

SUMMER SCHOOL | PROGRAMME OUTLINE

Revised Dates: 17 – 21 August 2020

Application Deadline Extended: Monday 29 June, 5:00pm

MANIFESTOS FOR THE FUTURE

Mansions of the Future and Proto-type Theater invite artists, theatre makers and creative practitioners living or professionally based in the Midlands to encounter radical and challenging approaches to creating work and developing their practice. Designed for creative practitioners looking to explore and develop their expanding practices, the Summer School will consist of workshops, talks, new work development, discussion and debate supported by guest speakers. The week will end with an invitation to develop and share your own manifesto for change - artistic, personal or societal.

Programme Outline

Day 1 - Locations and Landscapes: Where have we come from, where are we now?

Day 2 - Performance, Politics, and Play: Developing studio / creative practice

Day 3 - Imagining Tomorrow's Cities: An introduction to sited audio work

Day 4 - The Past, Present, and Future of Now: Radical interventions through duration and time

Day 5 - Manifestos for the Future: Informal sharing and close

Contributing Artists & Creative Practitioners

[Proto-type](#) are a company of multi-disciplinary artists 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 The Amnesty International nominated *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).

[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), Praksis (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 Musuem, 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 Nottdance. 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.”

Schedule Outline

	Monday 17 August	Tuesday 18 August	Wednesday 19 August	Thursday 20 August	Friday 21 August
AM Session 10.30am-1.30pm	Introduction & coffee 10-10.30am	Coffee & chat 10-10.30am	Coffee & chat 10-10.30am	Coffee & chat 10-10.30am	Coffee & chat 10-10.30am
	Proto-type	Phoebe Davis	Proto-type	Chatum Tanning	Proto-type
LUNCH (1.30-2.30pm?)					
PM Session 2.30-5.30pm	Alison Lloyd	Proto-type	Francesca Millican Slater	Proto-type	INFORMAL SHARING / ROUND UP / MANIFESTOS FOR THE FUTURE
END OF DAY (6pm start)					
EVENING (optional)	AFTER SCHOOL SOCIAL		MID WEEK SOCIAL (TBC)		END OF WEEK SOCIAL (TBC)

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www.mansionsofthefuture.org | www.proto-type.org



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