chamber Orchestra, NHK Symphony Orchestra and Tokyo Symphony Orchestra in venues such as the Wigmore Hall, Royal Albert Hall, Royal Festival Hall and Carnegie Hall.

Akiko made her debut with Yehudi Menuhin and the Essen Philharmonic Orchestra at the UNICEF Gala Concert in Germany in 1998. In the same year she was invited by Vanessa Redgrave to perform at the UN Headquarters in New York to celebrate the 50th Anniversary of the “ Universal Declaration of Human Rights”.

A keen chamber musician, Akiko is also invited as guest concertmaster by the Scottish Chamber Orchestra, Nederlands Symphonieorkest, and Hiroshima Symphony Orchestra and Orpheus Sinfonia.

Akiko sets great value in outreach activities and other educational projects. She is one of the appointed artists of the Japan Foundation for Regional Art-Activities since 2006, and has released a highly acclaimed CD with composer/pianist Ichiro Nodaira.

Born in Tokyo, Akiko moved to UK when she was 12 where she studied at the Yehudi Menuhin School, and now teaches, and later at the University of Music and performing Arts in Vienna. Akiko plays on a violin by Silverius Ortega, Madrid, dated 1818.

She has performed throughout Europe, the Middle East, USA, Central America, North Africa, Southeast Asia and Japan.

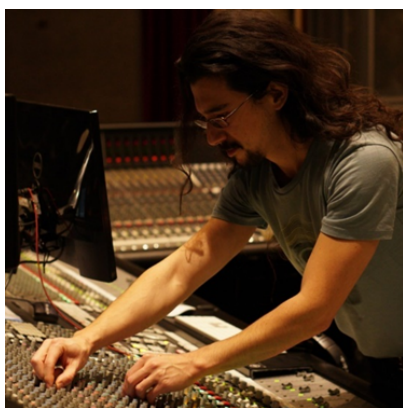
Benedicta Valentina Mamuini



Benedicta Valentina Mamuini began her journey with balletLORENT in 2013 through her formal dance training and later took up placement opportunities for the company's research and development practice. She then officially joined balletLORENT in 2017 as an apprentice dancer for *Rumpelstiltskin*, and is now a permanent member of the company. Benedicta has previously worked for choreographers such as Ella Mesma, Gavin Coward, Nadia Iftkhar, and Ellen Hathaway. She was a Production Assistant for Lila Naruse's 'FLOW' and co-choreographed plus performed at Sage Gateshead for BBC's 'Silent Spaces' film project with musician

Soumik Datta and film director Souvid Datta.
<https://www.balletlorent.com/meet-the-company/board-and-staff/benedicta-valentina-mamuini-creative-associate>

Camilo Tirado



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

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

Charlotte Maxwell



Charlotte is a freelance photojournalist/filmmaker and co-founder of TimePeace App. With a particular interest in migration, humanitarian issues and women's rights. She has been published in TIME magazine, the Independent, SBS, Moscow Times, Suitcase magazine, and Monocle Travel. After graduating in Chinese at the University of Edinburgh, she became a keen explorer and traveller and has spent time living and photographing in Russia, China, and across South America. Currently she is based in London.

<https://www.lensculture.com/charlotte-maxwell-2>

Daniel Dittus



Daniel Dittus is a 33 year old self taught photographer. He specialises in people, street and event photography. Based in Hamburg. He has a Bachelor of Science - Business Administration and Economics.

Customers include:

- hamburgMusik gGmbH / Elbphilharmonie & Laeiszhalle
- Symphoniker Hamburg e. V.
- TIME CAMPUS
- Slam Kultur gGmbH / Battle of the Arts
- Munich Philharmonic Orchestra
- Kleiner Donner GbR
- Hansepoesie e.V.
- Schmidt & Schmidtchen GmbH
- <https://www.danieldittus.com/events#/salam-syria/>

James Douglas



"Based in London, James Douglas is a sought-after session cellist and arranger - at home in a range of musical styles and contexts. James' orchestral work alone takes him from Abbey Road Studios recording film scores for Netflix, Disney, and Amazon; to playing Ibiza classics in arenas around the UK with Heritage Orchestra; to playing contemporary opera at the Wigmore Hall with Britten Sinfonia. James' broad skillset and depth of musicality affords him the opportunity to cross genres on almost a daily basis. Away from the orchestra, James enjoys playing cello for recording artists

such as Coldplay, Laura Mvula, Freya Ridings, Rag N Bone Man, and many more. With some of whom he has toured internationally."

Johannes Beraue



Johannes Berauer – a former student of Jazz legend Bob Brookmeyer – is one of the most productive and diverse young composers of Austria. He effortlessly navigates around the limitations of styles such as classical avant-garde, jazz and world music.

His project "The Vienna Chamber Diaries" is a unique synthesis of classical chamber music and jazz and features jazz masters like Gwilym Simcock, Wolfgang Muthspiel, Omer Klein and Klaus Gesing alongside an ensemble of outstanding classical players. Gwilym is also part of his Jazzquintet "Hourglass" with Mike

Walker, Britten Sinfonia concert master Thomas Gould, Martin Berauer and Bernhard Schimpelsberger.

He has worked as an arranger for Oud master Anouar Brahem on the album "Souvenance" with the Orchestra della Svizzera Italiana and most recently on "Blue Maqams" featuring a quartet with Django Bates, Dave Holland and Jack DeJohnette, both released on ECM.

Berauer conducted the Scottish Chamber Orchestra as well as the London Philharmonic Orchestra at Queen Elizabeth Hall on his silent movie project "King of Ghosts" – a collaboration with Indian Sarod virtuoso Soumik Datta.

Further collaborators and performers of Berauer's music and arrangements include the Shanghai Symphony Orchestra, Tallinn Chamber Orchestra, Gulbenkian Orchestra, l'Orchestre National Bordeaux Aquitaine, l'Orchestre Ilse de France, Tonkünstler Orchester, Bruckner Symphony Orchestra, Symphonieorchester Vorarlberg, Jazzorchester Vorarlberg, Juniper Chamber Orchestra Perth, Camerata New York, Vienna Chamber Orchestra and artists like Benjamin Schmid, Friedrich Kleinhapl, Paul Gulda, the Eggner Trio and Austrians rock legend Willi Resetarits.

Johannes Berauer received commissions from the Vienna Musikverein, Konzerthaus Wien, Linzer Klangwolke, or the Bruckner Symphony Orchestra under Dennis Russell Davies. He has appeared on festivals like the Cheltenham music festival, Cully Jazz Festival, ARS Electronica, Bruckner Festival, and in venues like the Tonhalle Zürich, Queen Elizabeth Hall, Musikverein Wien, Konzerthaus Wien, Frankfurt Radio Hall, London King's Place or Festspielhaus Bregenz to name just a few.

Amongst his prizes are the international Gustav Mahler Prize, Scrivere in Jazz, a Fulbright Scholarship and recently the Austrian State Scholarship for composition.

Berauer studied at the New England Conservatory and Berklee College in Boston, and the A. Bruckner University of Linz. His teachers were inter alia Bob Brookmeyer, Lee Hyla, Christoph Cech and Gunter Waldek.

Johannes Berauer holds a position for Jazz Composition & Arrangement at Music University Graz and has previously taught at the conservatory of Klagenfurt and the Music University Vienna.

<https://www.johannesberauer.com/press/>

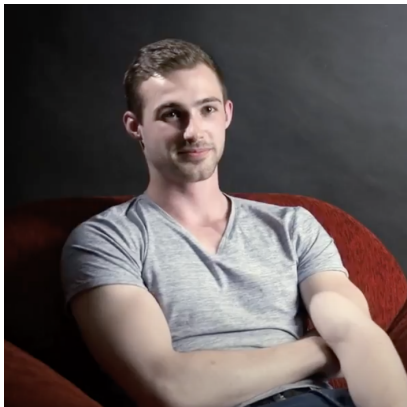
John Brown



John Brown is a sound engineer and lighting designer with over twenty years experience in the entertainment industry. He has toured worldwide as a lighting designer working collaboratively with artists including Anoushka Shankar and Heiner Goebbels. Over the last two decades, he has amassed a substantial stock of equipment for hire. He has provided equipment and sound engineering services to a wide range of clients from private parties and weddings to larger events such as outdoor festivals and concerts. He has also worked extensively in the contemporary art sector with art organisations such as Artangel, Cubitt, Matt's Gallery,

Southwark Park Galleries and Afterall. See Clients for more info. John is also a musician and DJ and this understanding of the performers perspective drives him to deliver his technical expertise to the highest possible standard.

Nils Kohstall



Nils is a Director of Photography and Filmmaker based in Hamburg working on Commercials, Music Videos and Feature Films. www.nashorn.film

Lila Naruse



Lila Naruse is a freelance dance artist who is passionate about creativity, challenge and discovering new approaches and ways of thinking. Using the emotional, philosophical and physical connection of the whole body as inspiration she wishes to address themes concerning humanity and social issues within her work.

Her key values are to create and perform unique work with honesty, respect, joy and flow. Lila is thrilled to be apart of Grief Floats and excited to be working with a wonderful team. Because of her love for water and the sea, she feels this project could not be more perfect, especially in times that are in desperate need of connection.

<https://www.companyofothers.org.uk/bios/lila-naruse/>

Mythili Prakash



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

“Mythili is an artist who truly carries us to the sublime. She embodies a spectacular combination of narrative

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

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

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

<https://mythiliprakash.com/>

Preetha Narayanan



I am a violinist, composer, and educator with a unique musical story that crosses countries, cultures, and genres. Born in Memphis, TN, I started to play violin and piano at the tender age of 2 in a home filled with the sounds of music, from the likes of Michael Jackson, the Beatles, and Simon and Garfunkel to Indian devotional/classical music. I pursued Violin and Piano Performance studies at Vanderbilt University in Nashville, during which time I performed in renowned Classical festivals in the USA and in Europe. My desire to find a more creative form of expression led me closer to my cultural heritage, and I received a Fulbright Research

grant to formally study South Indian Classical music (2006) in Chennai, India. This special opportunity opened up a whole new way of listening and improvising; it also seeded my aspiration to communicate across cultures and musical styles.

Drawn to London (2008) for the diverse musical experiences it could offer, I completed a Masters and more recently a doctorate in Creative Learning at the Guildhall School of Music & Drama whilst developing my professional career. I have performed internationally with leading artists including Anoushka Shankar, Nitin Sawhney, Talvin Singh OBE, Kae Tempest, Oi Va Voi, Jocelyn Pook, Manu Delago, Bianca Gismonti, and London Contemporary Orchestra, amongst others. Close to my heart are two exciting ensembles that I have co-founded with musical soulmates, Quest Ensemble and Balladeste. Both create a lyrical tapestry of sound, blending improvisation with collaboratively written, original compositions.

I strongly affirm the power of the arts to transform lives and to empower everyone, regardless of background, age, culture, or ability, to find their creative voice. With this ethos driving my practice, I regularly lead creative workshops for organisations including London Music Masters, Soundscreative Projects, London Symphony Orchestra, Barbican Centre/Guildhall, and Aldeburgh Music. I have also forged special international relationships through my leadership and professional training for artist-teachers in Korea, Israel, Palestine, Southeast Asia, and India.

Alongside my thriving artistic life, I am passionate about yoga and wellness and have recently completed a teacher-training at Krishnamacharya Yoga Mandiram, a renowned centre in Chennai specialised in 'viniyoga' and yoga therapy. This journey inwards has inspired me to create and express human and spiritual connection in my first collection of solo compositions.

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

Raisa Zapryanova



Raisa Zapryanova has performed on a number of festivals as The Bartok Seminar (Hungary), Maurice Ravel Academy (France), Dartington Summer School (UK), Aurora Chamber Music (Sweden), Cassa Dei Mezzo (Greece), London Festival of Bulgarian Culture (UK), March Music Days (Bulgaria) to name those.

A winner of the Band Kurz Viola award and the Peter Fuller Scholarship she has completed her education (BMus, MMus, PGAD) in the class of the renowned viola performer Rivka Golani at Trinity Laban Conservatoire of Music and Dance. In 2018 she was selected by the Colin

Keer Trust to continue her development performing on an 1845 Viola by J.B.Vuillaume.

Raisa had a busy and varied freelance career since: from being a member of esteemed chamber and orchestral ensembles as the English Symphony Orchestra, The Ulster Orchestra, the Royal Philharmonic Orchestra, to supporting popular artists including Michael Buble, Celine Dione, Pink, Tom Walker, Alter Bridge, Bring Me The Horizon etc, regularly appearing on ITV and BBC broadcasts. She's also performing with experimental jazz formations such as The London Soundpainting Orchestra and the Land of If. Raisa regularly performs in venues such as the Royal Albert Hall, The Royal Festival Hall, Queen Elisabeth Hall, The Purcell Room, St John Smith's Square, The Cadogan Hall.

Raisa premiered a number of works, some of which have been dedicated to her and is currently undertaking a PhD programme exploring the Contemporary Bulgarian solo and chamber viola repertoire. Raisa is currently deputising at Junior Trinity Laban Conservatoire of Music and Dance, as well as working at Sutton Music Service.

<https://www.virtu.academy/teacher/raisazapryanova>

Rosabella Gregory



Rosabella Gregory is an award winning singer-songwriter, composer and arranger. She has released three albums and performed her work throughout the UK and internationally, as a solo artist at venues such as The Royal Festival Hall, Pizza Express Jazz Club, Joe's Pub (NYC) and 606 as well as in support of Jools Holland on his Country House tour. Other Career highlights include a live Radio 2 session with 'Whispering' Bob Harris and winning the International Prize in the New York Songwriters Circle Song Contest, which gained her the support of Grammy winning producer Russ Titelman who compared her to "a young Joni Mitchell".

Her musicianship has also led to wide ranging collaborations with such luminaries as Bob James, Anoushka Shankar and Soumik Datta.

Rosabella is convinced that honing her skills as a writer and understanding the craft of 'the song' has informed all facets of her creativity thus affording her opportunities in Theatre, Opera, musicals and Film/TV. Examples of this include City Stories (numerous venues including a London residency at St James Theatre and 59E59 Theatre New York), 'My Marcello', a musical comedy and BEAM selection, 'Where No Bell Tolls' an aria commissioned by the National Opera Studio (Hoxton Hall/ Grimeborn), Composing Opera Up Close's online opera for children 'Sammy and the Beanstalk' and bespoke music for Channel 4's The Last Leg. Rosabella was also nominated to create an original song for The Canales Project 'Hear Her Song' initiative.

Collaborating with her twin Dina has given Rosabella some of her most rewarding writing experiences, from in their early years writing a rock opera for the ENO Lillian Bayliss programme to winning the Vivian Ellis prize together at the age of 21, right up to the present day and their collaboration on a wonderful new adaptation of The Wind in the Willows starring Jennifer Saunders and Harriet Walter for Audible.

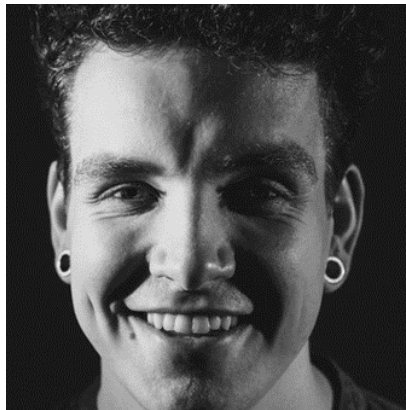
<https://rosabellagregory.com>

Sophie Croft



Sophie has been singing and dancing since she was 3 years old and has trained in many styles of dance including ballroom & latin, street, jazz, ballet and commercial to name a few. Sophie started her performing career in the touring production of Joseph and the Technicoloured Dreamcoat in Cardiff where she then decided to join the amazing amateur dramatics company Youth Opera in Carmarthen, West Wales for 6 years where they performed outstanding musicals; this solidified her love and passion for performing. Sophie went on to study performing arts in college and then obtained a degree in musical theatre.

Tillmann Schürfeld



Tillmann Schürfeld is a drummer, percussionist, arranger and composer. He grew up in Germany deeply rooted in Pop, Rock and Western classical music. At the age of 18, he decided to concentrate on modern drums within various styles of music.

As a pop musician, he learned from prestigious teachers and personalities like Rudi Marhold, Simon Gattringer and Claus Hessler.

In projects with various pop artists, he performed throughout Germany and all across Europe.

Beside working as a touring musician and musical director, producing and songwriting is another important part of his work. He recorded, arranged and co-produced many Single, EP and album productions. His modern playing is influenced by solid and strong grooves. His approach is to reflect, emphasize or contrast the message of the music.

He gained his first impressions and experiences of Indian classical music as a student of Bernhard Schimpelsberger, a percussionist and composer based in London, since May 2018. Through Schimpelsberger, Tillmann got the opportunity to become a student of Padmashree Taal Yogi Pt. Suresh Talwalkarji, one of the most renowned Tabla and rhythm maestros in India. Since February 2019 he studies under his Guru's guidance to learn Indian rhythm concepts ('laya'/'taal'), translation of 'Tabla language' on drums and storytelling through rhythm.

During his time in India he attended numerous workshops, masterclasses and concerts throughout the western part of the subcontinent.

In summer 2019 Tillmann made his debut with ANAHAD. The project unifies the two worlds of Indian classical and Western pop music and offers a unique combination of dance, harmony, melody and rhythm. ANAHAD played their first tour in October 2022, which was funded by the Landesmusikrat NRW and the Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen.

Furthermore, Tillmann is a graduate of the Eventim Popkurs Hamburg 2018.

<https://www.tillmannschuerfeld.com/credits/>

Soumik Datta Feedback

As a British Bengali artist, I am deeply influenced by the great Indian polymath, poet and teacher Rabindranath Tagore. His philosophy lies at the intersection of creativity, nature and arts activism. His work highlights not the individual but the collective voice, rooted in the ecology of social and environmental issues.

Hawkwood reflects all these values. In every aspect of their offering lies deep connections between the nurturing of artists and the protection of the earth as well as its communities. By being able to bring my artist team to Hawkwood, I could recreate a small version of Tagore's residential atmosphere, supporting my artist team to deliver their highest potential, while engaging them in debates around displacement, identity, climate justice and the role of art today.

During every visit, I feel alive at Hawkwood, surrounded by my peers, supported by the kind venue staff, their nutritious meals, generosity and openness. It is a privilege to be nestled deep in nature, far from the bustle of city life to focus purely - on creativity and collaboration. Over the last two years, delivering my commissions - from British Council, Southbank Centre, BBC Singers, various COP26 related activities and music-led, refugee awareness programmes - would not have been possible without the generosity of the Hawkwood team.



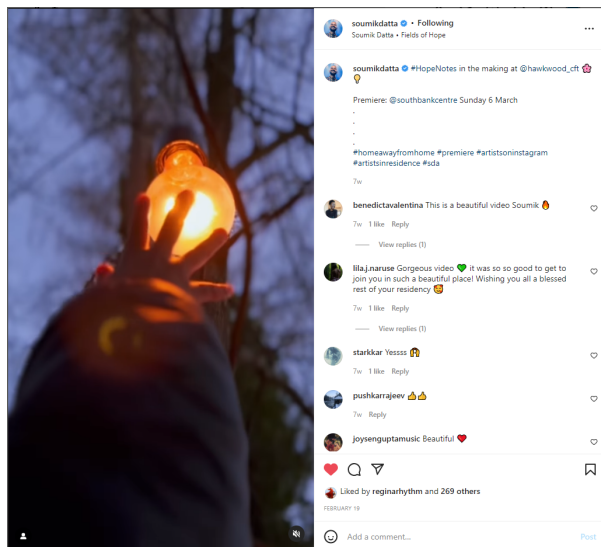
... Lovely to meet you @ejbenning and thanks for your kind words! I'd love to work with you and @strike_a_light 🙏



🌸 Not sure where I'd be without you... without your courage, instinct and passion... thank you for holding the fort (more often than you'd like) and lighting the fire in me... #happyinternationalwomensday 🍷 #hopenotes #bts @southbankcentre @HawkwoodCFT



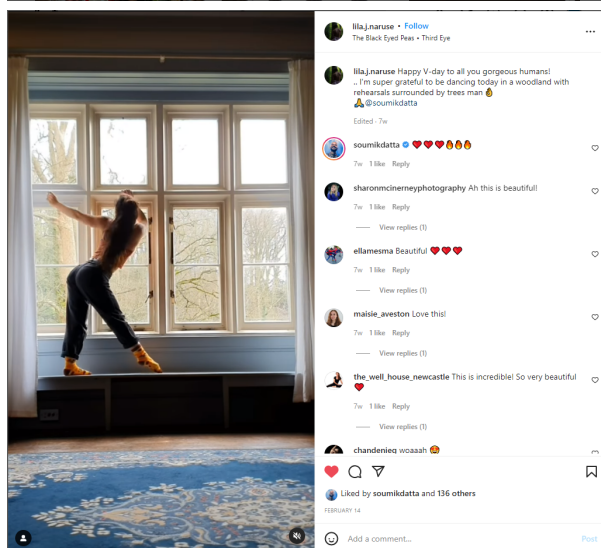
“Hope Notes” is generously supported by
 @ace_national @ace__london
 @HawkwoodCFT @southbankcentre
 @rumifoundation @thespacearts
 @TimePeaceApp
 and celebrates 10 years of Soumik Datta
 Arts



#HopeNotes in the making at
 @hawkwood_cft 🌸💡

Premiere: @southbankcentre Sunday 6
 March

#homeawayfromhome #premiere
 #artistsoninstagram #artistsinresidence
 #sda



Happy V-day to all you gorgeous
 humans!

.. I'm super grateful to be dancing today
 in a woodland with rehearsals
 surrounded by trees man 🙌
 🙌@soumikdatta



13 languages between us held together by the one language we all speak, in rhythm and melody... friendships forged in sound... We can't wait to welcome you all to the Queen Elizabeth Hall @southbankcentre at the 10th year anniversary of Soumik Datta Arts and the premiere of our new production #HopeNotes in partnership with Southbank Centre & Hawkwood Centre | See you in 3 days!! (Link in bio) 🙏🌱

Generously supported by @aceagrams @therumifoundation @dishoom @timepeaceapp @hawkwood_cft @southbankcentre

Photos by @danieldittus

Ensemble Molière



Ensemble Molière have gained a reputation as an established early music ensemble. Their unique combination of instruments provides memorable and creative programmes from the repertoire of the 17th and 18th centuries, all performed on historical instruments.

Ensemble Molière have been selected as the first-ever Radio 3 New Generation Baroque Ensemble for two years from October 2021, a new scheme run in

partnership by BBC Radio 3, the National Centre for Early Music and the Royal College of Music.

As finalists at the York Early Music International Young Artists Competition and Future Baroque Artists at the London Festival of Baroque Music, they have given concerts throughout the UK and Europe, including the MA festival fringe in Brugge and the Oudemuziek Fringe Festival in Utrecht.

The ensemble has also premiered their first cross art opera project Pygmalion, part funded by Arts Council England and supported by Stroud Green Festival and BREMF. Ensemble Molière have been invited to perform live on BBC3 In Tune with highlights from Pygmalion and also their spoken word and music programme, 'Medicine and Mortality'. They have also recorded their first EP, a collection of French baroque dance movements entitled, 'Dance Sweets' which is available on physical and digital release.

Artist Biographies

Alice Earll



Alice Earll is an engaging British violinist specialising in period instrument performance. Alice studied under Pavlo Beznosiuk at the Royal Academy of Music, graduating in 2016 with a first-class degree and the Bickerdike Allen Prize for achievement.

She has since gone on to perform throughout the world with groups such as the Orchestra of the Age of Enlightenment, The Irish Baroque Orchestra, Dunedin Consort, The Sixteen and as a member of the European Union Baroque Orchestra (EUBO) and L'Académie d'Ambronay. Notable performances have also included playing at Shakespeare's Globe as part of 'Vivaldi's The Four Season. A Reimagining' with music by Max Richter and performing with Northern Irish group Sestina alongside Rachel Podger for their programme *Mein Freund ist Mein*.

As a soloist, Alice has performed Telemann's Concerto for Three Violins in F Major alongside Rachel Podger at the Wigmore Hall and was selected for the Handel House Talent Scheme 2018/19. She has developed a series of recitals and discussions centring around the Baroque violin repertoire and performed these to great acclaim across the UK, including; Hay Music, Hay on Wye, Music at 22 Mansfield Street, London, Old Chapel Court Concerts, Tewksbury, and Handel and Hendrix Museum, London.

As a founding member of Ensemble Molière, Alice has performed at some of the leading early music festivals in the UK and Europe including; London Festival of Baroque Music, London Handel Festival, Bruges Early Music Festival and Festival Oude Muziek Festival. Making her BBC Radio debut on BBC radio 3's *In Tune* with their cross-arts project *Pygmalion* in 2017. The ensemble was selected as the first BBC3 New Generation Baroque Ensemble in 2021.

She plays on a Thomas Kennedy violin on loan from the Harrison-Frank Family Foundation.

Klara Kofen



Klara is a freelance researcher, writer, and opera - maker, with a background in Early Modern history. She is the Artistic Director of Waste Paper Opera. Klara was born into a Greek/Polish family in Düsseldorf and is based in London.

James Oldham



James Oldham is a composer, performer and theatre artist based in London. His work explores ideas of comic timing in music, narrative, worlding, temporal storytelling devices, live feedback loops, and data translation often through multimedia collaboration. James is co-artistic director of Waste Paper Opera. Much of his work can be seen under the umbrella of Waste Paper, whether in the form of large-scale opera, variety show, or site-specific performance experiment. His work can be difficult to define, often meandering between composition, devising, improvisation, clowning, and directing – and awkwardly spanning genre, style, and performance convention. James's composition work has been performed and toured across the country with Waste Paper Opera, for whom he has written six large-scale operas and many smaller site-specific works - including a collaboration with Joanna Rajkowska for a Polish Expats Association commission. Other notable projects and collaborators include: Dorcha, Amsterdam Collage Ensemble, Project 128, Guadeamus Young Composer's Meeting, Decibel, Riot Ensemble, John Butt, and Joe Lycett. His work has been broadcast on BBC Radio 3, BBC Radio Scotland, and Resonance FM. James is currently researching comic timing in music for an AHRC-funded PhD as part of the SWW-DTP2, receiving supervision from Matthew Shlomowitz (University of Southampton) and James Saunders (Bath Spa University). The research is focussed on the translation of mechanisms from comedy to music, performer specificity, and the shifting of performance modes through the changing of context. He has previously studied composition at Birmingham Conservatoire, receiving tuition from Andrew Hamilton, Joe Cutler and Howard Skempton. As a performer, James works collaboratively and in the works of other artists. He has performed for Object Collection at Café Oto and on Twitch.tv for international broadcast. He regularly performs as his 80s popstar alter ego Clint, who hosts all Waste Paper Opera variety show performances including Whole Punch, London Experimental Variety Show and Purgatory Shelf Object Theatre Variety Show. James received clown training from SpyMonkey's Toby Park in 2018. He is guitarist for The Bank Accounts, who have been regular guests at Barbara Nice's Christmas Cracker and performed on That's the Way, A-ha, A-ha, Joe Lycett, which was broadcast on BBC 2. James has led workshops on performance practice, collaborating with neural networks, and devising methods for Birmingham Opera Company, Central Saint Martins, CoDarts (Rotterdam), Birmingham School of Acting, L(AI)Bour, and The REP Foundry. He has also worked as assistant director for Graham Vick at Birmingham Opera Company and National Opera Studio.

Catriona McDermid



Catriona leads a varied career as a modern and period instrument bassoonist, keen educator and arranger. She received first-class honours for both her undergraduate degree at Oxford and Masters degree at Royal College of Music, where she studied with Joost Bosdijk, Julie Price, Andrea de Flamaineis and Wouter Werschuren.

Catriona is in demand as an orchestral bassoonist, performing with leading period instrument ensembles such as Orchestra of the Age of Enlightenment, Academy of Ancient Music and English Baroque Soloists, and playing guest principal with orchestras such as London Philharmonic Orchestra, BBC Philharmonic Orchestra and RTÉ Symphony Orchestra. As a soloist Catriona is a former Countess of Munster and Handel House Talent artist. Catriona is also a passionate chamber musician, playing at festivals and venues nationwide such as Wigmore Hall, Bridgewater Hall and Ryedale Festival. As a baroque bassoonist she performs with Ensemble Molière and as a modern player she is a member of wind quintet Magnard Ensemble, current Making Music artists and previous Tillett Trust, Tunnell Trust and Britten Pears Chamber Music Residency artists.

Strongly believing in the importance of education and community work, Catriona regularly works on and leads a whole variety of projects, most recently leading Magnard Ensemble's online early years show "Odd Dog Out". Catriona is also an avid arranger/composer and has several pieces published with both Wonderful Winds and Alry Publications.

Flavia Hirte



Flavia Hirte is a freelance modern and historical flute player and teacher who works primarily in the UK and Luxembourg. Several years of experience performing in a variety of different chamber ensembles and orchestras, have allowed her to explore repertoire that covers 4 centuries on a number of beautiful flutes.

As an orchestral player she has worked with groups in the UK and abroad including Florilegium, Musica Saeculorum, the Academy of Ancient Music, Gabrieli Consort&Players, Kölner Akademie, Ensemble 't Kabinet, Dunedin Consort, English Touring Opera and The Hanover Band.

Flavia completed her undergraduate studies on modern flute at the Guildhall School of Music and Drama in 2012 and Masters in Performance at the Royal College of Music in 2015, as well as a Masters in Historical Perspective at the Conservatorium van Amsterdam in 2020.

Her teachers have included Katy Bircher, Rachel Brown, Lisa Beznosiuk, Marten Root, and Vincent Cortvrint.

Her Master's at the RCM was kindly supported by an Ian Evans Lombe Award, making her a Music Talks Scholar.

Originally from Berlin her music education began at the Carl Philip Emanuel Bach Musikgymnasium studying with Antje K. Roske. At the age of 16 she moved to the UK as a pupil of Chetham's School of Music in Manchester. On being awarded a place at the Guildhall in 2008, she pursued her studies in London. During her undergraduate studies she was awarded an EMI instrumental scholarship and a Sir John Barbirolli Memorial Foundation Grant.

Kate Conway



Kate Conway studied the viola da gamba and baroque cello with Jonathan Manson at the Royal Academy of Music, graduating with distinction, after gaining first-class honours in Classics from Jesus College, Cambridge. She has played with the English Baroque Soloists and English Touring Opera and is a former member of the Handel House Talent Scheme. A keen chamber musician, Kate performs regularly with Chelys Consort of Viols, and is a founder member of Ceruleo, who have appeared at the York Early Music Christmas Festival and Baroque at the Edge.

Kate was twice awarded the RAM Nancy Nuttall Ensemble Prize and has participated in masterclasses at the Greenwich International Early Music Festival and RCM Festival of Viols, playing to Christophe Coin, Alison Crum, Vittorio Ghielmi, Paolo Pandolfo and Jordi Savall. More recent projects include a performance at the Wigmore Hall with Chelys as part of Dame Emma Kirkby's 70th birthday celebrations, chamber music recitals at festivals in the Lake District and Brecon, and live broadcasts on BBC Radio 3's 'In Tune' with Ceruleo and Ensemble Molière.

Satoko Doi-Luck



Satoko Doi-Luck takes pleasure in a diverse career as a historical keyboardist and a composer. Satoko regularly gives solo recitals as well as enjoys playing with orchestras, and has performed with Birmingham Opera Company, La Serenissima, the Shakespeare's Globe and the Orchestra of the Age of Enlightenment, with whom she has recently performed Bach's Harpsichord Concerto on tour with Rachel Podger.

As a keen chamber musician, Satoko is a founding member of Ensemble Molière and Ceruleo. Ensemble Molière was a finalist in the York International Young Artists Competition 2017 and has been performing throughout Europe and in the UK. They are especially passionate about bringing French baroque repertoire to wider audiences in the UK. With Ceruleo, she has been touring *Burying the Dead* - an original concert-play about the life and music of Henry Purcell - to various festivals in the UK including Buxton, Lake District and Ryedale. Both groups have also appeared on BBC Radio 3 and 4.

As a composer, her pieces for string quartet were performed by the players of the Orchestra of Age of Enlightenment at their Nightshift tour in 2013 and 2015. Recently she had commissions from CoMA (premiered at Shoreditch Town Hall), London Music Masters (premiered at the Queen Elizabeth Hall, Southbank), and Music in the Village.

Ensemble Moliere Feedback

We came to Hawkwood with an idea to create a piece of music theatre dedicated to Molière. This project was not only to celebrate Molière's 400th anniversary, but also a chance for us as an ensemble to better understand the legendary French playwright and our namesake. Ensemble Molière formed in 2014 and the first piece we played together was Jean-Baptiste Lully's music to Molière's play *Le Bourgeois Gentilhomme*. We loved it all and decided to form a group dedicated to performing French baroque repertoire in the UK. On the quatercentenary of Molière's birth we wanted to take this opportunity to transport our audiences back to 17th Century France with us, to enjoy the music and the culture that we have come to cherish over the past 7 years together. It was through the generous support of Hawkwood, the Francis W Reckitt Arts Trust and Angel Early Music that allowed us to seize this opportunity and create something special.

Thus, we arrived at Hawkwood on a Monday morning in February, freshly made chocolate biscuits and cups of tea in hand and sat down to make a plan with director Klara Kofen and performer James Oldham. We had prepared for the residency by hosting a weekly Molière book club, reading a few of the plays and an array of other sources about 17th century France - from books referencing the environmental phenomenon known as the Maunder Minimum, to an article about Louis XIV's royal gardens. During the course of these book clubs, we came together as an ensemble along with our director Klara and discussed the themes of Molière. What these themes were, the context they emerged from and the almost slapstick humour we were all surprised by. We quickly realised that some of the themes that arose in Molière's plays were still as engaging and relevant as ever, and that it was going to be these themes that were to be the perfect starting point for our new piece. It became clear to us that we didn't want to put on our own production of Molière, but instead to create our own version of Molière's world and to share this world with a larger audience.

Klara had identified 6-8 of these themes ahead of our residency and presented a compilation of Molière texts, texts that had moved her, texts that spoke of these particular themes and also original texts penned by Klara herself. We started with these as our building blocks, reading these texts and linking particular pieces of the French Baroque repertoire. The difficulty often arose from narrowing it down to just 2 or 3 pieces per theme. From there we played the music alongside these texts, to workshop how the interactions between the two performers worked with the music we had chosen. Some themes came easily, we developed the 'ridiculous lovers' within a single afternoon but some themes, 'the sublime' for example, we realised were so subjective that none of us could settle on the final piece for a few days.

In the comfort of the Hawkwood sitting room, we could debate these themes, rehearse whatever music we wished, we had space to unravel massive sheets of paper and draw large diagrams of repertoire and affect, take walks in the woods, and discuss the piece away from our instruments, we could even do the physical warm up with the performers and watch Ariane Mnouchkine's seminal film *Molière*. When given the space, time, and hospitality Hawkwood offered it is almost not surprising that we managed to create the outline of a whole music theatre piece in 5 days. An opportunity that would be almost

impossible to recreate in any other location and one that we're ultimately incredibly grateful to have been offered.

In the weeks since leaving Hawkwood, our harpsichordist Satoko, along with Klara, James, Lizzy Shakespeare, and Rachel Wise have gone on to develop this outline, knitting together the music and themes with the physical performance element of our production. We hope to bring Good Soup (title tbc) to stages in Summer 2022, a timeframe that wouldn't have been achievable without the focus and space that the residency in Hawkwood provided.



Had a fantastic R&D week w @KlaraKofen & @James_C_Oldham creating our new show #GoodSoup for #Molière400 celebration. Can't wait to share the outcome! Many thanks to the Francis W Reckitt Arts Trust for the support & lovely staff @HawkwoodCFT for hosting us & feeding us so well.



As a bonus, I also got to explore some of my @SWWDTP comic timing in music research as a clown and deviser! Thanks @ensemblemoliere and @HawkwoodCFT for a wonderful few days, looking forward to the next part!

RadioPhonics

Artist Biographies

Eva Collins-Alonso



I work in technical/backstage theatre roles in Norway, Spain & UK. I create my own stories by experimenting with Foley Art & cassettes, & building unusual lamps with scraps of wood & metal.

In 2019 I was awarded DYCP to experiment how to use my knowledge as a technician to explore storytelling in theatre: I learnt that the presence of a Sound Designer on stage was very enjoyable to watch. I was granted Artist Residencies at Hawkwood CFT (UK) and Fossekleiva Kultursenter(Norway) in 2020, to develop my practice & research on Sound & Theatre further.

In 2021, I am one of the selected female artists at RashDash Mentorship Programme. I am also sharing CPDs & showcasing my exploration on sound & storytelling at online platforms

“WeTeachDrama” by Lucy Bellingham, & “We'reAllBats” by Joel Cahen (Newtoy).

In 2011 I won Best Young Playwright at CocaCola Foundation Awards (Spain) & in 2020 I was commissioned by the Spanish Cultural Embassy in Costa Rica (CCECR-AECID) to write radio documentaries about rural communities inland Spain. Mother from Madrid, father from London – my dual heritage is important to my work.

I studied BA Theatre & Professional Practice at University of Bedfordshire (2011) & MA Performance Practice as Research at Royal Central School of Speech & Drama (2016). I trained as a Technician with Northern Stage & Edinburgh Fringe Festival 2016, & I work for Graeae, Rhiannon Faith, Sean Burn, Scott Turnbull, Selma Dimitrijevic, Ed Gaughan, etc.

Ed Gaughan



Ed Gaughan is a writer, actor, comedian, director & musician. He has written, directed & performed with the UK's most loved comedians & theatre companies: Milton Jones, Spymonkey, Will Adamsdale, Mighty Boosh, etc. and is always delighted to work with young new talents such as Eva Collins Alonso, Scott Turnbull & Danusia Samal. Founder of the award-winning comedy/music/animations collective London Snorkelling Team, Ed has a great relationship with Shoreditch Townhall Theatre where he curates LST's Night of Stuff: a 21st-century vaudeville showcasing the finest in comedy & music.

Ed starred in & was a contributing writer at NickWhitfield's debut feature film *Skeletons*(2010) - nominated for a BAFTA, BIFA & won Michael Powell Award at Edinburgh International FilmFest. Ed is also a prolific voice-actor: work includes BBC's reboot of *DangerMouse*, *The Beautiful Cosmos Of Ivor Cutler* & podcast *Cautionary Tales*.

Ed & I have worked together since 2016, including his & Adamsdale's show *LostDisk* at SohoTheatre. Ed played a crucial role when I was awarded DYCP, supporting me in my emerging writing-practice. His experience in Theatre & Radio is incredibly valuable to this R&D. Plus Ed's generous relationship with Shoreditch Townhall, Alison Craig, *SpyMonkey*, etc - is pivotal in supporting me to seek support/feedback from great professionals in Comedy, Circus & Theatre contexts. In this R&D, Ed will work as a Director & Dramaturg to help me locate the theatricality of my new writings & my sound exploration, & to guide the delivery of our Workshop/Casting.

Anna lau



Anna lau is a Catalan Sound & Video Artist & Theatre Sound Designer - who also has experience as a performer in Theatre & Live Art. With MA Sound Creation & BA Fine Art at University of Barcelona, Anna creates & exhibits her work in Norway, Spain & Sweden – with great hits such as Smartphone Artist Residency at Skanes Konstforening with Roxy Farhart (Malmo 2020), and Installation *Or'Translate* at Zeppelin Festival (CCCB, Barcelona 2019) – as well as co-working with JoseManuel Berenguer at The Chaos Orchestra (Hangar Barcelona, 2017).

Anna has worked as Sound Designer/Technician at Bastionen Scenkonst, Playmates Theater & Golden Gator Jazz Club (Malmo), Fabra i Coats, Melancomica & Magatzem d'Ars (Barcelona), & at Fossekleva Kultursenter (Norway).

Anna & Eva met at their local theatre when they were 14 years old & they have been collaborating in each other's work since. Anna & Eva co-founded *SmileYouWin* in 2014: an artist collective delivering work at Artist Residency Canserrat (Barcelona), AlmadrabaTeatro (Alicante) & at CPT (London). Anna also worked on Eva's recent radio commission at the Spanish Cultural Embassy in Costa Rica, & Anna is collaborating in Eva's online project at *WereAllBats*.

Anna had a great impact in Eva's recent development [*Radiophonics*], as Anna created a character/clown who did Foley Art on stage. Her insights to Eva's exploration on sound & storytelling have helped define the theatricality of Eva's research. Watching Anna create sound effects & cue sonic atmospheres on stage, is great fun!

Radiophonics Feedback

During my most recent Residency period at Hawkwood CFT for Future Thinking (Stroud), we recorded the environment around Hawkwood's state, listened to the actual sounds of walking/running in the beautiful forests surrounding the house, in order to then re-create these sounds with Foley Art techniques.

We then combined these sounds together with a script inspired by a version of the fable 'The Hare & the Tortoise' by Lord Duncan (1920's), then mashed it all together in an

audiovisual piece inspired by Delia Derbyshire's original piece "Falling", from the radio show "The Dreams" (1964). Our result is this video - I hope you enjoy :)

<https://youtu.be/exfiweaiq6s>

I spent a lovely week at Hawkwood CFT, working on [Radiophonics].

[Radiophonics] is a new exciting and innovative theatre/comedy show based on alternative histories of radio retold from female perspectives.

Inspired by A. Brad Schwartz's book "Broadcast Hysteria: Orson Welles & the Art of Fake News" - where the author examines how Welles' 1938 programme "War of Worlds" produced panic, not on fears of alien invasion but on the bewitching power of radio - I began writing a collection of short pieces about late 19th Century technological inventions: electric lighting in streets, amplified sound in theatres... radio in people's homes! These are bittersweet stories exploring exciting advances in tech, featuring naïve and idealistic science geeks and DIY inventors whose inventions, co-opted by big business, became weapons in the arsenal of an emerging brutal capitalism.

The work is distinctive in many ways:

- Audiences see how a Sound Designer creates Foley (live sound effects) on stage.
- The Sound Designer creates sound effects and reacts to the storytelling as various characters.
- The stories tell political & social battles that resonate today: we explore the relationship between radio & the phenomenon of Fake News, and how this phenomenon may not be as new as we think
- The stories are based on historical facts but twisted & retold in an anachronistic language; I am half Spanish, half British & my stories have a distinctive 'Spanish Cockney/Spanglish' vocabulary.
- The stories are shot through with irreverent humor, and ironic commentary referencing the fact that women are completely out of the picture when talking about technological advances throughout history.

The combination of these stories together with the way sound is being created live on stage, make an ambiguous but sonically, visually and deeply engaging performance :)

Hawkwood CFT has been supporting my ongoing Practice as Research on Theatre & Radio for over two years now, granting me a Change-Maker Residency in early 2020. Thanks to their support from my early stages, I can proudly say I am now experimenting with the combination of Theatre & Sound Art in collaboration with, and supported & inspired by, a great international team: Anna Iau, Ed Gaughan, Peter Smith, Franzisca Aarflot, Becky Wilkie, Alison Craig, Peader Kirk, Joel Chaen, Lucy Bellingham, Shea Wotjus, Chloe Young, Elicia Daly, Gloria Sirvent, JoseLuis Alonso, Ignasi Mora, Pablo Gomis, Mila García, Elvira Navas, Leticia Núñez & Nelly Alexandra Allauca Llumiquinga. Together, from different rural & urban locations in Spain, Norway & the UK, we are exploring how to use Foley Art as a theatrical storytelling device. This work is also possible thanks to Fossekveiva Kultursenter (Norway), Arts Council England, The Society for Theatre Research (V&A Museum), The Fenton Arts Trust, and Almadra Teatre, Diputació d'Alacant, Concurso de Alacant a Escena & L'Ajuntament de La Vall de Gallinera (Spain).

Kate Wyver

Artist Biography



I studied Theatre and Performance Studies at Bristol University, I live in London, and I'm particularly keen on queer literature and creative fiction. I am currently working on a book about the history of sex education in Britain.

I previously worked as a Senior Bookseller at Waterstones, as an Editorial Assistant at Bristol 24/7, and as an Editor at Noises Off, the magazine for the National Student Drama Festival.

Kate Wyver Feedback



Kate Wyver @KateWyver · Feb 24

V lucky to have spent the week with a whole writing room to myself @HawkwoodCFT. Such a beautiful place to plan, write & walk, thank you for having me!! #createdatHawkwood



V lucky to have spent the week with a whole writing room to myself @HawkwoodCFT. Such a beautiful place to plan, write & walk, thank you for having me!! #createdatHawkwood



Kate Wyver @KateWyver · Feb 24

Replying to @KateWyver

If anyone is looking for time and space to work on a project, I'd massively recommend applying to their artist residency. You get homemade cake every day at 4pm!



If anyone is looking for time and space to work on a project, I'd massively recommend applying to their artist residency. You get homemade cake every day at 4pm!

David Ridley & Aaron May

We are a collaborative duo of composers who create bold, unique music, with a contemporary-classical and electronic edge. Our collaborative approach is the heart of our music, and we throw together our contrasting skill sets to develop rich soundscapes and evocative melodies. We aim to blend traditional organic instrumentation and techniques, with more contemporary approaches to sound and structure.

We have professional backgrounds in music and sound for Film & Television, Theatre and

Installation, however our collaboration is first and foremost an artistic one. As film composers we have taken care to work on projects which have allowed us to develop our musical voice. After starting out composition sound tracks for short films, we have slowly expanded the scope of our projects to feature length films and documentaries. This album is the culmination of that development.

Artist Biographies

David Ridley



As a multi-instrumentalist, David specialises in piano, violin, viola, and voice and has been involved with theatre and orchestras throughout his life.

Aaron May



With a background in contemporary classical and electroacoustic music, Aaron enjoys working with both music and sound design, and his compositions often blur the lines between the two mediums.

David Ridley & Aaron May Feedback

A focus on collaboration. Aaron and I are collaborative composers working across film, theatre, installation and well, just music!

We applied to Hawkwood after a series of commissioned projects and plenty of time working in isolation. We were nearing the end of our first album project together - This Time It's Always Real (TTIAR) - which was our first attempt on collaborating on music away from film, but hadn't had the time together to solidify and finalise the record.

Collaboration for us has been a tremendous journey. Composers historically have tended to act as lone wolves, conceiving and realising ideas as a solo act from start to finish. But though Aaron and I both create our own music, we have found the process of scoring to picture to be particularly fruitful as an exchange of ideas, as well as of course the benefits of combining our contrasting skillsets.

Through several projects, however, we realised that our scores tended to vary hugely in style from project to project, and though establishing new sound-worlds is part of the fun, we felt an increasing need to have a clear inner idea of what a 'house' A&D style sounds like. Little did we realise the pandemic would bring us an expanse of time as this opportunity! We managed to spend two weeks in the studio together seeding ideas, but expanded them on opposite sides on the Thames in respective isolation. As for many people, it was an intense and lonely period - something that is perhaps reflected in the music.

The world began to open up later in 2021, but as we took on other projects our album, so close to completion, took a backseat as we tried to find our place again in this hectic world! So when we heard about the opportunity of time and focus Hawkwood could give, we jumped at the opportunity.

Our week at Hawkwood was spent reflecting on the process of collaboration through our past few projects as well as TTIAR. We realised that the process for the album had felt very different; with no director or external reference guiding the process we both felt emotionally much closer to the music, which meant we were far more likely to hold on to parts of the music and stall the fluid collaboration. We reflected on a collaborative technique we call 'laddering', which is a positive upwards spiral of open-heartedly passing on a seed of an idea to a partner and responding in turn to their spin on it! And of course we also spent several hours with some of our favourite instruments laying down seeds for what might be a sequel to TTIAR.

Our residency coincided with the beginning of Spring, so it felt like a great time to imagine a desired trajectory of the year ahead, to take the time to discuss our shared goals in depth, and emerge with a sense of focus and determination in our work together.

We were working on seeding phases for a new collaborative album! We feel it went very well and it was lovely having the space and blank canvas to create!

A sense of focus towards the beginning of a busy year, and a better understanding of our shared goals.



Aaron May & David Ridley music
@may_ridley

Thanks so much to @HawkwoodCFT for having us this week as artists in residence (and for the 🍌🍌🍌 food) Would thoroughly recommend getting in touch to anyone with creative ideas to seed!



11:32 am · 4 Mar 2022 · Twitter Web App

... Thanks so much to @HawkwoodCFT for having us this week as artists in residence (and for the food) Would thoroughly recommend getting in touch to anyone with creative ideas to seed!

Holly Clark

Artist Biography



I live in Brum hail from Coventry and went to the University of Exeter, had a hiatus from theatre for a couple of years and worked as a project assistant for First Light / Into Film and then left, worked up at Summerhall Front of House and now am a freelance theatre maker which some duty managing dotted in-between.

My skills are in devised theatre, the creation / dramaturgy, as well as skilled performer and improviser. If you need any support with devising and dramaturgy or a performer in devised theatre. Contact me in the various

ways on this website.

I'm also neurodivergent so for me Dyslexic and Dyspraxic, navigating the world being neurodivergent has shaped the work I make, as well as being fiercely political and angry, yes that angry, disabled, feminist stereotype.

I also seem to like performing in Jeans and a pattern shirt, I'm going take this as a considered through line to my different solo performances.

Holly Clark Feedback



Holly Clark @hollydclark · Mar 7

...

First full day done as Artist in residence for the development of Flappy at Hawkswood College, Stroud. With @eleanorgrace4 @jane_english_



Jane English

Artist Biography



I trained in Performing Arts at Birmingham Theatre School, and then went on to study Contemporary Theatre with Community Practices at Dartington College of Arts.

I have been involved in delivering mac's drama courses for children and young people since it re-opened in 2010. I have also worked on a number of other youth theatre projects in the West Midlands, including BE Festival's BE Next programme.

To compliment my teaching I also undertake regular work as a performer, credits include work with Living Structures, Outspoken, Verity Standen and Nic Green.

Eleanor Rattenbury

Artist Biography



Eleanor is a freelance creative, working in the West Midlands. Alongside her arts administration work, she teaches dance and performing arts, and works with several theatre companies as a performer and collaborator.

She is passionate about creating arts opportunities for children and young people and finds that it is often the common thread in the work that she does.

When Eleanor is not working, you will find her writing, reading or running.

Sophie Hack

Artist Biography



Sophie graduated from the University of Lincoln with a BA (Hons) in Dance. Upon graduating Sophie has made strong connections and relationships with various arts organisations and independent theatre makers across the midlands. Sophie has produced on large and small scale festivals with both artists and international artists across all art forms including [Birmingham International Dance Festival](#), [Departure Lounge](#), Check In and [U.Dance](#) collaborating with a variety of arts organisations including, [Dance4](#), [DanceXchange](#), In Good Company and One Dance UK & Second Hand Dance. Currently

Sophie is producing with Second Hand Dance, a disabled led dance company. Sophie is providing producing support for the the team on their upcoming projects. Including Getting Dressed Films a commission made for broadcast digital dance for young audiences and Hearing Dances an experiment in audio description and foley made for visually impaired and non-disabled children ages 5-8.

Most recently Sophie was an Assistant Producer for [In Good Company](#), the flagship professional, creative and business development programme for theatre makers and companies in the Midlands. Sophie has extensive experience in artist development & supporting emerging theatre makers/companies.

Georgie Bailey

Artist Biography



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

Georgie also worked in Digital Marketing for several years.

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

George Bailey Feedback

I used the time to work on several projects one of which was a podcast series for the BBC which I had been commissioned to do just before the residency. The residency also gave me time to firstly reflect on my work and future, I also had the opportunity to start a new play and continue writing for a poetry collection.

I found that I felt more focused and inspired to work on my new ideas without the outside pressures of work and peers.



Georgie. ... @georgiebail... · Nov 14, 2021 ...
Feeling very grateful to be offered a week long **residency** with @HawkwoodCFT to develop a brand-new play idea and spend time working on my future plans and next steps. Huge thank you to the team and can't wait to get started in December!

💬 4

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❤️ 43



Being on the residency gave me more time to explore how I felt about the work I was producing and gave me more time to think clearly on my own. Just being in a totally new environment away from my normal work and pressures gave me a totally fresh approach to my work and I looked at my previous work and new work through different eyes. I love

writing but sometimes the pressure to produce good work in a tight timescale is counterproductive and caused me to feel slightly resentful of the having to write. The experience at Hawkwood gave me the time to breathe and become excited again about writing, it also made me more experimental with my ideas and forward thinking.

The NEST Collective

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.

Artist Biographies

Adam Beattie



Scottish singer-songwriter and guitarist Adam Beattie has become a celebrated musician of the London scene. He has been active since 2003 and has released 5 self-penned solo albums. Adam's roots are in Scottish folk music and many of his songs have melodies and lyrics themes that transport us there. From years of collaboration and travel his music also explores other folk genres and is all held together by Adam's distinctive voice and narrative lyrics.

Adam has recently released a new solo album titled 'Somewhere Round The Bend' on 12" vinyl and CD which has received praise from the likes of Mojo Magazine describing it as "Uplifting reveries of love and loss through smoky jazz and romantic balladry", Line Of Best Fit calling it "Stirring Folk Balladry" and Loud And Quiet Magazine awarding it 8/10 and claiming "The album is mesmeric". The album was also championed by BBC Radio Scotland presenter Roddy Hart, who featured it as his 'Record Of Note' and invited

Adam to speak on the show and curate a selection of songs as his 'Me-In-3' guest. Recently Adam recorded an Under The Apple Tree live session for Bob Harris where he performed 2 of his originals plus a cover of Beeswing by Richard Thompson.

'Somewhere Round The Bend' came fresh off the back of his Rough Trade Records release with PicaPica, a collaboration album with Grammy nominated producer Sonny Johns, BBC Folk Singer Of The Year Josienne Clarke, and singer-songwriter Samantha Whates, as well as his Scottish super-group Band Of Burns' latest release being named 'Album Of The Month' in Mojo (4 stars) and BBC Music Magazine (5 stars).

Over his years of extensive European touring and festival appearances, Adam has played opening shows for many of his musical heroes; Bert Jansch, Jolie Holland and Sean Hayes.

As a multi-instrumentalist accompanist, he has recently played guitar, double bass and vocals for global singer-songwriter star Birdy (Atlantic Records). And recorded with and accompanied many acclaimed artists on the local London scene; Fiona Bevan, Garance Louis, Gabriel Moreno, Leonie Evans, Brooke Sharkey, and The Bonfire Band.

Adam's new album features drums from Mercury nominated Seb Rochford (Polar Bear, Patti Smith, Adele), double bass from Fred Thomas (ECM Records), backing vocals from multi-platinum singer-songwriter Fiona Bevan (Lewis Capaldi, Billie Marten, Aurora), as well as Adam's regular world-class bandmates Marco Quarantotto, Zac Gvirtzmann and Filippo Ferazzoli.

Adrien Châtelain



I am a multidisciplinary artist specialising in audio arts and photography. My audio work includes production, where I create complex, textural music which blend orchestral sonics, ambient composition, analog synthesis, novel vocal production techniques and field recorded samples. I also work with audiovisual mediums with a particular interest in immersive multichannel installations.

Amy Cutler



Amy is an artist, cultural geographer, curator, writer, and film-maker who works with ideas of geography and nonhuman others. In her career in the GeoHumanities she has completed a PhD, a post-doc, and an ECR fellowship, and during this time she has exhibited her work or run live events with organisations including the BBC, Somerset House, Sheffield Doc/Fest, Sheffield Institute of Arts, the Wellcome Trust, the Horniman Museum, International Documentary Festival Amsterdam, Late Junction, Tate Modern, the Museum of Witchcraft and Magic, the Horse Hospital, San Francisco Green Film Festival, the Natural History Museum, and

Kew Museum of Economic Botany. Her geography training impacts her work as an artist, performer, and curator, and she works frequently on the production of immersive and live cinema and exhibition events provoking and changing the public conversation around ideas of space, geography, and nature-cultures. She is currently an associate lecturer at Goldsmiths, University of London, leading the AudioVisual Composition modules, but she also teaches more publicly, applying her cross-disciplinary training to developing unusual live sessions and fieldtrips for museums, festivals, and galleries.

Boe Huntress



Boe Huntress is a musician and singer/songwriter working with themes around myth, nature and archetypes. As the 'Artist in Residence' at Union Chapel (London) Boe made a number of immersive shows on subjects like female power, re-telling the medusa myth, race relations in the UK and the climate crisis. Alongside writing political and mythic music Boe has facilitated womxn's groups for the past ten years, and offers creative mentoring, and support groups on screen addictions.

Carrie Tree



Carrie has collaborated live and in the studio with the likes of Damien Rice, Fink, Albert Mazibuko (Ladysmith Black Mambazo), Sandrayati Fay, Carly Simon, Rumer, Mirabai Ceiba, Aukai, Martha Tilston and Andy Barlow of Lamb.

Carrie has self-released 3 studio albums - 'The Kitchen Table', 'Home To The Invisible', and 'The Canoe', produced with the magic touch of Markus Sieber (Aukai/Mirabai Ceiba).

Alongside her music, Carrie sees the need and power of therapeutic work to bring us back into balance with the earth, and has studied in Family Constellations, Holistic Voice Therapy, Zen Coaching, NonViolent Communication, Nature Connection and supports groups in Shamanic ceremony and ritual.

Carrie is committed to the path of healing and connecting music to projects with the intention to bring ourselves and the environment into harmonic symbiosis.

Sarah Nicholls

Sarah Nicolls is an innovative pianist and composer. She invented the 'Inside-out Piano', a sculptural feast of an instrument which stands 2.5m tall, designed to enable 'inside piano' playing. She currently performs on a re-shaped 1900 Erard, using the strings as much as the keys to create layers of textured sound. Her company [Future Piano](#) is currently building a new lightweight version using carbon fibre and aerospace engineering, collaborating with the extraordinary piano builder David Klavins.

During the pandemic, Sarah [toured her climate work '12 Years'](#) and 'Ballad of a Changing World'. She is now writing new music and learning how to be a farmer in Gloucestershire too.

Sarah has been a frequent soloist on the new music scene, performing in events such as the PRSF New Music Biennial, Matthew Herbert's 20 Pianos project, six world premiere piano concertos with London Sinfonietta. She is regularly broadcast on BBC Radio 3 and features on several CDs. She also makes music, theatre and installations and curates, founding her own festival of interactive electronic music.

Since 2017, she has had artist residencies at Southbank Centre's Collision programme, Artangel's Library of Water in Iceland, the Arvon writing centre The Hurst and Snape Maltings Festival of New.

Christian Våge



Grit and sparkle intermingle in the music of Ghost temples, the artist project of Norwegian born, London-based Christian Våge. Marrying strong hooks, inventive sound design and a meticulously approach to production, his special brand of forward-thinking pop music effortlessly combines the worlds of Scandi pop and cinematic textures to create something new and yet very familiar, the emergent style is polished and sleek, contemplative and raw. He's already collaborated with several artists from the UK, Canada and Denmark, with many more to come.

Music composer and producer specialising in writing bespoke for film, TV and video games. Mere months into his journey of composing for media, he landed a feature film and several short films, with many more exciting projects, including album releases, in the pipeline. Though versatile in style and genres, a tendency towards strong motivic writing and cutting-edge textural design is heard in his music.

Elaine Awojala

Elaine Awojala is a musician and DJ from London who makes pop music, DJ electronic music and also puts on events in London. Elaine began DJing in 2016/17 while spending a year in Chicago and began getting to know the electronic music scene. Elaine has since played in Hong Kong, New York, Chicago, Switzerland, as well as in London, at events such as Tate Lates, and Les Urbaines festival, and on the radio for NTS, The Lot Radio and Hong Kong Community Radio.

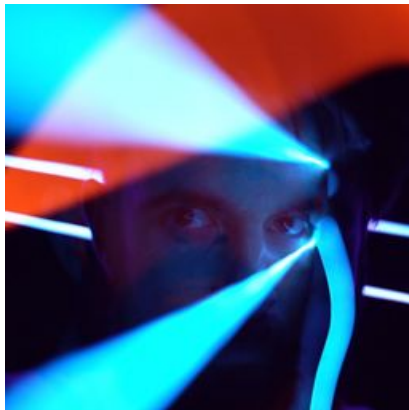
Eliza Shaddad



Eliza Shaddad is an independent musician of Scottish/Sudanese heritage. Her work centres around grunge-laden guitar riffs and raw, confessional lyricism exploring questions of culture, identity, and emotion. She is a graduate in Philosophy and Jazz, and her work has been championed by tastemakers such as Zane Lowe (Apple Music 1) and Lauren Laverne (BBC Radio 1) and supported by the likes of Rolling Stone, The Sunday Times, The Independent, Refinery29, and FADER. 2021

saw the release of Shaddad's striking second album 'The Woman You Want', supported by weekly livestreams seen over 250,000 times, and a full-length livestream concert which was recently acquired by Sky Arts TV. Shaddad has collaborated with the likes of Grammy-winners Clean Bandit and poet Anthony Anaxagorou, toured the UK/EU with Keane, Turin Brakes, ISLAND, and Beth Rowley, and she is a founding member of ten-year-strong female arts collective Girls Girls Girls, working to provide a safe, open space for womxn in the arts. Eliza was a finalist in the 2022 Arts Foundation 'Music for Change' Awards, and is proud to be a participant of the 2022 Keychange programme working towards equality in music.

Guy Connelly



Guy has scored/sound-designed over 35 shows for theatre & dance including: Butterflies, Home, One Million, Care with Tangled Feet; Back To the Future and Miller's Crossing for Secret Cinema; The Dan Daw Show for Dan Daw. What Once Was Ours and Youthquake with Zest Theatre (winner Best Production for Young People 13+ Off West End Awards 2018); Off The Grid and Crowded with Half Moon Theatre (Best Production for Young People 13+ Off West End Awards 2019);

Other composition includes commissions for: BBC, Channel 4, Sky, NBC, Fox, Rambert Dance, Alexander Whitley Dance Company, V & A.

As Clock Opera, Guy has released three acclaimed albums, toured the world and remixed Christine & The Queens, Feist, Metronomy, Everything Everything, Charlotte Gainsbourg, Tracey Thorn, Marina & The Diamonds and many more.

Jon Kwan (AKA King Yin)



For nearly 20 years, I have studied, trained, travelled and practised with the foremost masters in the world in music, sound healing, yoga, tai chi, reiki, movement, traditional psychedelic plant medicines, Tibetan Buddhism, Yungdrung Bon and Dzogchen.

My work, especially with sound, sacred music and running retreats has the authorisation and blessings of senior Tibetan Buddhist masters as well as shamans from various traditions.

Using sound therapeutically since 2011 I qualified as a yoga teacher in 2013. My intention for a life of continued learning is underpinned by a motivation to develop more compassion, more understanding and more creativity in artworks that open hearts and minds and bring benefits to others.

I have also produced and directed films in traditional and VR formats, through my own company and with clients, including for SKY VR and with a BAFTA award winning production studio.

As a photographer and filmmaker my work has been exhibited at the V&A Museum, the British Museum. I love creativity, ideas, and supporting young people and new talent.

My intention is to create music, sound, film and retreats to inspire people, to help them feel more grounded, connected, centred and at peace.

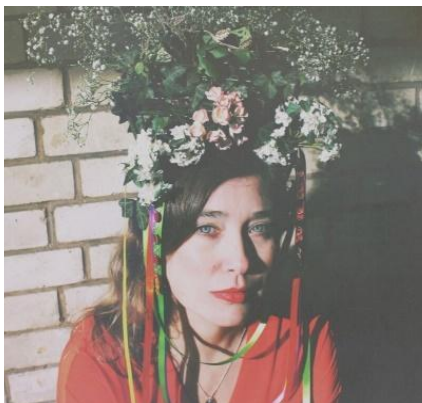
Kai Cartwright



I grew up between South Devon, England, and different parts of Portugal in an Anglo-Braslian family. My family's music tastes exposed me to the rich, diverse and sublime universe of Brazilian music and expression, and to folk music from across the world. My Irish grandmother began teaching me guitar at a very young age and ever since I have surrounded myself with instruments as much as possible, attempting to master diverse ways of expressing myself with sound. I consider myself very lucky to have spent much of my life in close contact with nature and working on agro-ecological projects, and these experiences have become an integral part of my inner life. Making music for me feels as central

and important as thinking or speaking, as a way to communicate, get to know my inner life and develop my relationship to nature and community-even when kitchen implements are the only instruments to be found. I love playing with other musicians, listening and trying to complement their expression as harmoniously and creatively as possible. In a similar way, in nature I am inspired to respond to my perceptions by manifesting my inner experiences creatively as sound. Living in and visiting many different places, and meeting and playing with diverse and phenomenal musicians have given me many different experiences of this mystical creative expression that have become a part of me going forwards in life. My main instruments are the nylon string guitar, Andean charango and the classical flute, and playing these with others or alone never fails to bring me joy and energy for life. I currently study Ecology in Edinburgh and am a keen amateur mycologist. I am a regular on the Edinburgh scene of jam sessions and small community performances, and recently gave a performance on the Welsh S4C television programme Curadur.

Lisa Knapp



In 2017 Lisa Knapp released her 3rd album *Till April Is Dead ≈ A Garland of May*. An explosive celebration of the month of May via the boundless canon of British traditional song and folklore, BBC Folk Award winner Lisa Knapp populates her latest full-length release '*Till April Is Dead ≈ A Garland of May*' with field recordings of modern life; cars and busy markets as well as old barrel organs, music boxes and sounds of insects and birds, making the connection with landscape and nature emerging, teetering on the edge of eruption. Together with an array of acoustic instrumentation, electronic loops and spoken word featured musical collaborators

include Graham Coxon (Blur), David Tibet (Current 93), folk songstress Mary Hampton and Pete Flood of Bellowhead fame, production duties fell to long-time collaborator;

fiddle player and multi-instrumentalist Gerry Diver (Speech Project, Tom Robinson, Sam Lee). This unique album has garnered 5***** reviews in both the Guardian and Observer. Placed at No 2 Album of the year in MOJO it also featured in Guardian's Top 50 Albums 2017 with the title track Till April is Dead amongst Guardian top 100 tracks of 2017.

Hailing from South London Lisa came of age during the rave scene before spending time at folk clubs and Irish music sessions. Discovering traditional music via second hand record shop hoards and friends' parents record collections; the music of Anne Briggs, Shirley Collins, Martin Carthy, June Tabor, Steeleye Span, Fairport Convention, Planxty, The Chieftains and The Watsons & many Topic Records releases being amongst them. Immediately hooked by these stories and songs Lisa embarked on her own path of discovery via the Vaughan Williams Memorial Library, fiddle lessons with Irish Fiddle Master Brendan Mulkere, and frequent attendance (a sort of self imposed apprenticeship) at London's folk clubs, whatever folk song workshops she could find including some with fiddler Pete Cooper, and Irish music sessions where she spent years honing her unique, refreshing and distinctive approach to this vast heritage.

In 2007 she burst onto the scene with her remarkable independently released debut 'Wild & Undaunted' (Ear To The Ground/Proper), eleven startlingly original interpretations of traditional folk songs peppered with highly distinctive original pieces produced by her husband and musical collaborator, fiddle player/multi-instrumentalist and producer Gerry Diver. Establishing her as one of the most exciting and original new talents in British folk numerous appearances across BBC radio (1, 2, 3 & 6Music) ensued as did 2 nominations at BBC Folk Awards as well as an invitation to take part in BBC4's Christmas TV folk song extravaganza and tribute to the late great songwriter Lal Waterson for BBC TV's Electric Proms. Since then has continued to Lisa tour UK both as a duo with husband Gerry Diver and with her band; Gerry Diver, percussionist Pete Flood (Bellowhead) and double bassist Jonny Bridgwood (Morrissey) at Festivals, concert halls and arts venues.

Inspired by songwriters such as the late Lal Waterson and other contemporaries who are greatly influenced by traditional song Lisa then took time to write her next album 2013's 'Hidden Seam' (Navigator/ Proper). An album of entirely original work this time Hidden Seam was again released to rave reviews across the national and music press. *****Observer "A Masterful Creation" *****Guardian Live Review 'Lisa Knapp's impressive set showcased her dynamism and originality. *****Songlines and fRoots cover artist in Oct 2013. Triple nominated at the BBC Radio 2 Folk Awards, this time she received the award for 'Best Original Track' for the song 'Two Ravens' which featured Martin Carthy on guitar. In 2013 Lisa was also invited to take part in a BBC televised concert in honour of guitarist Bert Jansch, at London's Royal Festival Hall alongside Bernard Butler, Martin Carthy, Robert Plant, and songwriter/broadcaster Mara Carlyle. Her unique and imaginative use of that National Institution the Shipping Forecast in her own work Shipping Song was the reason she was invited by BBC Radio 4 to work on and present a documentary, 'Shipping Songs', broadcast in summer 2015.

As well as releasing 'Till April is Dead' 2017 also saw Lisa tour alongside Folk Singer and Collector Sam Lee and singer/sound artist Nathaniel Mann (Dead Rat Orchestra) in 'Broadside' - A unique series of shows(in association with Sound UK) in which the 3 artists delved into the Bodleian Library broadside archive and curated brand new material specially for this project. Featuring live printing on stage and accompanied by percussionist Pete Flood & double bass player Lisa, Sam and Nathan played to a variety of venues & audiences throughout the UK. During the summer of 2017 Lisa also toured with Dead Rat Orchestra and experimental film maker James Holcombe in 'Tyburnia'. Featuring a live soundtrack to a multi-projector photochemical film piece exploring the

history of capital punishment in the UK over the 500 years the soundtrack included violins, loops, noise, guitar and songs ranging from 17th century robbers cant to gallows ballads.

2018 sees Lisa embarking on a spring tour with a vinyl release of Till April is Dead and continuing to perform and develop new material. Lisa and her partner Gerry are also embarking on a new duo project and Lisa will be recording brand new material for release in 2019 & 2020.

During her career Lisa has worked in a variety of one of performances or specially curated projects with; Martin Carthy, Mike Waterson, Graham Coxon, David Tibet, Eliza Carthy, Kathryn Williams, Alasdair Roberts, Leafcutter John, Mary Hampton, Olivia Chaney, Mara Carlyle, Pete Flood, Nancy Wallace, Sam Lee, Nathaniel Mann, James Yorkston, Bernard Butler, Dave Swarbrick, Nathaniel Mann, Dead Rat Orchestra, Mavrika, Memory Band.

Lizzie Ogle



Lizzie Ogle is a musician, songwriter, music educator, bandleader and ethnomusicologist based in London, UK. Born and raised in Scotland, she started playing the violin at 5 years old, finding her way into the worlds of Brazilian and Afro-Brazilian percussion in her early teens. Since 2012 Lizzie has deepened this relationship with Brazilian music through living and working in Brazil, playing, composing, collaborating and researching. She plays percussion and rabeca, a north-eastern Brazilian folk fiddle, and writes music in both English and Portuguese. Her music reflects her Scottish roots as well a long-standing friendship with Brazil.

Lizzie is co-founder and musical lead of all-female/non-binary percussion and vocal collective Baque Luar, composing and arranging multivocal pieces for voice and percussion. Baque Luar performs across the UK and collectively develops decolonial and anti-patriarchal modes of creative practice, performance and cross-cultural collaboration. Recent performances include; Southbank Centre, Boiler Room, and a collaboration with Sadler's Wells and Somerset House welcoming Little Amal to the UK to raise awareness of the plight of refugee children. Lizzie also plays rabeca, percussion and sings with Brazilian-fusion group Let Drum Beat, releasing an album, Lua Cheia (Full Moon), in 2020. In addition, she has a collaboration with a ceremonial drummer in Brazil, Beto Xambá, creating original songs in praise of the orixás (West African nature divinities), and anchoring them with sacred traditional rhythms of Candomblé. They released an EP, Woven Water, in 2021. Recently Lizzie has also been collaborating musically with dance-artist Denise Rowe on her Earthdances retreats, which facilitate connection to land, ancestors and nature through movement, rhythm and embodied prayer. She has a number of other solo and collaborative projects on the go.

As an educator, Lizzie runs rhythm, vocal and musicality workshops predominantly for women and non-binary people to develop skills in improvising, integrating rhythm, voice and movement into the body, and to honour and encourage the songs inside to venture out! She works as a music practitioner for the charity Entelechy Arts, holding space through sound for creative improvised encounters with adults with dementia and

profound physical/learning disabilities. She is also beginning to hold ritual musical space for people to go deeper into their voice, musicality and connection to nature through sound, song, breathwork and rhythm.

Max Barton



Max Barton is a composer, director and playwright based in Kent. He is one half of theatre/music company Second Body, and experimental music outfit Slowstepper. He trained in both music and theatre directing and has spent his career exploring ways to fuse artforms in order to engage listeners and audiences in compelling new ways. This thread has run through all his work, from tiny experimental interdisciplinary gigs through to large-scale musical work performed internationally for thousands of people a night. He is a climate activist, who has made several projects on the subject and who has written music and led marches for Extinction Rebellion.

Natalie Lindi



Natalie Lindi is a Singer-Songwriter born and raised in London. Borrowing sounds from her South African heritage, Lindi's raw heartfelt style can be summed up as Acoustic Soul. Often described as a vocal gymnast, Natalie is inspired by the vocal stylings of Ella Fitzgerald, Minnie Riperton and Mariah Carey; with intricate vocal runs and whistle tones lacing her music. Sonically and instrumentally, Natalie fuses folk-inspired acoustic guitar sounds with soulful melodies and melismas proving a meeting point of many genres. Her songwriting has been likened to works from Lianne La Havas, Corine Bailey Rae and Birdy.

Natalie's performance experience extends to Ronnie Scotts, the Roundhouse Beach, Brighton Komedia and Altersonic festival in the Netherlands. In 2019 Natalie was crowned winner of nationwide competition - Open Mic UK - where she contended with 10,000 applicants and performed on the o2 indigo stage during the finals. During her time at university studying music, Natalie performed alongside Bruno Major, and shared her rendition of Imagine by John Lennon with BBC Radio Legend - whispering Bob Harris (who has interviewed Lennon himself!). She is now 1 of 10 artists in the MOBO UnSung Class of 2022 and is receiving support from the MOBO's organisation throughout this year.

After attending the MOBO awards in late 2021, Natalie has been working on the release of her debut EP. With her previous releases gaining support from BBC Radio 1 and BBC introducing, she is looking forward to sharing new music.

Natika Veiller



Natika & the Binghi ltes is an acoustic band based in South London. It was founded by Natika in 2020. Born in France during the golden age of reggae music (the 70s), Natika basks in her multicultural heritage, her mother being a Rastafarian from Martinique and her father an Ethiopian. As a well-seasoned traveller, Natika has lived in Western Europe, West Africa and the Caribbeans, and was influenced by old-school reggae, jazz, African traditional music, spoken words and Afrobeat. In 2020, Natika went to Tanzania on a spiritual journey to expand her African connections; in this quest she started to record her album "Goddess Rise" which is due for release in 2022. The album explores spirituality,

womanism, healing, sustainability, humanity, and resistance while blending indigenous and classical instruments from various African countries and the Western world.

Ruby Colley



Ruby is a violinist, composer & Sound Artist. She creates instrumental soundscapes that are far beyond the realm of traditional playing, weaving in environmental sound & electronics. She draws upon many different styles such as folk, improvisation and contemporary classical. Ruby's music is eclectic but strangely unique and her performances charged with emotional power and nuance.

Her work has always been inspired by nature and the natural rhythms/patterns found within it. Ruby's debut album *Murmurations*, released in February 2010, presents a selection of pieces inspired by nature and natural forms, which was devised through the use of a Loopstation. Her interests have developed into building a relationship between the audible world and her creative practice. This feeds into both performance and composition.

Ruby's recent work the film 'The Sea Wrote It' was shown at the Manchester Lift Off Film Festival as well as the Altpitch festival & won their artist commission award. The commission, *Edgeland* was shown at the Alt Pitch festival from June-December 2021.

Her new Album 'Overheard', is due for release in April 2022, and draws upon field recordings and weaves them with instrumentation & electronics. The album seeks to unravel the connections between human presence & nature in response to the climate crisis.

Ruby is currently working with Explore the Arch Theatre Company as a mentor, arts facilitator & associate director. As part of their festival 'Town Explores a Book', Ruby made an original sound piece 'Hear My Tree' April 2021.

She has written for Film, and collaborated with Theatre and Dance, and played with acts such as Owen Palette, Sinead O'Connor, The Unthanks, Cosmo Sheldrake, Zoe Keating

and the late John Martyn. She was artist in residence for the Cathedral Quarter Arts Festival, Belfast, (2008) and performed the Acoustic Stage at Glastonbury (2011) with the esteemed Isobel Anderson. Her most recent film collaboration with Dance United was accepted into the Fastnet Film Festival and Encounters Film Festival. Ruby's track The Wait, used for the film "We all have a tree in us" by Turner nominated Project Artworks. It was scheduled to be shown at the British Film Institute (BFI) on 21 April 2020.

Sha Supangen



My name is So Sha aka @CrazyLittleAsian from the Philippines and I perform DJ sets with live vocals + improv and dancing on rollerblades, injecting my original pop trance songs and singalong, engaging pop remixes. I moved here in London to study in 2017, after my dad passed away - quit my Head of Marketing position in Singapore to study Music Production/Singing in Point Blank and with the combined use of my life savings and my mum's hardwork, I was able to finish that, as well as a Songwriting degree in ICMP London, graduating with a first. Musically, I love combining the dramatic, epic, and cinematic elements of trance music together with heartfelt storytelling with my pop lyrics and melodies. My

passion lies in representing my story, to be heard and to have someone that looks like me, who was born and raised in a third-world country, be able to have a voice in the bigger stage. It's important as there are no female Asians at all that's broken through the mainstream consciousness Trance world. I want to carve a path for people like me, bringing my heritage through my music, outfits, lyrics - and break that glass ceiling that I've been told is not possible for me. Performing for kids (like kids disco for charity!) is so close to my heart - I've done this in London after getting my graduate visa which enables me to do this now (this is due to my background in teaching special needs kids dancing and conducting talks in various subjects like confidence and and making meaningful connections, in the Philippines and the UK through my uni) Being an international student in the UK, we were prohibited from performing legally as a DJ if it isn't school-endorsed. I've put myself forward in every opportunity and was picked to DJ for HRH Duchess Camilla Parker Bowles for the Brent Borough of Culture festival, my track winning 1st runner-up for the London Music Conference, winning a DJ set in fabric, I performed as a Rollerblading DJ for our school events, open days, as well as managing to setup live streams during the lockdown, tying it in with an interview/talk show series I did for my school called Shananigans Live (Since my name is Sha!), where I interviewed multi-passionate artists, especially POC. I've remixed a track from one of our alumni and turned a hip-hop track into my own sound, released a fun-draising Bandcamp (crazylittleasian.bandcamp.com) campaign during the lockdown for a charity in my birth country - which originated from a community website called CCMixer where I uploaded my acapella vocal stems for free under the creative commons license and performing for kids (like kids disco for charity!) is so close to my heart - I've done this in London after getting my graduate visa which enables me to do this now (this is due to my background in teaching special needs kids dancing and conducting talks in various subjects like confidence and and making meaningful connections, in the Philippines and the UK through my uni). Being an international student in the UK, we were prohibited from performing legally as a DJ if it isn't school endorsed. I've put myself forward in every opportunity and was picked to DJ for HRH Duchess Camilla Parker Bowles for the Brent

Borough of Culture festival, my track winning 1st runner-up for the London Music Conference, winning a DJ set in fabric, I performed as a Rollerblading DJ for our school events, open days, as well as managing to setup live streams during the lockdown, tying it in with an interview/talk show series I did for my school called Shanigans Live (Since my name is Sha!), where I interviewed multi-passionate artists, especially POC. I've remixed a track from one of our alumni and turned a hip-hop track into my own sound, released a fun-raising Bandcamp (crazylittleasian.bandcamp.com) campaign during the lockdown for a charity in my birth country - which originated from a community website called CCMixer where I uploaded my acapella vocal stems for free under the creative commons license and and garnered over 100+ remixes in less than a year from producers and musicians all over the world, these tracks I've used for my all-original DJ sets livestream during the lockdown as well. I want to be an example that someone who doesn't have much, could make use of what's available out there to make things beautiful things happen.

Suny Fawcett

I'm a Producer/Vocalist originally from Manchester but now living in London. I Grew up as a New Age Traveller and spent most of my childhood living in caravans and other vehicles in forests in and around Wales. I have no formal training in music and have just learnt by writing and performing songs the last 8 years. Using elements of classical, punk, experimental and pop music my most recent practice revolves around writing music to make the listener feel and connect with themselves and those around them, leading with a feeling of healing and empathy. I see music as a therapy and way to connect better to everyone and everything around you.

Teshay Makeda



Teshay Makeda (pronounced Tash-Eye Ma-Keeda) fuses Reggae, Soul and RnB to create her own dynamic genre dubbed 'Roots Soul'. Raised in South London, and influenced by her Rastafarian upbringing, Teshay Makeda uses her music to spread messages of divinity and higher power. Her songwriting is a vibrant, contemporary take on expressing spirituality through song. Enlightened polyphonic prayers and meditative chants groove on top of punchy, uplifting beats and catchy melodies. Known for her powerful vocals, Teshay Makeda's voice exudes her purpose to heal, ground, and connect with her listeners. In 2019, whilst Makeda was a Roundhouse resident artist, she released her debut single 'OMG', receiving airplay from reggae pioneer David Rodigan on BBC 1Xtra and Don Letts on BBC 6 music. Since then, Makeda has been awarded the AWSL Music Award 2020 for 'Artist of the Future', alongside nominations for 'Best Newcomer' by Boisdale Music Awards and 'Best Live Performance' by the Youth Music Awards. With the help of the PRS Sustaining creativity fund, Makeda has recorded her highly anticipated 8 track EP 'Omega Mother Goddess'. Due to be released in 2021, this EP is an exploration of the Roots and Soul of the 'Divine Feminine', providing a quirky introduction to Teshay Makeda's Jamaican influenced London twang. Influences include Jah9, Lauryn Hill, Erykah Badu and Greentea Peng reflecting the socially conscious responsibility Makeda embodies through her role as a performer.

Tommy Antonio



I am a London based composer, songwriter, producer and multi instrumentalist. After attending Guildhall School Of Music and Drama (BAHons) studying jazz double bass I co-founded the London Vocal Project, the UK's foremost jazz choir (Bobby McFerrin, Quincy Jones, Kurt Elling). Subsequent worldwide touring with The Golden Silvers, The Kooks, Mumford and Sons, The Dixie Ticklers and The London Essentials as a lead, backing vocalist and multi instrumentalist led to writing collaborations and sewed the seeds for a focus in composition and songwriting. Now London based I am a full time composer of music for theatre, film and commercial media, and a songwriter for

UK and US artists in development.

The Nest Collective Feedback



What an amazing group! What an amazing week! More highlights to come. #Amplify

Super excited to be back at the fabulous @HawkwoodCFT for @NestFolk #AmplifyResidency. A real honour to be surrounded by a bunch of mega talented musicians, exploring important themes: climate grief, regeneration, celebrating the beauty of the living world.



This week we've been at the gorgeous @HawkwoodCFT for our Nature Immersion Residency - part of our #Amplify artist development programme. The residency invites musicians to delve into their creative & professional response to the environmental crisis.

#AmplifyResidency. @HawkwoodCFT is such remarkable place to tune in w/ the land, to listen to the voices of the Earth. Grateful to the @NestFolk for a wonderful space, to co-create and weave songs.



Felipe Viveros
@theworldweare

Second day of the [#AmplifyResidency](#). Brilliant presentation by Alicia Carey on the incredible work [@HawkwoodCFT](#) is doing to support more than 250 artists a year, working at the intersection of arts, climate crisis, regen culture & wellbeing. [@NestFolk](#)



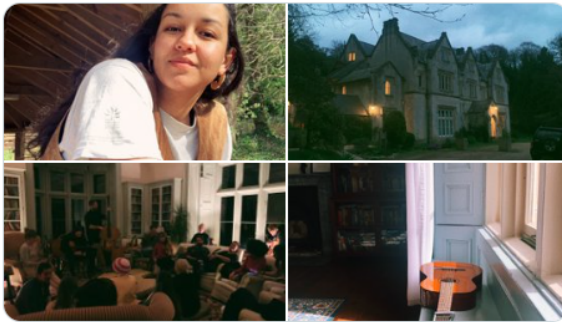
10:49 AM · Apr 6, 2022 · Twitter for iPhone

Second day of the [#AmplifyResidency](#). Brilliant presentation by Alicia Carey on the incredible work [@HawkwoodCFT](#) is doing to support more than 250 artists a year, working at the intersection of arts, climate crisis, regen culture & wellbeing. [@NestFolk](#)



Eliza Shaddad [@ElizaShaddad](#) · Apr 10

An intense, powerful, and musical few days being a part of [#Amplify](#), run by the incredible [@samleesong](#) [@NestFolk](#) [@HawkwoodCFT](#) exploring artists/nature/the music industry and climate change 🌍 Amazing to be part of something so open & willing to look challenges in the eye 🌍❤️ xx



An intense, powerful, and musical few days being a part of [#Amplify](#), run by the incredible [@samleesong](#) [@NestFolk](#)

[@HawkwoodCFT](#) exploring artists/nature/the music industry and climate change 🌍 Amazing to be part of something so open & willing to look challenges in the eye 🌍❤️ xx

It really was! Thankyou [@NestFolk](#) and [@HawkwoodCFT](#) for a beautiful, connecting, inspiring time 🌱



Ellie Wyatt [@EllieWyattMusic](#) · 2h

So much gratitude for taking part in the [#amplify](#) nature and music connection course at [@HawkwoodCFT](#) - What a superb and talented group! Thankyou [@NestFolk](#) for giving us all this valuable space and time 🌱



So much gratitude for taking part in the [#amplify](#) nature and music connection course at [@HawkwoodCFT](#) - What a superb and talented group! Thankyou [@NestFolk](#) for giving us all this valuable space and time 🌱

Just got back from a nature immersion residency from [@HawkwoodCFT](#) c/o [@NestFolk](#)



It was lovely albeit i n t e n s e - it's been two days & I still feel like I'm in recovery. 😊

David Foster

Artist Biography



A professional visual artist and academic with a background in media arts, film and theatre studies, and modern literature. Since 2016 my practice-based research has been funded by three prestigious grants from Arts Council England, awarded for projects culminating in extensive solo exhibitions of my artwork. I received my PhD in Film and Fine Art at the University of Reading, where I currently teach. My publications include peer-reviewed articles in world-class scholarly journals, as well as book chapters, book reviews, and photographic publications.

David Foster Feedback

I was working on a project responding to the places/work/life of the poet and composer Ivor Gurney. It went quite well, I think. I made some new work – a number of images and a 16mm film – and both the film and at least one of the images I made will be in my forthcoming solo exhibition at Snape Maltings in Suffolk in July-August 2022. The project is ongoing, but its inception was very much what the residency was about for me, and all in all it was a successful and productive week.

Saffron Music

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

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

Artist Biographies

Tallulah Blue Lewis



I sing, songwrite, produce and compose. Most of the work I am involved in is multi-faceted, combining music from an eclectic spectrum mixed with an aspect of authenticity. I love playing with genre-bending and creating musical 'fusion'. As a composer, I am composing the music for a documentary film relaying the work of contemporary female artists, titled 'Hold Me Close' and expanding my musical horizons with instrumental and vocal projects. I am also composing the music for a short film titled 'Fatherhood' - exploring the soft and sensitive aspects of Black Fatherhood. As a vocalist, I am currently in collaboration with a few

exciting collaborations such as with P Money (Grime), Kings of The Rollers (DnB), ThinkTonk (Garage/Jungle), Cimm (Dubstep) and Common Tribe (I have a SoundCloud, Instagram, LinkedIn (Clickable links!) As a lover of the creative arts, I have an experimental original autobiographical project titled 'Mother/Mother Earth' on YouTube - I wanted to emphasise the importance of engaging with stories, from the heart, the mind and the memory; using imagination and techniques in music, movement and expression as the foundations of authentic portrayal.

Hannah Catherine Jones



I am an artist, multi-instrumentalist, scholar, radio presenter, composer, conductor, and founder of Peckham Chamber Orchestra.

My broad practice is connected through a central spine of inclusivity and decolonization. Myths, (both ancient and modern), word-play, appropriation and my own voice (in song) are my materials.

I am aspiring towards a totality of the performative experience – incorporating language, music, location, and technology (lyrics, sound, site, documentation (content, performance, signs, devices)).

Documentation allows performance art to exist. I employ documenting devices as active props in the live moment. The camera, in all its forms, is now fully integrated into daily life for the majority of the (Western) world. The camera's role, and its viewpoint, in my performances are essential to both the content and the afterlife of the artwork.

Music transcends meaning. Music disrupts time and space. Music is an integral part of my practice because of its excessive propensity to effect and affect audience and performer. Opera is the ultimate art form to express this excess. The unamplified human voice in song has an unrivalled ability to attack the nervous system. Serenading, and performing alongside, technological devices is my way of questioning our relationships with them. Song allows the aesthetic appreciation of the voice as a medium. The content (language obfuscated by pitch) is secondary to the format.

Language is an artistic medium – language is our only decipherable mechanism to render the internal external. It is a system of codes that I constantly play with in order to confound and reveal the relationship between language and action. The vast majority of my titles are puns.

Foxy Moron, my alter ego, is summoned to epitomise the antagonisms of my performative investigations into language and action. Foxy Moron re-enforces my status as a living pun and armours me with the power of physiological disguise.

I have recently commenced a DPhil scholarship to Oxford University exploring the relationship between Afrofuturism and Gesamtkunstwerk through the art-music of Sun Ra and Wagner.

Marla Mbemba



Marla has played many high-profile performances in various countries, including Glastonbury, Gaeta Jazz Festival in Italy and Safaricom International Jazz Festival in Nairobi, Kenya.

Ratiba Ayadi



I am a multimedia and performance-based artist who works predominantly in sound. Examining the relationship between consciousness and the purpose of human existence. Homing in on romantic writing ideals and ambient sound to inform something like a guided meditational, ritual-like experience. I would like to expand my music knowledge within industry and design, to feed my physical archive and relay this through multiple channels of communication. Being creative or more objective in its approach. Sound Design and Singing are key elements in the display of my spiritual practice. I take great interest in learning through conversation - these experiences aid Self-Discovery work. This type of work is instantaneous and fluid. A form of live research is the catalyst for works enacted.

Elena Persuad



Elena Persuad, A.K.A the Yard Woman, is a Techno DJ/Producer!

I'm half English & half Greek and I get excited by all things groovy, melodic and mystical. After years of clubbing in Bristol I wanted to transfer some of that Bristol 'energy' into my own production.

One question guides me in the studio when creating a track 'Would I dance to my track right now?'. For me Dance music is a vibe and I'm on a journey to gather the knowledge, tools and a supportive team around me so I can reach as many people as possible with my sound. I have released 16 tracks to date.

Poppy Roberts

Poppy Roberts has produced and written for international artists and major labels such as Apollo R&S and Wolf Music. Poppy currently fronts and produces her project "lovescene", and specializes in teaching workflow and bespoke creative techniques, working closely with vocalists on production. Poppy Roberts has written and performed music since the age of 14, training formally on multiple instruments then graduating from the University of Salford with first class honors in Popular Music and Recording. Having specialized in Music Production, Live Performance and Composition, naturally Poppy continued to produce and write topline for various international labels and publishing houses, as well as her own projects, such as neo-soul collective "lovescene", which she currently fronts and produces. Past clients and collaborators include Wolf Music, Apollo R&S, Audio Network, The North Quarter, Dubphizix, Zed Bias, Swing Ting, Maceo Plex and many more. Growing up in a household of opera, jazz and street soul, Poppy has since gone on to produce a wide range of genres from soundtrack scores, prog-rock, funk and garage, to soulful house, broken-beat and neo-soul/R'n'B. When it comes to teaching, Poppy is flexible and has taught producers of hip-hop, D'n'B, tech-house and everything in between! Poppy has taught one-on-one for artists of varying levels of experience, and this quickly progressed to international workshops with arts councils, charities and CICs such as the Russian Arts Council, Brighter Sound and the Prince's Trust. Poppy particularly enjoys the work she has done with female-identifying groups using her own experiences in the music industry to support others on their path.

Saffron Music Feedback



With the space being for women, non binary and trans artists, the participants got a sense of perspective of what it is to be in this industry as a woman and non-binary person and reflect on communication acts differently because they are coming from a place where maybe they can relate on particular experiences



A quote from one of the artists: "Sharing my voice with the group in the first session was really big for me, even if I was facing the wall. Also having the opportunity to make sounds using the modular synths. As it's opened up a new area of sound for me to exist in- the retreat and overall Saffron program has given me confidence in terms of letting me know I can share my voice with people even if it's not in the generic way. Although for me this week opened up a journey that I didn't realise I had to go down and this is one of healing and tests that I need to work through. I have been feeling somewhat sad because of where it's taken me. But I think that working

through this in turn will bring me confidence."

The Dhaqan Collective

The Dhaqan collective is a feminist art collective of Somali women, centring the voices of woman and elders in our community, and privileging co-creation and collaboration.

Fozia Ismail (of Arawelo Eats), who like many Somalis used to communicate with her relatives back home with cassette tapes, wondered what happened to the tapes she had grown up with. And together with Ayan Cilmi, Asmaa Jama and the Somali elders of Bristol, the Camel Meat and Cassette Tapes project was born. They wanted to archive the work done as part of Arnolifini 'City Fellows' and continue creating together, and so the Dhaqan Collective was formed.

They model their collaboration together from the Somali elders they have worked with.

Artist Biographies

Ayan Cilmi



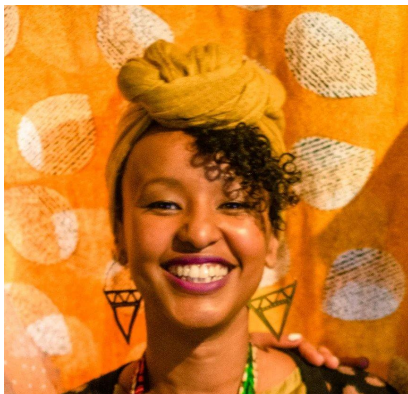
Ayan Cilmi is a budding Producer and Filmmaker. Ayan currently works in the visual arts but has a particular interest in film and is on the board of Encounters Film Festival.

Last year, she wrote, produced, and directed her first self-funded short film. The film, *The Tongue I never Quite Knew*, explores the anxieties of a shift in culture, religion and language that occurs when families are settled after migration.

Ayan's work strives to translate the feeling of isolation that is embedded in a dual culture that is invisible to those outside of it. A culture that is situated between

that of the nation and that which is routinely othered.

Fozia Ismail



Fozia is founder and researcher at Arawelo Eats, a supper club which explores East African food and what it can mean for our understanding of belonging in a post-Brexit world.

She has designed and delivered workshops/presentations for organisations such as Keep It Complex Serpentine Gallery, Jerwood Project Space, Tate Modern, Museum of London, Colonial Countryside Project, Oxford Cultural Collective.

Her work has been published and featured in a range of media including Observer Food Magazine and BBC Radio 4 Food Programme.

Dhaqan Collective Feedback



It was really important for us to have the 5 days as we were learning Somali nomadic weaving techniques. We needed the time and space to engage with this new weaving method without the interruptions of everyday life.

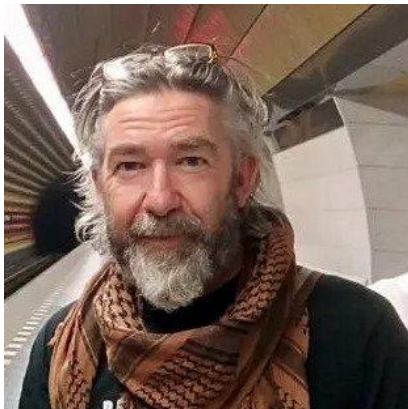
The experience was so nurturing. We really felt healed by the end. It was so nice just work on our practice from a practical point of view. Not having to think or plan for breakfast, lunch, dinner made such a huge difference.

<https://www.hawkwoodcollege.co.uk/artist/dhaqan-collective/>

Fetch Theatre

Artist Biographies

John Knowles



John Knowles is an award-winning writer, director, actor and producer, based in Hastings East Sussex. His work is uncompromising, vital and full of sharp wit and pathos. Fetch Theatre produces work which explores the personal, the provocative and the absurd and we are independent to our core.

Sidney Kean



Sidney's career has spanned over five decades and has included extensive work in the theatre, most recently in the acclaimed productions of *Girl From The North Country* at The Gielgud Theatre, London directed by Conor McPherson, and *The Barberian Sound* at The Donmar Warehouse, London directed by Tom Scutt, cinema, television and radio. Naturally, he is equally at home in all these different fields. He is especially gifted at picking up accents and dialects from around this country and the rest of the world and making them sound natural and native.

It was in the Reps and National Tours that he learnt the art of "deliberately staying there, watching and listening to other performers". It is often said that the best Actors are the ones that listen... Sidney is a past master at this art.

He has superb comic timing as well as magnetic stage presence. He is also a breeze to work with!

Sidney has numerous credits to his CV, has been performing professionally all his life and has excelled at theatrical roles as diverse as Agatha Christie to Shakespeare, lighthearted comedy to dark tragedy, experimental performance art to pantomime, musical Theatre to farce, serious television and film drama to Children's Theatre.

His work has led to him travelling extensively nationally and globally and has worked with perhaps some of the finest Actors and Directors of his generation including Rod Steiger and Sir Lawrence Olivier.

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.

She 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 Baebes".

Maxine is the Artistic director of the theatre company 'The Frolicks'. When she is not performing Maxine is also a painter working with oils and acrylic. She directed the award winning short film 'Araneae Dei'.

Hannah Harris



Hannah trained in classical acting at the Drama Centre London and Boris Shchukin Academy in Moscow.

Theatre includes: Nazanin's Story, The Nutcracker, John Gabriel Borkman, The Snow Queen, 1984 and The Jungle Book.

Film/TV includes: A Crown Fit For A Prince, Today, Wokewood and Shakescene Shakespeare.

Voice work includes: Adriane's Story, Playing Woodstock and Leopard's Stories.

Fetch Theatre Feedback

I felt renewed and energised. It's been a tough few years and arts money has been getting tighter and tighter. I hadn't noticed how much I'd been giving out to others and how much my own creative batteries needed recharging. Hawkwood was a massive recharge to my own creative positivity and to all of the team. I came away with a renewed drive and vision.

What do you expect will be the future impact on your work, now that you have had a residency?

Immense, this was the first time in a long while that we had been able to pull together the team and to really focus in depth and in detail on new works. As well as the bonding nature of the site we also had time to question, reflect and to take chances. So we believe that our work comes out of this residence, stronger and more focused.

Alice Brookes

Artist Biography



"Alice Brookes' practice lies at the intersection of activism and performance art".

Alice's work is concerned with gender - exploring the relentless need society has to control and silence women's bodies often through fear and shame in our media saturated world. Her performances are also about residue, what is left behind as much as the performance itself. She draws on personal experience of reoccurring violence and abuse, politics, social media and artists both historical and current; alongside feminist theory that highlights the 'depictions of women as saint or

sinner, mother or monster'. Being 'that' sort of woman are entrenched boundaries that Alice battles against constantly.

Alice Brookes Feedback

My residency proposal was to explore the theme of 'Resistance and collusion', by focusing on how female identity is defined by patriarchal expectations of woman-hood, including the female roles of seduction and disgust, revulsion and pleasure, victim and aggressor. These incompatible standards reflect the core of my investigation, mirroring the paradox of femininity in society. As women, we simultaneously prescribe to and vehemently oppose these social norms, expressing how we convey 'Resistance and collusion'.

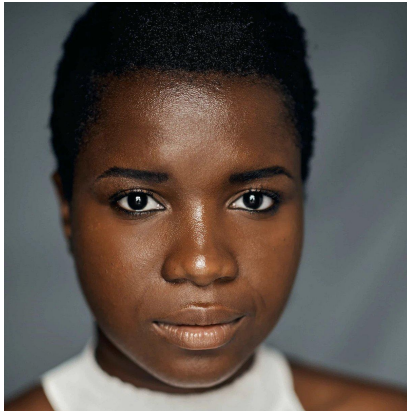
During my week at Hawkward I was hugely productive, soaking up the opportunity of utilising the space, to both think and experiment. I cannot remember the last time I had, not only the luxury of uninterrupted time, but also such stunning surroundings to develop my work. All while being so well looked after. Hawkwood was an almost dream-like experience.

I created several test pieces and two performance to video works that after some editing back at home are now complete.

Domestic Bliss - performance to video will be shown at the biennalechianciano.2022

Temi Wilkey - Royal Court Theatre

Artist Biography



Temi Wilkey is an actor & writer from North London. She studied English at Cambridge before training with the National Youth Theatre REP company in 2014. Temi was a member of the Royal Court's Young Writers Group in 2017 and wrote her debut play, *The High Table*, at the course's culmination. It was produced at the Bush Theatre in Lynette Linton's debut season, and won Temi the Stage Debut Award for Best Writer in 2020. She also co-founded & co-directed the Drag King company, Pecs, performing in the sell-out runs of their shows at venues including Soho Theatre, The Yard & Tate

Britain before leaving the company in 2019. Temi wrote an episode of Netflix's *Sex Education* S3 for which she was nominated for the NAACP award for Outstanding writing in a Comedy Series. She has written two episodes for Disney Plus's forthcoming show *Wedding Season*. Temi is working on the adaptation of the Booker-prize winning book *Girl, Woman, Other* for the BBC and her own original projects in the UK and the US. She is currently on the BFI Flare x BAFTA Crew programme mentored by Russell T Davies, and is one of the Forbes 30 under 30 for 2021.

Temi Wilkey Feedback

The most profound thing about it for me was the feeling of being taken care of. It meant that I could simply focus on writing, rather than having to think about or plan where I was going to work or what I was going to make myself for lunch or dinner. This might sound trivial but, as a freelance artist, all you have is yourself and you have to do so much work to take care of yourself every day in order to be in a position to be creative. The food at Hawkwood is absolutely delicious and I genuinely think that really helped my creative process. Feeling nourished and held by an organisation like that for a week was truly invaluable.

<https://www.hawkwoodcollege.co.uk/artist/temi-wilkey/>

Shut Up & Write

Artist Biographies

Lola Olufemi



Lola Olufemi is a black feminist writer from London. She is co-author of 'A FLY Girl's Guide to University' (Verve Poetry Press, 2019), author of 'Feminism Interrupted: Disrupting Power' (Pluto Press, 2019) and 'Experiments in Imagining Otherwise' (Hajar Press, 2021). She is a member of 'bare minimum', an interdisciplinary anti-work arts collective and the recipient of the 2020 Techne AHRC Doctoral Training Partnership between The Stuart Hall Foundation, CREAM and Westminster School of Arts. Her work focuses on the uses of the feminist imagination, its relationship to futurity, political demands and imaginative-revolutionary potential. Her short story, "Red" was shortlisted for the 2020 Queen Mary Wasafiri New Writing prize. She tweets at @lolaolufemi_ and is represented by Emma Paterson at Aitken Alexander Associates. Alongside writing, she facilitates reading groups/workshops, occasionally curates and is volunteer co-ordinator at the Feminist Library. <https://lolaolufemi.co.uk/>

Arenike Adebajo



Arenike Adebajo is a Nigerian writer living in south London. Her short fiction has been shortlisted for the Guardian and 4th Estate Short Story Prize in 2019 and The White Review Short Story Prize in 2021. She was a Herchel Smith Scholar at Harvard University from 2021-2022. Arenike is working on her first novel and is represented by Niki Chang at David Higham Associates.

Elete Fraser-Nelson

Elete Nelson Fearon

I am a linguist, theatre maker and writer with a keen interest in fusing these practices. I have a first class degree in Spanish and Arabic which has taken me around the world, living in Jordan and travelling to Arabic- and Spanish-speaking countries to crystallise my language skills. I am a qualified secondary languages teacher; by teaching I develop a pedagogical knowledge while exploring languages' potential in children's lives now and in the future. In theatre I have focused on learning about non-performance areas including programming and directing, and I am currently a member of the Soho Writers' Lab cohort. I have worked as a freelance journalist, with bylines in VICE, Refinery29, gal-dem and more, and I have been a freelance theatre critic for the past six years, most recently writing for Exeunt and Fringe of Colour. I am now at the stage of refining my

skills as a playwright and theatre translator, and continuing to develop my fluency in Spanish and Arabic across various contexts. Over the past two years I have built fruitful professional relationships such as those with translators Katharine Halls and William Gregory, and have participated in pivotal programs at the Royal Court (Young Agitators 2020-21; Introduction to Translation 2022-) and Soho Theatre (Writers' Lab 2021-). Two questions I am currently exploring through my work:

- Theatre in Arabic, Spanish and beyond. What does this look like as translated, surtitled and interpreted plays, or plays that blend languages in the dialogue?
- Theatre between humans and other beings, i.e. eco-theatre. How can I introduce other beings into my work as communicators, symbols, characters? How can theatre makers look out for Earth in their logistical and artistic choices?

Miriam Gauntlett

Miriam Gauntlett is a writer and poet from London. She has previously had poems and non-fiction pieces published online in Porridge Magazine, Pandemic Publications, sinetheta magazine, Windows Facing Windows Review, Cypress Literary Journal. Her poem "the night shift" was included in the Futures anthology, published by Bell Press. Her poem "October" was shortlisted for the Magdalena Young Poets' Prize.

Miriam Gauntlett is a recent graduate of Cambridge University, and originally from London. She can usually be found reading, thinking about found families and dreaming of her next outdoor adventure.

Sarah Lasoye



Sarah Lasoye is a poet, prison abolitionist and public health campaigner from London. She is an alumna of the Barbican Young Poets (15/16) and Apples and Snakes' The Writing Room (18/19). She is currently one of six poets selected for the Apples and Snakes Poetry in Performance 2021-22 programme supported by the Jerwood Arts Development Programme Fund, and a member of Octavia poetry collective for women of colour.

She has facilitated poetry workshops for the Barbican, and performed at a range of venues including the Tate Modern, Southbank Centre, and Latitude Festival.

Her work has been featured in Porridge Magazine, Bath Magg, The New Statesman and Poetry London, commissioned by St. Paul's Cathedral, and featured on BBC Radio 4. Her debut chapbook, *Fovea / Ages Ago*, was published by Hajar Press in April 2021.

Impermanence

14-16/12/2022

Artist Biographies

Josh Ben Tovim



Josh is a Bristol based Dancer, Choreographer, Director and Producer.

Josh set up Impermanence, a Dance Theatre company with Roseanna Anderson in 2011. Impermanence makes work for cabaret, stage and film, touring nationally and internationally to critical acclaim and working with many artists, partners and funders to develop a unique work and aesthetic.

Recent work for the stage includes BAAL (Bristol Old Vic, The Place, Jakarta Theatre Platform), SEXBOX (British Council Edinburgh Showcase), DA DA DARLING (Guardian top 10 Dance Production) and

THE MAJOR ARCANA (An Eco Drag Cabaret Tarot Reading Ritual). Recent work for film includes THE BALLET OF THE NATIONS (Best art film – New Renaissance Film Festival, Amsterdam) and BLAST (Commissioned by BBC Arts).

Impermanence also curate and present a regular programme of dance at the Bristol Old Vic, and in Spring 2020, Impermanence will take up residence at The Mount Without, a newly renovated Norman Church that will become a much-needed dance centre and theatre in the centre of Bristol.

Josh has worked repeatedly with visual artist Jasmina Cibic, most recently choreographing the dance for her new film THE GIFT, which premiered at Steirischer Herbst '19, Graz, as well as performing in 2 of her previous films.

He has performed with Lea Anderson, Isla Badenoch, TC Howard, Sue Smith, Landance, Sian Hopkins and The Invisible Circus amongst others, was an apprentice at Phoenix Dance Theatre, trained at the Rambert School, and has taught and choreographed at various universities.

Roseanna Anderson



Roseanna is a performer, choreographer and award-winning film director. She has run IMPERMANENCE, a dance theatre company, since 2011. IMPERMANENCE are resident company at The Mount Without, a new dance venue in Bristol's city centre. Roseanna is currently performing I, Joan at Shakespeare's Globe, London, with performances from 25 Aug to 22 Oct. Roseanna performed the role of 'Baroness' in Dr Semmelweis, starring Sir Mark Rylance, at Bristol Old Vic in early 2022 and has been cast for its' West End transfer, opening June 2023.

Films Roseanna has directed and performed in include: *Lady Blackshirt* (Bristol Old Vic/ Sydney Opera House); *Empty Stage* (Birmingham Royal Ballet); *The Ballet of The Nations* (British Art Studies); *Blast* (BBC Arts); *Logitech Combo Touch Commercial* (Dialect Agency); *The Waves* (Yama Dance Company); *Park Wanderings* (Southwark Park Galleries).

Stage Productions Roseanna has choreographed and performed in include: *Cosmic Yoghurt* (Messums Wiltshire); *Baal* (Bristol Old Vic, The Place, Jakarta Theatre Platform); *Sexbox* (British Council Edinburgh Showcase 2017); *Da Da Darling* (Listed in The Guardian's top 10 dance productions); *The Major Arcana* (Mayfest 2022).

Independent choreographic work includes: BBC short film – *ELVER*, Charles Stanford's opera *The Travelling Companion*, & Tom Marshman's hit shows *Kings Cross (REMIX)* & *Haunted Existence*.

Peter Clements



Peter trained as an actor at Drama Centre London. He studied playwriting with Leo Butler & Simon Stephens at the Royal Court and Lyric Hammersmith's Young Writers Programs. He is Associate Artist at Hackney Showroom.

Recent theatre includes *Secret Life of Humans* (English Theatre Frankfurt), *80,000 Suspects*, *We The Young Strong* (Bloomsbury Theatre), *The Incident Room*, *Then Silence*, *A Dashing Fellow* (New Diorama Theatre), *Woman From Mars* (Jermyn Street Theatre), *Nosocomial* (Camden People's Theatre), *Words and Music* (Round Chapel), *Fatzer: Downfall of an Egoist* (North Wall Arts Centre), *Splendid's* (Trafalgar Studios), *The 39 Steps* (Vienna's English Theatre), *Love Me Do* (Watford Palace Theatre), *Remembrance of Things Past* (92 Street Y, New York City), *Afraid of the Dark* (Charing Cross Theatre), *All Saints* (Kings Head), *Deathwatch* (Roundhouse), *Interval* (Arcola), *The Criminals* (Platform Theatre), *Dracula* (Cochrane), *Looking for Vi* (Riverside Studios).

Film includes Anton in *Femme* (BBC Film/Agile) to be released in 2023; *Ballet of the Nations* (Impermanence).

Television includes *The Baby* (HBO/Sky), *Pennyworth* (Warner Bros/HBO Max), *Escape from Sobibor* (PBS).

Peter created, and performs as, drag alter-ego Frau Welt, a delusional grande dame of theatre. Her solo show *Frau Welt*, co-written with Oliver Dawe (nominated for 3 Off-West End Awards: Best Male, Best Director, TBC Award), played to critical acclaim at Hackney Showroom in 2017, before transferring to the Edinburgh Festival. Her cabaret night, *Masterclass*, gained a cult following in London. Frau Welt has performed on stages across the UK, as well as appearing in film and television.

Peter also works as an acting and text tutor, and has taught at leading conservatoires including RADA, LAMDA, The Place, as well as Bath Spa University and for Hackney Showroom Young Actors.

Impermanence Feedback

We were starting to write the script for our new dance theatre show, VENUS. We, the two directors of Impermanence were collaborating with a writer/actor, Peter Clements and it was the very beginning of this process together and the first time we had worked with a writer for a live show.

Working with a writer for the first time meant we didn't really know what to expect or how much progress might be possible, but we came away feeling really excited about the work and having now nearly arrived at Draft 2 of the script, can feel how much the expansive of those three days keeps feeding in to the collaboration and development of the work.

We would love to be able to return to Hawkwood for a future residency. It is such an incredibly magical setting (especially covered in snow) and it would be great to be able to do some sort of sharing with former residents, as a way to feed in to the process and connect with other artists/ makers.

Edward Fortes & Dominic Walker

12-18/12/2022

Artist Biographies

Dominic Walker



Dominic's writing practice is centred around narrative fiction – flash fiction, short stories and a novel – in addition to screenplays, essays, memoir, and audio work such as podcast, sound collage and audio essay. He performs live as part of Purple Ear, an experimental storytelling project that combines spoken word, music and soundscape. Although principally a fiction writer, Dominic is drawn to exhibiting work across different platforms beyond publishing, such as radio, film festivals, online festivals, as well as live performances in music/cinema venues. Always underpinned by writing, his artistic practice encompasses filmmaking, mixed-sound audio, and live performance.

His short fiction has been published by Litro, Five on the Fifth and Literally Stories, while occasional non-fiction has been featured by Loose Lips and Art Touches Art. Dominic has performed across the South West and London, as well as online festivals like Waking Up. In 2021, Purple Ear crowdfunded £7500 to make an animated short, 'Orbed,' which has been screened at Close:Up San Francisco Short Film Festival, Cannes Short Film Festival, London Short Film Festival, Vancouver Island Short Film Festival, and Birmingham Film & Television Festival, where it was a finalist in the short animation category. In September 2021, he organised a charity fundraiser for The Brain Tumour Charity, where Purple Ear, along with several Totnes-based artists, performed a show, finishing with a screening of their short film at Totnes cinema. In spring 2022, his

30-minute experimental audio essay about brain cancer was featured on Not Your Grandma's Cancer Show.

Edward Fortes



Edward is a writer and translator based in Bristol.

In 2021/2022, he was selected as one of 40 writers for the London Library Emerging Writers Programme (<https://www.londonlibrary.co.uk/ewp-cohort-21>). His writing has been published in English and Italian in publications including The Independent, Aesthetica Magazine and Altri Animalì. Recent stories have appeared in Pen to Print and From the Silence of the Stacks, New Voices Rise Vol. 3. His story Soirée received an Honourable Mention at the Berlin Writing Prize 2022.

Aside from writing, he has worked extensively across the arts and cultural industries as a translator from French and Italian, translating plays, screenplays, graphic novels and art criticism. In 2019 he was invited to take part in the BCLT Literary Translation Summer School, supported by the Helvetia Foundation.

Edward Fortes & Dominic Walker Feedback

Our residency was a privilege: a time of fertile creativity and productivity, during which we worked on short fiction, all made possible by the marvellous hospitality of the Hawkwood team. Had we ever been looked after so well? For an entire week, we immersed ourselves in the Amber Sculpture Studio to work on short stories, going deep into the form. Through hours of writing, thinking, discussions and critique, we brought to life the story ideas that had been incubating in the previous months.

During the week we joked with some other residents about how exciting two writers sat in a studio could possibly be. As you'd expect, it's pretty still. But, in writing terms, that stillness, and the time you are given to make it last – snow-like – might be the best gift you can receive.

Ruth Davey

19-23/12/2022

Artist Biography



I'm an experienced artist photographer, facilitator, trainer, consultant, social entrepreneur and public speaker, with 30 years-experience of working with NGOs, artists, businesses, and community Organisations in London, West Africa, Bristol and Gloucestershire. I founded artXchange in The Gambia and was a creative industries mentor for the Arts Council.

I founded Look Again in 2012 to bring my love of photography with community development together for the health and wellbeing of both people and planet. I worked as a photographer in community and commercial settings focusing in the fields of social justice, the environment, and wellbeing.

Following a breakdown due to anxiety, depression, life circumstances and burnout in 2015, I combined photography, mindfulness and nature connection as part of my own recovery and experienced a breakthrough. This led me over the last five years to create what is currently the only evidence-based mindful photography methodology and training programme for improving mental health, wellbeing and resilience in the world.

In summary we support people to

- See life, work and the world from a different perspective, with curiosity, compassion and courage.
- Improve mental health and wellbeing.
- Help build resilience and hope by taking positive action in the face of uncertainty and fear
- Re-vision the future and create the story we want to see. We offer online and face to face courses, training, a wellbeing in the workplace and community partnership programmes. We work with individuals, professional practitioners, non-profit, public and private sector organisations

Look Again leads the way in the growing field of mindful photography. Thousands of people have benefited from what is widely recognised as an accessible, powerful and transformational intervention for personal, community and organisational development and positive change. To date 60 practitioners around the UK and in 16 countries around the world have completed the Look Again training programme.

Ruth Davey Feedback

I'd like to start by thanking Hawkwood for the amazing opportunity to take part in an artist residency at the end of 2022. This came at an important time for me. I was feeling really quite exhausted physically, mentally and emotionally, after what had been a very busy, fruitful, exciting and also challenging year.

My intention was to explore further a relatively new part of Look Again's (my company) work that we refer to as Look Again's Seven R's - a Regenerative Way of Seeing, which takes people on a journey from Rest to Respond: Rest, Reflect, Restore, Reframe, Revision, Re-story, and Respond.

My hope was to develop a workshop that I recently offered to people with whom I've been sharing a *Regenerative Leadership Journey* offered by the [Regenerators Academy](#). I was looking forward to developing this offering in a way that will be of benefit to leaders, practitioners, and changemakers around the world in an accessible, experiential, and creative way.

Now what in fact happened was quite different...

Soon after I arrived at Hawkwood, the word REST came up more and more strongly in my head, as well as in my heart, my body and my soul. I started to realise that I needed the Seven Rs personally. I started the residency looking again at REST and REFLECT from my bedroom: the mirror, the window, the frame.

On the second morning, feelings of anxiety arose as I realised that I did not have it in me to complete the task I had set myself in my application to Hawkwood. It was a poignant moment. This was not the time to develop the work for sharing more widely; rather it was an opportunity to experience the Look Again methodology for the sake of my own wellbeing and resilience; a very special time to slow down and even stop, to be warm, to be cosy, to do the wintering that I so needed at this time: to Rest, Reflect, and Restore - the first three R's...

I was curious about how I was feeling, and then accepted it. Gradually I was able to let go of my insecurities and started to see with fresh eyes. I re-framed the situation and realised I did not have to strive but rather trust that what was unfolding - what I was seeing, what I was feeling and what I was doing - all was good. This was a great comfort and I offered myself kindness and compassion.

I am very grateful for the challenge as well as the nurturing and nourishment that the residency offered me. I'm feeling excited about how using our imagination, the tool of mindful photography and building more meaningful connection with nature can encourage us not only to vision the future more clearly, but help to build resilience, to thrive and to flourish, and to create the new story we want to see, in a way that will benefit both people and planet.

A few weeks on, I can happily say that I am clearer, more focused, feeling more creative and am in a much better place to continue the Seven R's journey: to Reframe, Re-vision, Re-story and Respond - personally and with the organisations, companies, and communities that I work with.

Elana Binysh

19-23/12/2022

Artist Biography



I'm a contemporary dramaturg with experience in collaborative processes, Disability art and Live Art. I'm a great collaborator, I listen well, and work with a creative team to design a dramaturgical process that works for them. I'm Disabled and Neurodivergent, and this informs everything I do creatively.

My work explores shame, noise, disability and contemporary oral histories. It's loud and trashy and ambiguous. I like cumbersome costumes, maximalism, chaotic academia, redundant technology, destruction and bad singing.

My current solo show explores societal feelings around bodily fluids through the form of mediocre dancing.

I did an MA at RCSSD in Advanced Theatre Practice, where I co-founded performance and gossip company Hot Cousin. We're making our second show together as I write this. It's about utopias and apocalypses.

I've worked as extensively as a director, producer and facilitator for Extraordinary Bodies, Theatre Royal Bath and Bristol Old Vic. I've taken shows to Derby Theatre, Edinburgh Fringe, Pleasance Theatre, The Belgrade and Prague Quadrennial.

Elana Binysh Feedback

I'm an artist who works in collaborative theatre and performance. For the first time I'm working on my own, developing an experimental performance writing practice - I've never worked like this before and I planned to spend my time at Hawkwood writing a new show that's in its early stages. I had an organised structure for my time, based on how I normally structured residencies/development periods and definitely didn't stick to it.

What I actually spent my time doing was reading a lot, having great conversations, walking, resting, and writing (but not what I had planned to write). I wrote a lot, some of the stuff I've been most excited by in a long time. I had new ideas, I reflected on past work and what I want to be making.

The Hawkwood set up is great because every so often there's tea and biscuits or a meal and you can chat through ideas, reflect on where you're at with people around you- it feels less solitary than working totally alone. Over the week we got to know each other and built a really lovely group dynamic. It was a supportive community, and speaking to people who worked in different disciplines and from different perspectives helped me think in new ways.

The building is lovely- there are beautiful rooms with natural light and comfortable chairs where you can read, write and think. The grounds are beautiful, and I went walking through the woods and to see the cows and the pigs. The different environments inspired different ways of thinking, and whatever work I wanted to do, there was the right environment for it.

Every conversation I had with the staff reinforced their enthusiasm in encouraging us to use the time how it would actually be best for us- and I think what I got more than anything was a chance to actually think about what that would be, away from the hamster wheel of how we normally make work. Having all of my fundamental needs met (comfortable room to sleep in, really great food I didn't have to think about preparing, access to outside space) let me fully focus on my practice. I spent a lot of time resting and thinking, doing the thinking I didn't have time to do elsewhere. It was really beneficial to me as an artist and a person.

Sasha Frost

19-23/12/2022

Artist Biography



Sasha trained at The Liverpool Institute for Performing Arts (LIPA) Theatre Credits Include: *Our Country's Good* (Tobacco Factory Theatres), *Time is Love/Tiempo Es Amor* (Finborough), *The Cherry Orchard*, *All My Sons* (Nottingham Playhouse), *The Lightning Child* (Shakespeare's Globe), *Gutted* (Theatre Royal Stratford East), *Suspension* (Bristol Old Vic), *Kick-off* (Riverside Studios), *The Fifth Column*, *The Canterville Ghost* (Southwark Playhouse)

Television credits include: *Defending The Guilty* (Big Talk/BBC2), *Sunny D* (BBC3), *Agatha Raisin* (SKY1), *Casualty*, *Frankie*, *Garrow's Law*, *Holby City*, *Doctors* (BBC), *Privates* (BBC/TwentyTwenty), *Hollyoaks* (LIME PICS), *Beautality* (6 Degree Media).

Film credits include: *Star Wars: Episode VII – The Force Awakens* (Lucas Film), *Remainder* (Tigerlily Films), *Host* (Welcome Home Films), *Anti-Social* (JRS Films), *FIT* (Stonewall)

Sasha Frost Feedback

I came to Hawkwood on an artist residency as one of the new writers from the Bristol Old Vic Ferment programme. My first ever play as a writer, *Froggy* was selected to go through a development process with the theatre. Thankfully the opportunity to come to Hawkwood came at the beginning of this development time, and beautifully coincided with a short hiatus from my current job as I work full time as an actress.

On arrival I pinned up my list of tasks and tried to get started. I spent a good couple of hours trying to work - and couldn't write a single sentence. So, I opened my window and just sat taking in those views. I stopped trying to push, turned off my phone and surrendered to what was around me. And that's the beauty of the place – it forces you to slow down to match the environment. The first 24 hours I just spent thinking, going on walks in the huge grounds and I read a book cover to cover -something I hadn't been able to do in months in London. It felt like such a luxury. It was a kind of reset in order to get to a place where I could write and create.

All our meals were cooked for us and the act of collectively seating down and eating together was a huge highlight. Not only having delicious food prepared for you but sharing that experience with a group of artists was so special. It became a little routine after the evening meal to go into the library together in front of the fire and have these huge, sprawling conversations. We discussed our work, art, everything really & I'm certain that this fed into all the things we were separately working on. It was also such a helpful thing to be able to vocalise sticking points or things I was trying to work out in my play & have others to talk through it with. It was a beautiful community that we built in such a short amount of time.

I spent four days at Hawkwood and could have done more, but in that time, I managed to do things that had been taking me months to try and complete in London. I handed in a new draft; read all the research books I had been trying to get through & made friends with the most glorious friendly pigs that were living on the grounds!

Not only was it such a special time that left me so calm, appreciative and restored going into a busy Christmas holiday. But it was also hugely productive- I was so happy to have the space and care and support to focus entirely on writing.

Tom Bevan

19-23/12/2022

Artist Biography



I'm Tom, a freelance theatre and live events Producer from Cardiff, based in Bristol.

I make new shows and put on cultural events, platforming people, places and perspectives we don't hear enough from. You'll find my work in community centres and rehearsal rooms, in empty shops and traditional theatre spaces. Here you can take a look at some of the shows and projects I've worked on as a freelance Producer. I'm also developing new shows through my company Tom Bevan Creative (TBC) supported by the Stage One Bursary.

I love the magic energy of live performance and storytelling. I want to make work that sparks conversation, brings joy to people, changes lives and challenges oppressive systems. I have co-created shows and events with adult survivors of childhood sexual abuse, young people in care, and people experiencing food poverty.

I know that the process of making work is just as important as the end result. I am passionate about healthy working conditions and I aim to create environments where artists and communities can thrive. I have ADHD and dyslexia and I am a huge advocate for asking for what you need to do your best work.

I run workshops and training on lots of different aspects of producing, fundraising and evaluation. I am an alumni and now mentor and visiting lecturer on the Arts Management MA Programme at the Royal Welsh College Music and Drama. I'm training to be a qualified coach and I am an aspiring Legislative Theatre facilitator. I'm proud to be a Strike A Light board member.

Tom Bevan Feedback

The timing of the retreat couldn't have been better – as a busy freelance theatre Producer, I was gearing up for some much-needed time off but my brain was full of ideas

for my first play as a writer. And here was a chance to focus on my own ideas, in the beautiful Cotswolds countryside?!... Yes!!

The time at Hawkwood offered me some much-needed headspace away from the rush of my day job to get stuck into some research (and tentative writing) for a play exploring a street affected by severe flooding in Cardiff in 2050.

I loved being part of a group of resident artists at Hawkwood. In the communal moments, I soaked up a lot of energy, ideas and confidence from being around other writers, connecting with brilliant people all tackling their own projects. Talking about what we'd all been working on really made me feel like part of a little community, albeit for the 4 days, and that feeling has really stuck with me since.

I think for a long time I've been struggling with the idea that I need to 'stay in my lane' as a Producer but since Hawkwood, bolstered by the encouragement of all the staff and artists, I've started to take my ideas as a writer a lot more seriously

I'm still feeling the glow of the residency...thank you Hawkwood!

Emily Joy

19-23/12/2022

Artist Biography



Emily Joy (UK, 1982) is a socially engaged artist making sculpture, installation and performative work, and (as half of creative partnership 'Periscope') facilitator of public creative projects. Currently exploring Swiss glacial melt and the associated ecological and social impacts, her practice is centred around communication, empathy and environmental concerns. Her work focuses on two interconnected drives: Material engagement (interactions with common/earthen materials including clay and drawing on paper) and theoretical research (exploring commonalities/shared viewpoints). Both aspects are self-exploratory, subjective, and challenge personal limits, but are explored through public participatory activities.

Emily's practice involves making and research that explores loss and human/other than human empathy, land-based nostalgia spanning countries and cultures, non-hierarchical participatory works, and the sharing of personal narratives to create new future possibilities focusing on shared responsibilities and development of empathy.

Emily is currently involved in a 12 month Arts Council funded period of research 'Land, Earth, Empathy', working with mentors Dr Elizabeth Hodson (anthropologist, GSA and KFI project, Aberdeen), Dougald Hine (culturemaker, Dark Mountain co-founder) and Jürg Alean (glaciologist and geologist).

She is a founder member of the artist group Quercus and half of creative partnership Periscope. As well as collaborating with artists and researchers, she has programmed events with writers and philosophers (including Brian Dillon, Mark Currie, Chris Norris). She was artist in residence at ecological research centre Mustarinda in Finland in 2018, artist in residence at Loughborough University 2019 and most recently at the Hardwick Gallery, University of Gloucestershire in 2020.

Emily Joy Feedback

The time at Hawkwood was very valuable as it gave me time in which to unplug from other work and projects and focus back to my own work. Undisturbed time is so rare, and yet so important for creative thinking. I find that it takes a day to leave the world behind and even start to think creatively, to go into the quiet dream-state in which thoughts start to develop, forgotten ideas surface and connect with other ideas, and things start to make sense!

It wasn't just the time at Hawkwood that was valuable, meeting the other resident artists/creatives was wonderful and we shared several really useful and powerful conversations as a group and one-to-one.

Stef O'Driscoll

19-23/12/2022

Artist Biography



Stef is Interim Artistic Director at The Gate and the current resident artist at the Tobacco Factory, Bristol. Stef was previously the Artistic Director of nabokov, the Associate Director at Paines Plough and the Associate Director at Lyric Hammersmith. Stef is considered a pioneer in the UK movement of Gig Theatre with accolades such as WITH A LITTLE BIT OF LUCK being the first radio play to be broadcast on BBC 1Xtra winning Best Radio production at the BBC Radio and Music Awards 2019. She was a patron for COMMON and an Open Door tutor. In March 2020 Stef co-founded Class and Coronavirus; a project with RTYDS, New Diorama and Young Vic, designed to ensure artists who identify as working, benefit or criminal class (WBC-C) , remained in the industry, and continued to develop skills and pathways to leadership during the pandemic. She trained at St Mary's University where she obtained a BA in Drama.

Natasha Samrai

19-23/12/2022

Artist Biography



Tash Samrai is an exciting new writer from Ilford who articulates everyday experiences through the lens of her unique cultural and political experiences.

Natasha Samrai Feedback



Natasha Samrai
@NatashaSamrai

...

Sitting under the ancient sycamore [@HawkwoodCFT](#) thinking about what a gnarly old girl she is, and how gnarly old girls are the reason I write. So grateful for the Christmas miracle of being here on residency for the week ❤️



11:43 AM · Dec 20, 2022 · 614 Views

Jasmin O'Hara

19-23/12/2022

Artist Biography



Jaz shares stories about migration through her writing, films, podcast and talks in schools, universities, corporate events and conferences.

She founded The Worldwide Tribe, a movement that celebrates our differences and gives displaced people the opportunity to contribute and reach their potential.

Jasmin O'Hara Feedback

We all sat around one table and were served a delicious, hearty meal as we got to know each other. Those mealtimes were what I looked forward to all week. Not just because of the food, but because of the rich depth of conversation that happens when you bring together people from all walks of life to share one space. Evenings sat around the fire were the same, enriching, nurturing, supportive and productive. It was the people that made this experience for me.

I came to Hawkwood to finish a book I have been working on for years. It's been a cathartic but lonely journey and sharing ideas with a group who so diligently, kindly and thoughtfully shared their feedback in response was exactly what I needed. I could not be more grateful.

Natalie Chan

19-23/12/2022

Artist Biography



Natalie is a producer and fundraiser from Hong Kong. She's recently been Associate Producer for Best of Enemies in the West End.

She produces Max Percy + Friends, winner of Scotsman's Fringe First Award and New Diorama Theatre and Underbelly's Untapped Award 2022, as well as having supported projects for Chalk Line Theatre, Chronic Insanity, Nu Theatre.

She's recently Creative Producer for In Good Company leading the Midlands' flagship artist development programme with 12 venues. She's previously General

Manager for Creative Youth, where she has won the Arts Fundraising and Philanthropy's Giving Tuesday Competition for the charity.

Previously she has been the Associate Producer for the Bread and Roses Theatre; Assistant Producer for Theatre503, Spun Glass Theatre and Arch468. She is also a board member for Young Arts Fundraisers.

She is particularly interested in work that spins an under-represented/new/hidden perspective to existing issues.

Natalie Chan Feedback

I came to Hawkwood with plans to properly look back at 2022, reflect on my achievements, and start plotting what my dream next steps would look like.

During the week I looked back and looked forward, whilst having walks, visiting the farm in between, it was just glorious, the environment gave me the motivation to focus and also to totally relax.

The arts in general are a very collaborative industry, but maybe because of that reason, we're constantly looking to network with people, try to understand what they can be useful to us for or what we can work with them in the future on. The generous environment created by Hawkwood had naturally encouraged us to genuinely connect as human beings, without the pressure to "network" or having an agenda. I have really really appreciated that.

Manu Maunganidze

19-23/12/2022

Artist Biography



I'm passionate about equality in nature access and the environment, nature-based education and growing bridges between diverse groups. One part of this is helping environmental organisations find ways in which they can rethink their diversity and inclusion work or conversely working with different communities to find ways in which they can be meaningfully involved in environmental action. I try to not be too reliant on statistics-based approaches that currently underpin most of this practice, and instead look towards culture-driven, sustainable solutions that are responsive to the needs of companies and

communities and are aware of history and environmental justice concerns. This also involves partnership creation, team-building, facilitation, and strategy development.

The other half is creative education for youth, often in natural spaces, and always with connection (to nature, materials, each other) at the core. This involves art, bushcraft, hiking, meditation, music-making, conservation work, appropriate use of technology, among other things.

I am an experienced researcher with a keen eye for narrative and detail. I have conducted dozens of interviews and facilitated focus groups with people from a range of backgrounds and at all levels of organisations.

HAWKWOOD

centre for future thinking



The
Gatehouse Lodge
Residency Programme
2022

Lucy Rivers

Artist Biography



Lucy is a writer, composer, actor, and musician, and is co-founder of the multi-award-winning company Gagglebabble.

Performing, writing and composing credits include: GIN CRAZE (Northampton Royal and Derngate), AN ENEMY OF THE PEOPLE (Sherman Theatre); MOLD RIOTS (Theatre Clwyd); KITE (The Wrong Crowd); ALICE (Sherman Theatre); DOUBLE VISION (Gagglebabble/Wales Millennium Centre for Festival of Voice); SINNERS CLUB (Gagglebabble/The Other Room/Theatr Clwyd (Soho Theatre)); WONDERMAN

(Gagglebabble/NTW/WMC (Edinburgh and Cardiff)); THE BLOODY BALLAD (Gagglebabble/Theatr Iolo (Edinburgh, Soho and UK tour)) and THE FORSYTHE SISTERS (Gagglebabble /Chapter).

Writing credits also include: THE DEVIL'S VIOLIN (BBC Radio 4) and LITTLE SURE SHOT (The Egg/West Yorkshire Playhouse).

Composer credits: MOLD RIOTS (Theatre Clwyd); KITE (The Wrong Crowd); THE BEAR (Pins and Needles (Polka, Albany, Birmingham Mac)); FATHER CHRISTMAS (Lyric Hammersmith and West Yorkshire Playhouse); SLEEPING BEAUTIES, THE HAPPY PRINCE, THE SELFISH GIANT, THE DEVOTED FRIEND (Sherman Theatre); Y STORM (Theatr Genedlaethol); GRIMM TALES (Theatr Iolo); FINDING MR AVERAGE (Channel 4); WIDE SARGASSO SEA, FLOOR 13, SEVEN SONGS FOR SIMON DIXELIUS and ARDEN OF FAVERSHAM (BBC Radio 4).

Lucy is currently writing the music and lyrics for a new musical GIN CRAZE with writer April De Angelis for Northampton Royal and Derngate.

Other performing credits include: Kneehigh's acclaimed production of DEAD DOG IN A SUITCASE (UK and International tour); THE VILLAGE SOCIAL (National Theatre Wales); MY NAME IS SUE by Dafydd James and Ben Lewis, JOURNEY TO THE RIVERSEA (Unicorn); GRAPES OF WRATH and A MIDSUMMER NIGHTS DREAM (Theatre Clwyd); NOT I (Chapter); THE BLOOD OF OTHERS (Arcola Theatre); MISSING (Theatr Iolo); IMMORTAL (NoFitState); THE BORROWERS, BABE, JAMES AND THE GIANT PEACH (Sherman Cymru).

Awards: Sinners Club; Winner of Best Sound/music at Wales Theatre Awards 2018.

Lucy is a writer, composer, actor, and musician, and is co-founder of the multi-award-winning company Gagglebabble.

Performing, writing and composing credits include: GIN CRAZE (Northampton Royal and Derngate), AN ENEMY OF THE PEOPLE (Sherman Theatre); MOLD RIOTS (Theatre Clwyd); KITE (The Wrong Crowd); ALICE (Sherman Theatre); DOUBLE VISION (Gagglebabble/Wales Millennium Centre for Festival of Voice); SINNERS CLUB (Gagglebabble/The Other Room/Theatr Clwyd (Soho Theatre)); WONDERMAN (Gagglebabble/NTW/WMC (Edinburgh and Cardiff)); THE BLOODY BALLAD

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Awards: Sinners Club; Winner of Best Sound/music at Wales Theatre Awards 2018.

Alys Metcalf

Artist Biography



Alys is a Welsh writer (although spent some of her formative years living on a tiny island in The Isles of Scilly). She was a member of 2021's BBC Cornish Voices group and the 2018 BBC Comedy Room. Alys is currently working with TV companies Bad Wolf and Objective on two new comedy-dramas. Her sitcom, The Home, was optioned by Hartswood Films and she has developed another sitcom and two shorts with Sharon Horgan's company, Merman. She wrote the BBC Peaky Blinders: Ultimate Recap, voiced by Guz Khan; Beginner's Guide to Silent Witness, voiced by Elis James and John Robins; and the comedy Beginner's Guide to Line of Duty, voiced

by Diane Morgan for BBC platforms, which won a Lovie Award for Branded Viral Video.

She is currently developing feature film Little Rock with Blue Horizon Productions, funded by Ffilm Cymru. Her interactive story, The Act, was commissioned by BBC Taster. Her short film, Remnants, was screened at The Hackney Empire as part of the London Short Film Festival and won the main award for Best Film and Best Writing in the International 100 Hour Film Racing competition. Alys has also been part of the writers' room for BBC Radio Wales's topical comedy show, The Leak.

As a playwright, Alys's play Leopards opened the new Artistic Director's season at Rose Theatre in September 2021 and was produced by Francesca Moody Productions, Rose

Theatre, in association with Kater Gordon. Other theatre writing includes sell-out hit, *You Only Live Forever* at SOHO Theatre; *Reel Life* at Ustinov Studio Theatre Royal Bath; and *Unearthed*, which was chosen as one of the Guardian readers' favourite plays of 2015 and enjoyed a successful UK tour.

She trained under the Royal Court Young Writers and Criterion Theatre writing programmes. She is a recipient of two Peggy Ramsay Awards.

Alys Metcalf Feedback

During my time at Hawkwood I was working on a TV treatment, one which I've been struggling to get to grips with for some time, if I'm honest. Having the focused space and time to dedicate purely to writing, without the distractions and demands of home, really enabled me to get things done and reconnect with my aims for the treatment. Hawkwood's beautiful and inspiring countryside grounds were the perfect place to roam, to give the brain space to breathe and to access another level of creativity. I left my residency with a completed first draft and now - a few drafts later - the work is almost ready to go out into the world. I've no doubt Hawkwood accelerated this process and reignited a level of enthusiasm and positivity for the project. It's a truly special place and I'm very grateful it exists.

Helen Anahita Wilson

Artist Biography



Helen Anahita Wilson is a practice-based doctoral researcher at SOAS University of London and an award-winning pianist, composer, and sound artist. She is an alumna of the Royal Birmingham Conservatoire, University of Sussex, the Guildhall School of Music and Drama, and SOAS. Her recent work has included musical collaborations with Debashish Bhattacharya, the Mysore Brothers, Shahbaz Hussain, Talvin Singh, and visual artist Lisa Creagh. She has performed at venues including London's Southbank centre and St Paul's Cathedral (as musician-in-residence), and has toured internationally throughout Europe and India. Wilson has

been broadcast on BBC Radio 3, receives regular global radio play, and has released critically-acclaimed albums on the labels Golden Girl Records and New Jazz and Improvised Music Recordings. Alongside performing her own works, she is a regular commissioner of new music by fellow contemporary composers and she also presents the global classical and art music show, *Stereophonica*, on Repeater Radio.

She has been supported by Arts Council England, the Fund for Women Graduates, Help Musicians UK, and has recently been awarded the Francis Chagrin Composer Award by Sound and Music UK and a Thurston Dart Research Grant by the Royal Musical Association.

Helen Anahita Wilson Feedback

The most valuable thing that my Hawkwood residency provided was the space to make mistakes. I treated the week as an opportunity for trial and error, experimenting with new sounds and new ways of approaching composition that differ wildly from my usual musical activities.

David Bramwell

Artist Biography



The monologist/author/actor Spalding Gray often struggled when asked what he did for a living. 'I'll chose writer this week,' he would say. I can relate to that. But here goes.

As an author I founded Cheeky Guides Publishing in 1999 and have written philosophical travel memoirs *The No9 Bus to Utopia* and *The Haunted Moustache*, and co-written *The Odditorium*, *The Mysterium* and *The Odysseum*. In 2020 *The Cult of Water* was published by Rough Trade with gorgeous illustrations by Pete Fowler.

Since 2004 I've been hosting Brighton's *Catalyst Club*, a monthly salon at which three guest speakers from all walks of life take to the stage to talk about their passions. To date we've had over 500 speakers on subjects ranging from werewolf erotica to adjustable spanners. During the

pandemic we moved to Zoom.

As a monologist I've toured several solo shows and performed at Soho Theatre, Somerset House, The De La Warr Pavilion, Tate St Ives, TEDx,WI, Idler Academy, MOMA, Wilderness and Port Eliot festivals and the Lowry Theatre. With fellow musician Eliza Skelton we have entertained UK festival and cinema audiences with *Sing-along-a-Wickerman*. I still get a cheap thrill watching audiences reactions when we ask them to tuck into the edible foreskins and umbilical cords found in the 'goody bags' we give out at the start of the show.

And finally there's Oddfellow's Casino. We celebrated our 20th anniversary in 2020 and have released 8 albums to date. We've performed at festivals across Europe and had our music featured on various radio programmes, independent films and podcasts. We blend pastoral psych-folk with orchestrated pop and occasional bursts of squalling guitar. Give us a listen, you might be pleasantly surprised.

It is worth noting that I'm a medical man by rumour only, though I'd be happy to whip out your tonsils in exchange for a packet of biscuits. Chocolate Hobnobs are a favourite.

David Bramwell Feedback

The lodge was a place of quiet and solitude which is exactly what I needed, to focus on a specific writing project and to allow time to think about how I wanted this to evolve in 2023. <https://www.hawkwoodcollege.co.uk/artist/david-bramwell/>

Elisabeth Gunawan

Artist Biography



Elisabeth Gunawan 吳金棚 is a Chinese-Indonesian artist who works in the mode of stories, poetry and performance. A critically-acclaimed and award-winning theatremaker and actor, her work uses stories, human bodies and images to simultaneously capture the audience in the moment of presence and into their imaginations.

Gunawan is the founder of the artistic collective Saksi Bisou, a migrant-led company that seeks to express the often inexpressible psychological landscapes of exile and migration. With Saksi Bisou, she recently presented a new headphone piece *Promised Land* (Bloomsbury Festival 2022), and is currently

developing a new piece *Prayers for a Hungry Ghost* as part of Barbican Center's Open Lab Programme.

With Created a Monster, she wrote and performed *Unforgettable Girl*, which won the OFFFest award at VOILA! Festival. For her performance, she also won Best Performer in a Play in The Stage Debut Awards 2022. She has worked as an actor, performer and deviser with Ad Infinitum, Flabbergast Theatre, and the David Glass Ensemble. She has collaborated with with Jasmine Chiu x Ellandar Productions on the piece *At Broken Bridge* and on multiple films with the artist Eelyn Lee.

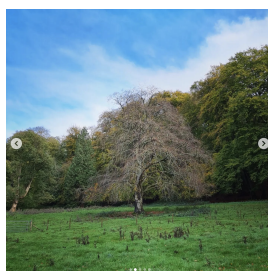
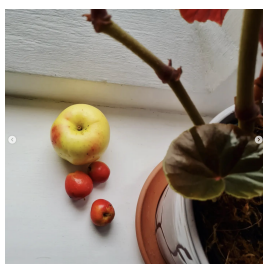
In 2021, she was a recipient of Arts Council England's Developing Your Creative Practice fund to begin her 'Myths, Stories and Worlds' research (née 'Mythical Storytelling'), which continues to be the backbone of her practice today. For the period of 2021-2022, she is a resident artist at the Grotowski Institute, where she continued this exploration.

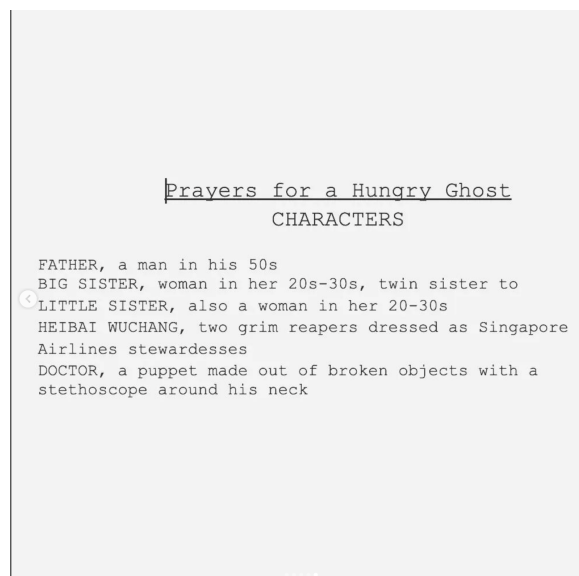
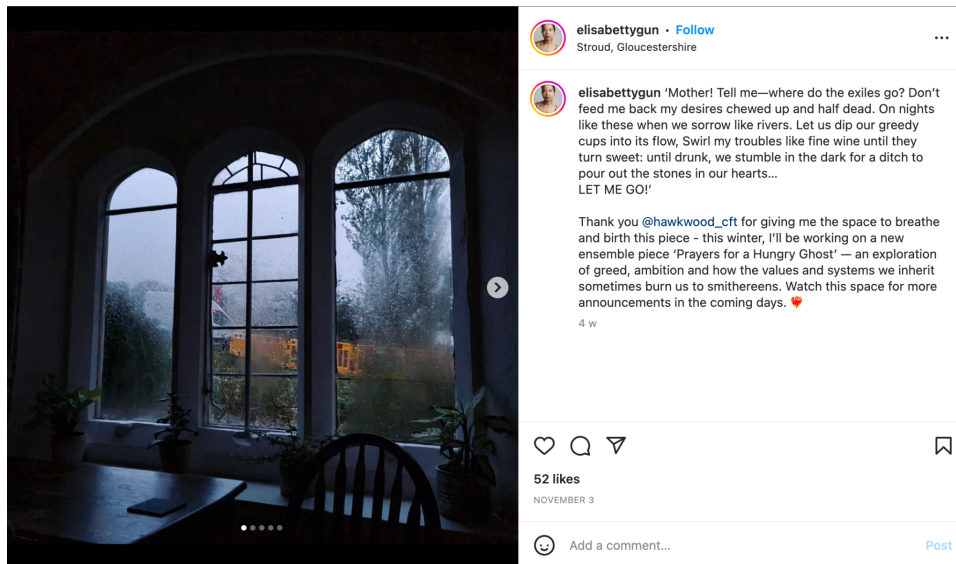
As a creative producer, she is passionate about the cultivation of historically marginalized genres and artists, collaborating with the traditional Indonesian dance company Lila Bhawa, and the music platform eavesdropping.

Elisabeth Gunawan Feedback

I work mostly as a physical theatre deviser, so it is very much a work-in-progress. My time at Hawkwood was very productive and I enjoyed the organic collaboration that arose between myself and the other playwright there.

Thank you for giving me the space and time to engage in focused, individual work in an inspiring and supportive environment. Without Hawkwood, the piece would not have had such strong writing or textual elements.





Amy Mason

Artist Biography



My name's Amy and I'm a writer and comic. I'm currently working on a number of TV and radio projects and am represented by Louisa Minghella at Blake Friedmann. I also make theatre, perform stand-up comedy, and wrote a novel ([The Other Ida](#)).

In 2018 I made autobiographical storytelling show [Hollering Woman Creek](#) (a collaboration with Jackie Oates and Megan Henwood) which was produced by Bristol Old Vic.

I was also a finalist in the 2018 Funny Women Awards, and a semi-finalist in the Laughing Horse New Act of the Year.

In 2014 my debut novel [The Other Ida](#) won the [Dundee International Book Prize](#).

My last solo show, Mass, dealt with my relationship with faith was produced by Bristol Old Vic (I wrote about it [here](#)).

My previous project, lo-fi musical [The Islanders](#), was a collaboration with [Jim Moray](#) and [Eddie Argos](#) and won the Ideas Tap/Underbelly Edinburgh Award. It got some nice [reviews](#), toured nationally, and the illustrated script was published by Nasty Little Press. You can listen to the soundtrack and download the PDF on our [bandcamp](#).

Amy Mason Feedback



Amy Mason @AmyCMason · Nov 3

My writing **residency** makes me feel like a dairy cow but my milk is words. Go to eat food now, Word Cow. Have your snack, Word Cow. Big nutritious dinner, Word Cow! Make lots of lovely nutritious words yum yum yum.



2



14



Amy Mason @AmyCMason · Oct 31

At beautiful @HawkwoodCFT for a writing residency. I have already eaten so much delicious food. This place is amazing



How Amy found the space at Hawkwood to work on her project:
Delighted. Far exceeded expectations.

Ian Parks

Artist Biography



Ian Parks was born in 1959 in Mexborough, South Yorkshire where he still lives. His collections include *Shell Island*, *Love Poems 1979-2009*, *The Landing Stage*, and *The Exile's House*. He received a Hawthornden Fellowship in 1991. His poems have appeared in *Poetry Review*, *The Times Literary Supplement*, *Modern Poetry in Translation*, *The Independent on Sunday*, *The Observer*, and *Poetry (Chicago)*. He was writer in residence at Gladstone's Library in 2012 and Writing Fellow at De Montfort University, Leicester, from 2012-2014. He is the editor of *Versions of the North: Contemporary Yorkshire Poetry*. *Citizens* is published by Smokestack Books.

Ian Parks Feedback



I was very satisfied with my living and working space. I spent my time at the gatehouse lodge where the seclusion was very conducive to the project I was undertaking. The walk to and from the college for meals was perfect as it helped me to organise my day and join in conversation with other guests.

The first day was spend settling in and the last day was spent in reflection – but the solid days in the middle gave me the sort of concentration I needed. I kept a journal while I was there and can see from it that the intensity of the work pattern increased. It worked for me.

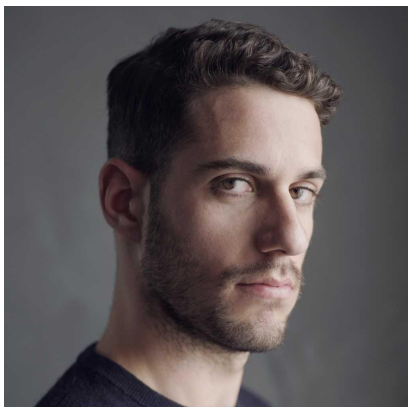
I was putting together an edition of my Selected Poems which is made up from poems from previous collections. I finished all the work on it and it will be published next spring.

When I arrived I didn't expect to write anything new but found the opposite to be the case. I started work on a whole new collection of poems when I was there, many of them inspired by the environment I was in – the gatehouse itself, the college, and the grounds.

I will never forget my residency at Hawkwood and would love to return. It has been very important in my development as a poet. It has encouraged me to think about my practice and to take it in new directions. It has been invaluable.

Aury Elby

Artist Biography

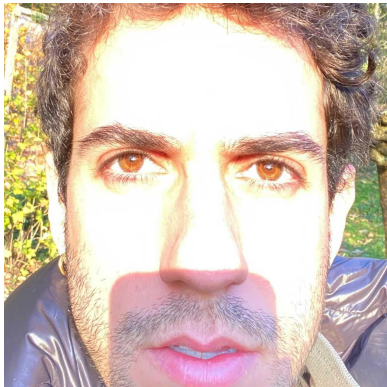


My main objective as a writer in residence would be to finalise the first draft to my first full length play, "I/O Bio"; a play I have been developing this last year with the Soho Theatre in London. I/O Bio is an eco-psychedelic play revolving around the idea that Individualism is the main hindrance to dealing with climate change, or more accurately: mass extinction. The play is made out of three short plays starting with "I", which deals with a stubborn individual, who happens to be a big speaking mountain of tar, who, out of their intense sense of self-awareness, can't break the bubble of negativity and cynicism they surrounded themselves with. At the end

they finally see that even inside them there are polarities. They are not alone. The mountain splits and births the second play, "O" (or "T'other"), which tells a story about two new lovers who are seen for the first time in their lives, and yet, they can't really have sex and multiply until they would, quite literally, become one another. "O", through a Generation-Z broken prism of sexuality, asks to shatter boundaries of identity in order to get back to nature. The last short play, "Bio", takes place in a post-human world with the remaining objects coming to life and reconciling the earth. There is beauty around us. We are not alone. In March 2022 I had a successful R&D of the second part of the play, "O", at Soho Theatre Downstairs. I invited 10 people and got keen responses from both

invitees and David Luff, the Soho's artistic director who commissioned it initially. Due to former obligations (filming a feature film as a lead, deadlines for a film I was commissioned to write in Israel, filming another film as an actor these days) I had to postpone the writing of the full first draft before sending it back to David who is waiting for it. Getting the right space and conditions at the Hawkwood residencies will allow me to devote time wholeheartedly to writing my first draft. I believe this could be the perfect opportunity for me to get back into I/O Bio, which was and still is for me my most precious project, as I am well assured that being surrounded by peaceful pastoral scenery could only bolster what I see as an ode to nature; a play which owes its main drama to the beauty of our biosphere.

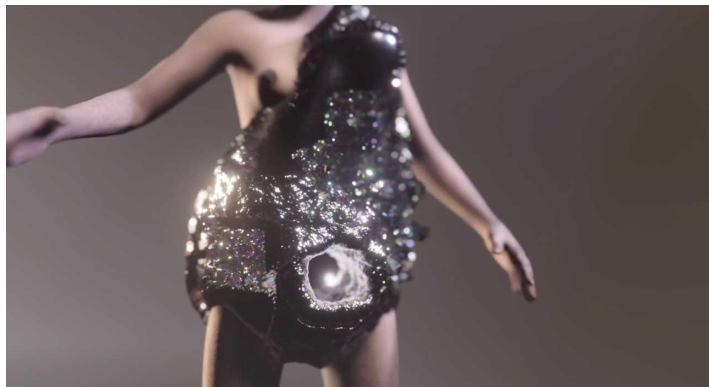
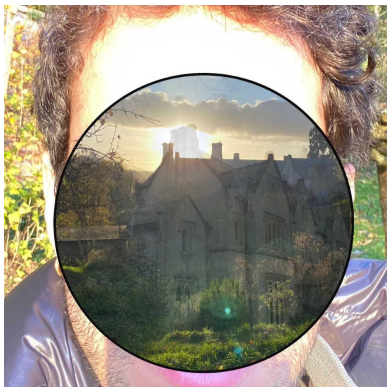
Aury Elby Feedback



I was working on my play I'm developing with Soho Theatre. Because of my busy schedule I found myself neglecting it for a few months, and the residency allowed me space to get back to it with new passion and lust for this material. I haven't finished my play yet, but have definitely made some substantial progress and have been constantly working on it ever since, so... perfect, really.

[The residency] made me appreciate 'writing trips' even more. The idea of getting further away from your everyday scenery brings freshness to your work. I know I will do it more often now.

My play calls to get back to Nature while reducing our self-important footprint from everything we do. Being surrounded by these beautiful hills and animals just made things clearer.



Lara Eidi

Artist Biography



Athens born to Lebanese-Canadian parents, is an established singer-songwriter, recording artist and jazz vocalist based in London and Athens. Her music has gained her critical acclaim as a genre bending artist (BBC Artist, 2020), described as “a singer with true gift of a voice, a kind soul, and a captivating presence.” (JazzUK). At the heart of her being as a multi-disciplinary artist, she is sought after as a composer for vocal film scores, writes as a freelance music journalist, and is in demand as a creative workshop leader.

Lara Eidi Feedback



Residencies In Progress

Helen Chadwick

Artist Biography



I've just released a new album and am currently working on two albums, one with a pianist and one with other singers and the music for two theatre projects and laying the ground for the next song theatre show.

As a songwriter, singer and composer, with a background in theatre, I compose for **concerts** and to commission for **song-theatre shows**, **site-specific choral events**, **opera**, dance and theatre. I also love recording **albums**. I also love running creativity, singing and songwriting **workshops**.

I spent my childhood dancing and playing the piano and then went to study theatre and dance. The focus was on creating and devising group theatre, and it was then I wrote my first song.

Creating performances

After college, five of us set up a collective where we tumbled theatre out of the back of a transit van into pubs, schools and village halls. It was a period of continuous collective creation and collaboration. Those years were the most powerful training I ever had and led me to touring Europe with a physical theatre company where I was inspired by meeting other companies who created their own shows from scratch in many forms and languages.

Theatre and Singing

As I loved singing and songwriting, I joined a voice course which led me to the National Theatre Studio. There I ran a weekly voice and body class for actors and took part in many theatre development projects. Through that building I was inspired by some incredible directors and met and made friends with people I still work with today.

Song-theatre

While my life splurged into working with other theatre companies, drama schools, choirs and abroad, I was always doing concerts and making shows. I also worked on shows with directors such as Simon McBurney, Katie Mitchell and Lloyd Newson. In the last few years I have started to call them "song-theatre" as all of them have songs at their heart, and yet are theatre, but they are not what we know of as music theatre.

Choreographers

I was inspired by the choreographers Liam Steel and Steven Hoggett and we started collaborating on song cycles based on testimonies. My love of creating through the body, which came from childhood, found its way back into my work thanks to them. I've recently composed for Luca Sylvestrini at Protein Dance.

SING FOR WATER at Thames Festival - A BODY OF SONG for Greenwich Festival

Recording Songs. My world is theatre but the core content is song. I was always writing songs and started to record them with Jon Wilkinson, a sound engineer to whom I am deeply grateful as we made ten albums together and he gave me the confidence to put my songs down into audio form. I am still in the process of releasing songs that I recorded with Jon, alongside newer work.

Collaboration

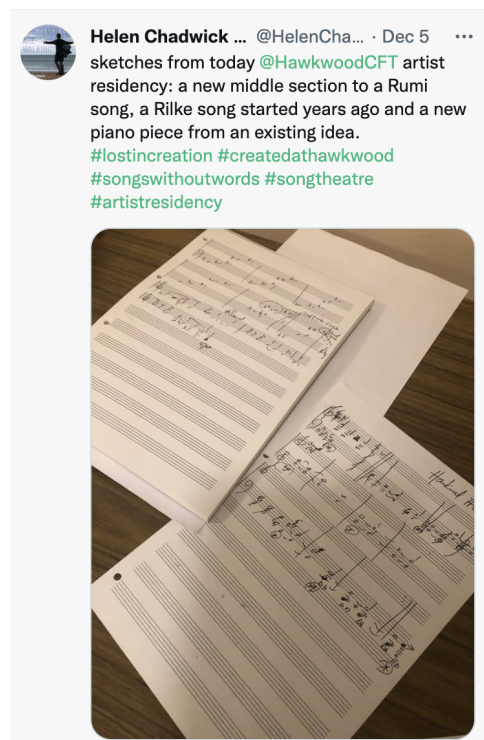
Without collaboration, collaborators and supporters, none of what you find in these pages would have been possible. Great thanks to each and every one. Collaborators include [The Voice Project](#). I also run workshops online with [Katherine Zeserson](#) (Autumn Turning) and [Philip Cowell](#) (Words into Songs.)

Influences

Hearing King's College choir sing evensong; devising community theatre; touring physical theatre internationally; being part of the Magdalena Project – an international network of women who create theatre; singing Meredith Monk's music around Wales with some of her ensemble; three field trips to meet Georgian singers in the Caucasus; singing on the film Troy on the LA Warner lot; growing up with two parents who could speak or read other languages, who were curious and engaged, and who welcomed people from all over the world into our home.

Awards: President's Award from WaterAid; Honorary Fellowship from Dartington College of Arts.

Helen Chadwick Feedback



Donna Fitzgerald

Artist Biography



My MA project, Vivienne Sometimes, is being developed as a live show with projection, live music, performance and animation. I was awarded Arts Council funding in May to do the live show, workshops and exhibitions. I have had a number of commissions since graduating from UCA: November 2019: Shipwreck I prepared images (drawings and prints) and wrote a poem for an album launch (Sam Bailey, Shipwreck). May 2022: The Migrants Tale I prepared original images (drawings and digital work) for projection, in response to the story The Migrant's Tale by Dragon Todorovich.