



mansions
of the future

proto-type
theater

Manifestos for the Future Online Summer School

Monday 17 August – Friday 21 August 2020

PROVISIONAL SCHEDULE

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|| Welcome ||

Welcome to Manifestos for the Future!

Over the course of the week, you'll be joining fellow artists, theatre makers and creative practitioners (living or professionally based in the Midlands) to encounter radical and challenging approaches to creating work and developing your practice.

This online format is not how we initially imagined the school would run, but right now in this time of great uncertainty and isolation, it feels more important than ever to meet, talk, and support each other in shaping a future for ourselves, our creative practices, and our communities.

Thank you for applying, and for being willing to try this alternate approach with us. We're excited at the possibilities for connection over the week, and about the line-up of guest artists who'll be joining us to lead and facilitate different aspects of the sessions.

In this pack you'll find a provisional schedule which outlines the online workshops and talks, alongside moments of sharing and a public facing event which we hope you'll join us for. Things may shift slightly once we're up and running, but we'll keep you informed all the way.

The week includes an invitation to develop and share your own manifesto for change – artistic, personal or societal – and the

sessions are shaped to help you consider what a manifesto is, how it might be useful, and what form yours might take.

We hope that you find the week fun, informal, stimulating, and challenging - in the good way! Attendance at each session is not of course compulsory, and we understand there are lots of pulls on our time right now. That said, the sessions and discussions have been designed to feed and build of each other so the more you can be present for the better!

We're looking forward to meeting you, and to what the week might bring.

MotF & Proto-type – July 2020



Image: Proto-type Theater Artist Summer School, Lancaster

A “contemporary” manifesto could perhaps be perceived as a naïvely optimistic call for collective action, as we live in a time that is more atomized and has far fewer cohesive artistic movements.

And yet there seems to be an urgent desire for a radical change that may allow us to propose a new situation, to name the beginning of the next possibility rather than just look backwards.

Hans Ulrich Obrist – [Manifestos for the Future, E-Flux Journal](#)

About Mansions of the Future

Mansions of the Future is an arts and cultural hub in Lincoln brought to life through a public programme of free talks, workshops, communal lunches and family activities, alongside national and international artistic commissions.

Working with artists from inception to delivery alongside local communities, the programme privileges social, site-specific and collaborative ways of working.

Situated in Lincoln, an ancient city that holds manuscripts of the Magna Carta and Charter of the Forest, key texts in the articulation of human rights, the project addresses the relationship between art, culture and democracy.

About Proto-type Theater

Proto-type are a company of multi-disciplinary artists led by Rachel Baynton, Gillian Lees, and Andrew Westerside, who create original performance work that is diverse in scale, subject and medium.

Recently, this has included touring theatre (*The Audit (or Iceland, a modern myth)*), and *A Machine they're Secretly Building* - part of the British Council Edinburgh Showcase), site-specific installation (*Through the Walls*), a two-week long theatrical experience using pervasive technologies (*Fortnight*), and a multimedia concert-performance featuring a live laptop orchestra and animation (*The Good, the God, and the Guillotine*).

They have been making work and supporting young artists in the US, the Netherlands, Russia, China, Armenia, France, Zimbabwe and the UK since 1997. Critics have called their work 'an intriguing brush with altered reality' (New York Times), 'smartly intelligent, coolly reasoned theatre' (The Guardian) and 'enthraling' (Zambezi News).

|| Provisional Schedule ||

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
	17th August	18th August	19th August	20th August	21st August
VIRTUAL Common Room	<i>coffee and chat 10.30-11am</i>	<i>coffee and chat 10.30-11am</i>	<i>coffee and chat 10.30-11am</i>	<i>coffee and chat 10.30-11am</i>	<i>coffee and chat 10.30-11am</i>
AM (2hrs) 11am -1pm	MANIFESTO SESSION 1 Proto-type Introductions and Landscapes	GUEST ARTIST Phoebe Davies	MANIFESTO SESSION 3 Proto-type Imagining tomorrow's Cities	GUEST ARTIST Chatum Tanning	MANIFESTO SESSION 5 GUEST ARTIST Chris Hinojosa Timing change = 12 – 1.30pm
LUNCH 1-3pm: Extended to allow time away from screen and/or creation time					
VIRTUAL Common Room: Everyone is welcome to leave screens on and eat/work/socialise over the break.					
PM (2hrs) 3-5pm	GUEST ARTIST Alison Lloyd	MANIFESTO SESSION 2 Proto-type Performance, Politics, and Play	GUEST ARTIST Francesca Millican-Slater	MANIFESTO SESSION 4 Proto-type Taking the Time	SUMMER SCHOOL SOCIAL AND SHARING
BREAK - End of Daytime Sessions					
EVE				OPTIONAL PUBLIC EVENT <i>Communal Lunch with Arianne Churchman 5.30 - 7pm</i>	GUEST ARTIST Chanje Kunda 5 – 6pm

|| Session Details ||

All live sessions will be delivered online via Zoom - details for how to join will be sent ahead of the week. If you think you might have any difficulties accessing Zoom then please contact Colette via colette@mansionsofthefuture.org. The detail below is provisional and may alter slightly from that which is stated.

Monday 17th Aug

10.30-11am: Coffee & Chat

Bring your mug, and come and say hello!

AM 11am-1pm: Manifesto Session 1 – Introductions & Landscapes

A warm welcome to the Summer School. In this session we'll find out more about each other, and the week ahead. We'll also share the week's first creative provocation.

1-3pm: LUNCH / Virtual Common Room

We've extended the break so that there is plenty of time away from the screen for rest and reflection. You also may want to spend some time engaging with the day's provocations. Alternately, you may want company, or to continue your discussions over lunch, so we'll be keeping an informal 'Virtual Common Room' open throughout the break.

PM 3-5pm: Guest Artist - Alison Lloyd

Each guest artist session has been shaped by the artist themselves and follows a different format depending on their unique practices. The sessions may be a combination of presentations of their work, led discussion, practical tasks, or creative stimulus.

Alison has documented her entire life, mapping the passage of movement, walking and dancing since the 1970s. Her recent practice involves walking alone, 'contouring' through moorland and mountainous areas. In this session Alison will reflect on her work, and encourage you to consider walking as a creative practice, mapping virtual or 'local' walks to explore the rights of way in the urban areas.

Tuesday 18th Aug

10.30-11am: Coffee & Chat

AM 11am-1pm: Guest Artist – Phoebe Davies

Phoebe's practice investigates how people perceive their social framework and she frequently uses collaboration, collective action and Do It Together (DIT) strategies to make work with individuals, groups and communities. Phoebe will be sending a pre-recorded presentation and permaculture mapping task outline in advance for you to watch, we'll then meet as a group to respond to her provocations and

activity. Phoebe's presentations will be shared via YouTube, links will be shared with participants ahead of the session.

1-3pm: LUNCH / Virtual Common Room

PM 3-5pm: Manifesto Session 2 – Performance, Politics, and Play

Under discussion: What are the political contexts we're operating in? What are the issues we're facing? How might our practice affect that change? We'll look at some inspirations and creative challenges.

Wednesday 19th Aug

10.30-11am: Coffee & Chat

AM 11am-1pm: Manifesto Session 3 – Imagining Tomorrow's Cities

How might our practices engage with our locations? Who are our communities and how do we work with and for them? In this session we'll look at arts and citizenship and how we might help shape a future.

1-3pm: LUNCH / Virtual Common Room

PM 3-5pm: Guest Artist – Francesca Millican-Slater

Fran is an artist working in writing and performance who creates theatre shows, intimate storytelling performances, performative investigations, walks and podcasts. She works in response to histories of place, people, objects and the way stories are collected and told. Fran will be discussing some of her projects, and helping you to consider how archives and sites might generate creative works.

Thursday 20th Aug

10.30-11am: Coffee & Chat

AM 11am-1pm: Guest Artist – Chatum Tanning

A bit of different session today, with nothing formally timetabled in the AM. Chatum Tanning's (Paul & Rohanne) session will in part take place ahead of the Summer School, though you do not need to plan or do anything in advance. You will each receive communications via the post, to open during this session. We'll be meeting them over the lunch break to informally discuss their provocations.

1-3pm: LUNCH / Virtual Common Room

PM 3-5pm: Manifesto Session 4 – Taking the Time

What are the rhythms of our practice? How does our work manifest? We'll look at timespans, durations, labour, and 'instructions for making' that we might follow or share with others.

5.30-7pm: OPTIONAL EVENING EVENT

Monthly 'Communal Lunches' have been a pillar of Mansions of the Future's programme since the project launched. These public events have now moved online, and as a Summer School participant, you are very welcome to join in with today's event, led by Arianne Churchman - a London based artist whose practice concerns British folklore, customs and beliefs. Please inform us in advance of Thursday 13 August if you do not wish to join us for this session, as materials packs will be sent out via post on this date, to all those who

wish to participate.

[There are more details about the event here](#)

Friday 21st Aug

10.30-11am: Coffee & Chat

BREAK: 11am – 12noon

AM 12noon-1.30pm: Manifesto Session 5 – Manifestos for the Future

Our last morning session takes the form of a facilitated discussion led by artist Chris Hinojosa. Chris will be looking at her recent work, which primarily examines her experience as a Latinx Trans woman, and also helping us to consider how we might challenge and support others to take action and make change.

1.30-3pm: LUNCH / Virtual Common Room

PM 3-5pm: Social and Sharing

A chance to share, respond to, and collate the results of the week. An informal afternoon of sharing our manifestos and creative responses. While we can't provide refreshments for you right now, please feel free to bring something along for a toast.

EVE 5-6pm: Guest Artist – Chanje Kunda

For the final event of the Summer School we are welcoming poet, playwright and performance artist Chanje Kunda, who will deliver a meditative, reflective and reinvigorating end to the week.

|| Contacts & Social Media ||

Members of both Mansions of the Future and Proto-type Theater will be on hand throughout the week should you have any queries.

In the meantime, here are some names and details you may find useful:

Mansions of the Future

Bhav Bhella – *Assistant Producer*

Kerry Campbell – *Artistic Director*

Carys Fieldson – *Conference Co-ordinator*

Colette Griffin – *Curator*

Beth Lambert – *Front of House / Volunteer Coordinator*

TWITTER: [@Mansions_Future](#)

INSTAGRAM: [@mansionsofthefuture](#)

FACEBOOK: [@mansionsofthefuture](#)

WEB: www.mansionsofthefuture.org/

CONTACT EMAIL: colette@mansionsofthefuture.org

Proto-type Theater

Rachel Baynton – *Co-artistic Director*

Curtis Clapham – *Santander/University of Lincoln Intern*

Gillian Lees – *Co-artistic Director*

Andrew Westerside (Wes) – *Co-artistic Director*

TWITTER: [@Proto_type](#)

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CONTACT EMAIL: admin@proto-type.org

|| Artist Biographies ||

[Alison Lloyd](#) has documented her entire life, mapping the passage of movement, walking and dancing since the 1970s. Her recent practice involves walking alone, ‘contouring’ through moorland and mountainous areas. Though typically used in association with navigating in mountainous or upland moorland areas the term ‘contouring’ is used here as a personal synonym for walking combined with a philosophical approach, that prioritises experience of being in the landscape over climbing and reaching the summits. Alison documents the solitary pursuit of walking through photography, marking the contours between the landscape, body, camera and cable release.

Alison’s photography has featured as part of Art Licks, London (2019); Sculptorvox (2018) and Version Magazine (2020). Recent exhibitions include: Southend, 1982 TG, Nottingham; Salon de Normandy, Community Paris (2019); Runner Beans, The Attic, Nottingham, (2019); Solitary Contouring the North Stairs and the Long Gallery – Night Time, Nottingham City Museums & Galleries, (2015); Grains, TG, Nottingham (2014).

Public engagement workshops include; Gallery Day of Access, micro-navigation walk, Edinburgh (2019), exploring the themes of disability, access and ecology; Cultural Olympiad funding to incorporate walks into museum outreach programmes, at Rydale Folk Museum, North Yorkshire (2012); Taddington Junior School, introducing contouring to 5 – 10 year olds (2011); The Grand Tour, Nottingham Castle Museum and Newstead Abbey (2015), Exploration Walks commissioned by The Collection, Lincoln (2014); and Alec Finlay Walk for the National Trust (2014).

Phoebe Davies is a Welsh artist and researcher based at Somerset House Studios. Her practice investigates how people perceive their social framework and she frequently uses collaboration, collective action and Do It Together (DIT) strategies to make work with individuals, groups and communities. Through her work Davies often finds herself referencing and exploring collaborative models of working across different social and cultural sectors, be that methods of organic farming, feminist organising, speculative fiction or physical education.

The final forms of Davies' work are project dependent, and have included live performances, video, audio, print works and constructed social spaces. Recent projects have led her to work with sex educators, secondary school students, elderly residents in care homes, sports teams and DJs as well as art spaces and institutions, including Tate Britain and Tate Modern (London), Whitechapel Gallery (London), Arnolfini (Bristol), Eastside Projects (Birmingham), Wysing Arts Centre (Cambridge), Steirischer Herbst (Graz, AUT), The Wellcome Collection (London), Praxis (Oslo, Norway), Portland Institute of Contemporary Art (Portland, USA), SA-UK SEASONS (Johannesburg, ZA). She is also a recipient of the [British Council Social Practice Fellowship Award](#), [Inaugural Jerwood New Work Fund](#), Syllabus III and [PICA's Creative Exchange Lab Residency](#).

From 2013-2018 alongside artists Jenny Moore and Chloe Cooper she co-facilitated Bedfellows, a radical sex re-education research project. She is currently a member Synaptic Island, a London-based womxn and non-binary DJ collective, and Art is Action, a UK-based social practice research group. She also has an ongoing collaboration with the performer and choreographer Nandi Bhebhe, together they direct work as Bhebhe&Davies.

Francesca Millican-Slater is an artist working in writing and performance that creates theatre shows, intimate storytelling performances, performative investigations, walks and podcasts. She works in response to histories of place, people, objects and the way stories are collected and told. She finds and tells small stories that hint at wider subjects, live to your face, in your ear in audio, on paper and in objects.

Francesca creates self-led projects and productions with long term producer [Pippa Frith](#), works under commission for projects from partners and organisations and writes, performs and facilitates for other independent theatre companies and artists. She is Dramaturg/ Director of Total Theatre nominated [Life is No Laughing Matter](#) by [Demi Nandhra](#) and is currently working with musician [Katy Bennet](#) to create her first theatre show Worryface.

Her critically acclaimed theatre show [Stories to Tell in the Middle of the Night](#) was part of the prestigious Sir Barry Jackson Tour in 2017 and was turned into a bookwork, series of BSL interpreted videos and an 8 episode podcast in 2018. She is currently in planning for large scale performance investigation project '[An Island Nation](#)', researching British swimming, swimmers and the social histories of municipals pools in the year we have set sail leaving a union behind.

She has been commissioned, among others, by Birmingham Rep, Shakespeare's Birthplace Trust, Wiltshire Creative, Penned in the Margins, and the New Vic in Stoke. She was artist in residence at The National Waterways Museum, Ellesmere Port and at Warwickshire Archives. She has worked as a performer, workshop leader and facilitator for companies including [Woman & Theatre](#), [Kiln](#), [Dens &](#)

[Signals](#) and [Talking Birds](#). She has a BA (Hons) in Theatre from Dartington College of Arts and an MA in Contemporary Performance Making from Brunel University.

Chatum Tanning are Rohanne Udall and Paul Hughes, a self-producing artist duo based in London and Nottingham, UK. Trained in fine art, philosophy, and dance, they have been undertaking artistic, performance and curatorial projects since 2013.

“Through a signature irreverence and resourceful wit, our work manipulates the seemingly-banal to produce a sense of possibility and transformation. Provisional formalism rubs against dead-pan humour to create space for troublesome thought. Our process is sensitive to texture, context, history, composition and expectation; we keep things fresh by working with things we don’t already know about. Our commitment to the unjustifiable has continually led us to new and unexpected ways to think about the position, possibilities, and power relations of art.”

“Over the past 6 years, our work has been produced within and presented across stages, galleries, studios, universities and digital spaces, including: Hospitalfield Arts, PACT Zollverein, Siobhan Davies Dance, Live Art Development Agency, David Roberts Art Foundation, UKYA, The Harris Museum, and Dance4’s Nottedance. Our movement across different contexts fosters – and is nourished by – our artistic communities, and their diverse understandings of process and politics.”

“We are currently preoccupied with: acting, boardgames, drawing, erotics, hosting, institutions, peers, playscripts, undercutting and critique.”

Arianne Churchman (b.1988, Suffolk) is a London based artist whose work traverses video, performance and sound. Her practice concerns British folklore, customs and beliefs, which she uses as material to create new ritual assemblages that invoke speculative futures from the past. Arianne holds an MFA in Fine Art from the Slade School of Fine Art, UCL, and a BA in Fine Art from the University of Reading.

Recent exhibitions and performances include *Folkloric Wormhole*, Xero, Kline and Coma, London; *Live Event* with Benedict Drew, Arianne Churchman and Potato Band, iMT Gallery, London; *Fungal Mumming* (in collaboration with AAS), The Intimate Space, London; *Works From the Hallucinated Archive*, Bonington Gallery, Nottingham; *The Art of Magic*, The Horse Hospital, London; *HORSE-PLAY*, Nottingham Castle, Nottingham. Arianne has twice been an artist in residence at Metal, Peterborough, first for Metal Harvest and secondly in collaboration with Chloe Langlois for the Arts Council funded project New Henge Heritage. She frequently releases sound works and collaborates with the record label the Folklore Tapes and her sound works have been played on BBC Radio 3, NTS and Resonance FM. She often collaborates with other artists and musicians including Chloe Langlois, Sharron Kraus and AAS.

Chris Hinojosa is concerned with the stage as an opportunity for the suspension of disbelief, the reclamation of space, and fantasy as mechanisms for shifting power dynamics. Her recent work looks primarily at her experience as a Latinx Trans woman, exploring modes of normalizing public conversation around trauma, specifically as it relates to trans identity. Working in photography, vocal performance and audio production, Chris uses the ‘stage’ (sometimes a public site) to allow the body to become greater than it is in isolation, shifting everyday dynamics to allow fantasy to become a personal reality.

Artist Chris Hinojosa was born in Corpus Christi, Texas. She holds a BFA in Photography from the Maryland Institute College of Art and an MFA in Fine Art from Goldsmiths University of London. Hinojosa has travelled extensively with her practice including the US, UK, Japan, China, and Scandinavia. Having lived in so many countries, she is constantly reflecting on her home and culture as a Mexican American, which features prominently in her work. Chris is currently based in Dublin Ireland, in residence at [A4 Sounds](#) studios.

Chanje Kunda is a poet, playwright and performance artist. She creates autobiographically inspired art that explores how the personal interlinks with the universal, and the political. Her work explores 21st century life, and aims to use art as a tool to transform lives, shift consciousness and also bring joy to an otherwise serious and stressful modern existence. She predominately works as a solo artist in performance, across the literary, theatrical and live art sectors. She is a life long lover of the arts.