

issue 26
summer '05



life after
dartington

the newsletter of the dartington
college of arts association

To obtain further copies or for more information about the Association please contact the Editor.

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summer 2005

newsletter

Dartington College of Arts
Association

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Steve Reich's *Music for 18*

Musicians during the Presence '05

Festival

photo : Kate Mount

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editorial

e j.woodcock@dartington.ac.uk

In the 1960s, Dartington fostered the talents of one half of the duo known as Gilbert and George. A few decades later, there is GilbertandGrape, created by the two Performance Writing graduates Anne-Marte Eidseth Rygh and Helen Pritchard. They're ranging the coasts of Norway and the UK over this summer and the next and would love to hear your story.

Attic Fusion Theatre was set up by Kate Williams and Julia Blake. Competing with the numerous other theatre companies based in Bristol was just one of a number of hurdles to be overcome. Kate and Julia describe the nuts and bolts of setting up a theatre company.

Lucinda Ryan and Harper Ray plunged into the deep end in 2003, taking their final show to the Edinburgh Fringe. The thrills and spills involved only encouraged them to return in 2004. They describe the first two years of 'Another Midas'.

Dartington is famous for being an innovative place, so it should come as no surprise that the College is home to the very first cyborg student. Neil Harbisson has been officially classified as a cyborg, it even says so on his passport. His Eye-Borg, created for him by guest lecturer Adam Montandon, has changed his life, enabling him to perceive colour for the very first time.

Another first is the Dartington Recordings label, bringing the talents of musicians in the South-West to a wider audience. Adrian Bossey, Creative Enterprise Fellow (Music) and Acting Director of CCEP, was instrumental in setting it up, with the support of Dartington Plus.

Thanks are due to all those who contributed precious time to this newsletter. Get in touch if you'd like to be in the next issue.

Happy reading,

Jo Woodcock



who are gilbertandgrape?

GilbertandGrape's work is concerned with nostalgia, their alter-egos growing out of their experiences during autumn 2002, when they were living in a small house in Vevendelvegen, Volda on the west coast of Norway, involved in research for their final year of study. The furniture in the house: typewriters, Dansette record players, an untuned piano, Hawaiian pictures on the walls, furs and clothes in the closet, was reminiscent of the 50s. They regarded their house as *'a site specific from which the creation of our alter egos GilbertandGrape appeared.'* They found pictures taken in the house 40 years earlier, pictures of two women with black hair, *'always smiling and always posing, posing, posing.'* Re-creating visually what they found in the pictures, they began to explore a text generating method that would exemplify the use of translation.

'By resting and immersing ourselves with the text nostalgia performs, we are questioning and framing and becoming. By immersing ourselves with memories of what we see to be two ambassadors of escapism, we are nudging memories we don't know how to trace.'

Dressed as the women in the old photographs, GilbertandGrape posed in the bath, using their own visual and cultural memories to inform their actions, playing with cultural references, exploring the idea of the everyday. The two characters, wearing over-the-top clothes and black wigs, raised questions about the feminine, about translation. This first exploration became a performance *Bath, Office*. Over the course of three days, audiences witnessed their actions through peep-holes installed in the two doors of the bathroom at Vevendelvegen. It was here GilbertandGrape acquired the 20-kilo stuffed moose-head, the lone ranger, which has become their trade mark. Moving the moose-head around Europe (*Travelling Light*) has become an essential part of their performances. He has travelled over fifteen journeys throughout Europe. They were mystified by the fact that on one journey Ryan Air classified the moose as 'livestock'.

Still immersed in the mood of the 1950s, GilbertandGrape created their next project, *Esther and Carmen*. During *Esther and Carmen* they read a list of 53 newly-

GilbertandGrape are Anne-Marte Eidseth Rygh and Helen Pritchard, both 2003 graduates of the Performance Writing course. Working within a genre they describe as performance journalism, they explore objects through a perspective of language, questioning how we read and write our beings in this world.



Lone Ranging Romance,
2004

composed, contemporary rituals, e.g. no. 17: *Wear plastic gloves whilst building a matchstick fountain, think of Esther Williams*; no. 47: *Sign a variety of fruits in your name whilst smiling extensively- think of Esther Williams*. The rituals are each connected to a Hollywood icon, all of whom are seen by GilbertandGrape as 'ambassadors of escapism'.

'How do we relate to the semiotics of a past time-frame we did not live in? How do we relate to films our mothers or fathers have talked about that we haven't seen, yet have imagined. By recreating found slides, by wearing clothes of past fashions, by exploring icon worshipping of the 50s as Esther Williams and Carmen Miranda, by immersing ourselves with Hawaiian music, we are maybe not just recreating our notions of nostalgia but participating and recreating an escapism known for the post war time of the 50s.'

In 2004 GilbertandGrape created Kiosk Correspondance - a remote networked performance. Their installation, a room decked out in 1950s décor and furniture, has been re-created in galleries, theatres and cafés throughout Norway, UK and for the Life/Art festival in New York. Audiences conducted conversations with GilbertandGrape who were staked out in a phone box some distance away. GilbertandGrape sent pictures of their whereabouts, together with extracts of text from the conversations, through to the gallery spaces and online.

At the beginning of 2005, GilbertandGrape embarked on their most ambitious project yet: Lone Ranging Romance. For the next four years GilbertandGrape will travel the coasts of England and Norway in a Volvo Amazon, together with their lone ranger, the 20-kilo stuffed moose head, searching out and collecting stories from people with an interest in nostalgia. They will document memories, and ask each person to choose a piece of music to which they will all listen whilst watching a sunset, real or re-created, at the end of the day.

'What happens when we recreate our ideas of nostalgia from before we were born? What kind of hybrid images and text do we create if we are working from an idea of such, not purely copying but adding our eclectic ideas of identity? Perhaps our interest in nostalgia is a response grown out of a longing or interest in identification with nostalgia as a concept, nostalgia that represents something lasting because it represents a past and certain stillness. We openly expose our love affair with the past as well as our inherent fear of what the future may portend.'

Until autumn 2005, GilbertandGrape will be in Norway, driving through Rogaland, Hordaland and ending the tour in Gronland Market Square, Oslo. Here they will set up their sunset outdoors in a performance called **By the Way** for the people who may have missed them during the journey of Lone Ranging Romance. This will be produced in collaboration with Atelier Nord.

In spring and summer 2006 they will set out from Land's End in Cornwall, driving up through Devon and Dorset, detouring to Liverpool and ending up in Newcastle, with an online performance on the ferry between Newcastle and Stavanger. The tour begins again in spring 2007 in Norway, from Trondheim to Tromsø Bodø and finally to Finnmark, ending in Nordkapp, *'where the moose will be returned to the sun that never sets.'*

GilbertandGrape will spend autumn 2007, and the following winter, making a 'drive-in movie' which will be screened in the UK and Norway in 2008, when both Stavanger (Norway) and Liverpool (U.K) are Cities of Culture. They hope you can meet them there.

On the second Thursday of every month you can tune in via the internet to GilbertandGrape's blog - listen live or read interviews with the heroes they meet on their epic journey. Past interviews can also be accessed.

To find out more visit:
www.gilbertandgrape.co.uk



Office, 2003



attic fusion

What were your aspirations at Dartington? Did you have ideas then about what you wanted to do?

J- Before Dartington I had been working as a performer/workshop leader. I chose Dartington to develop my training as a theatre practitioner. I wanted to expand my skills, to create work instead of waiting for the phone to ring.

K- My aim when I started Dartington was to have a theatre company by the time I left. I wanted to work as a creator/performer. It was only when choosing my electives at Dartington that I began to develop my skills as a workshop leader.

What was the first thing you did after leaving Dartington?

J- Fretted about what I was going to do with the rest of my life! I searched every jobs page, sent my CV to every company I could find and then began the juggling act of working as a freelance theatre worker and community worker, whilst setting up my own theatre projects.

K- I worked in a bookshop to pay the rent, and scanned the back of Venue (listings magazine) every week for drama groups, or drama work, and eventually found an advert for freelance workshop leaders with ACTA Community Theatre. I didn't have enough practical experience for them at the time so I volunteered. Within a month I was offered paid work with them and never looked back.

Was the choice of company influenced by work you'd done on the course?

J- My inspiration has always been Joan Littlewood's Theatre Workshop. I related to her down to earth, passionate and proactive approach to theatre. I had a great placement with The West of England School for the Blind, which was a good opportunity to work with young people and gain experience in an area of Community Arts that was new to me.

K- I wrote my dissertation on Community theatre, and found out about ACTA while researching for it, so it was a great feeling when I went to work for them.

You set up Attic Fusion soon after leaving - did you plan this while you were still students?

No, we weren't in the same year at Dartington and didn't cross paths till we met in Bristol. We met on an ACTA theatre project and found out we had very similar ideas and approaches to working in the arts. We then decided to pull our skills and experiences together.

How easy was it to set up a theatre company?

It is a legal minefield; we would suggest to anyone setting up a company to look for advice, training and support from business enterprise agencies. Creativity needs to be put on hold until the framework of the company is set up.

For Kate Williams, 2000 Theatre graduate, and fellow ex-student Julia Blake, setting up Attic Fusion Theatre company was not plain sailing. Legal complications, the struggle for funding, competition will all be familiar words to those involved in similar areas. Kate & Julia tell it like it is.



dartington recordings

A new record label is now available, based on the Dartington Estate. Funded by Dartington Plus, it was set up in April 2004 by Adrian Bossey, Creative Enterprise Fellow (Music), Acting Director CCEP and a former band manager. Adrian's clients included 'Carter the Unstoppable Sex Machine', 'Chumbawumba', 'Drugstore' and 'My Life Story'. Adrian describes the project, from inception to production of the first CDs.

Dartington Recordings was founded to create a platform to showcase the thriving music scene in the South West to a wider audience. The label will position and promote an eclectic mix of talent, on a national and international stage. Publicizing existing works, furthering careers of individuals, groups & ensembles and creating new, sustainable relationships between practitioners, the label hopes to strengthen the regional music scene and hence the regional economy.

During the project's pilot year, our initial plan was to produce and promote a limited run of 2 CDs (1000 each). The first would feature recordings from the RockOn Bandit Summer workshop and the second would be a compilation of tracks by new Rock and Pop artists from the region. Both would be promoted regionally, with the second release being distributed to the national music industry, via press agents, radio pluggers and industry contacts.

The RockOn Bandit workshop at King Edward VI Community College in Totnes was a week-long summer school, with follow-up recording time, working with young bands. It was extremely successful and resulted in 9 finished recordings. Dartington Recordings helped facilitate specialist music industry input to the school and the fact that a CD was being produced opened up new areas of discussion for the young people. Ultimately, 500 jewel case CDs, with an 8-page booklet, were

produced and distributed to help promote the final concert of the project on 18 December 2004. One track was put forward for inclusion on the region-wide compilation.

Finding material for the second release was a fairly big task. Early Summer 2004 was spent setting up 2 A&R panels at DCA and KEVICC and running one competition through 24/7 Magazine. Via the panels, students were invited to get involved in the label, as an extra-curriculum activity, to learn about some of the practicalities of the music business. These panels were a great success, turning up some good tracks and providing an insight into elements of the music industry for attendees. After listening to over 150 CDs, a shortlist was drawn up for inclusion on the main CD. Local bands and music organisations were then approached to send in their suggestions and approximately 50 additional tracks were sourced.

It was suggested that by far the most cost effective way of getting the maximum number of CDs out to the music industry would be to pay for a cover mount with trade magazine 'Music Week' (ABC circulation figure 10,555). For maximum impact, Music Week agreed to tie in the cover mount slip case CD with the South West Sound Music Symposium and to produce an additional 2000 CDs at no extra cost, for distribution to South West Sound delegates and local media. This provided bands featured on the CD with exposure to the regional, national and international music industries.



The final track listing was selected in partnership with the Music Week A&R editor, who also sourced several recordings. Ultimately, 13 tracks were included, from a diverse range of artists based throughout the region and including one track from "The **** Lovers" which was also on the Rockon CD. The compilation CD was then shrunk wrapped in Music Week, cover date 26/03/05, as part of a package which also included: an additional page of editorial on the regions' music industry, advertising discounts to companies from the region worth £2260 and a 25% discount on MW subscriptions to all South West Sound delegates.

Initial benefits to the artists featured on the release include: the provision of studio time at the famous Sawmills Studio to 'The **** Lovers', radio play-list adds and record label interest for 'Stevenson's Rocket', several spot-plays on Radio One and record company interest for 'Get Amped' and yet more label interest for 'Nixon and the Burn' and 'The Bedroom Project'. Artists featured on the CD were also involved in live showcases at KEVICC during South West Sound (which in turn led to other positive outcomes) and improved their knowledge of the way the industry works by attending elements of the workshop and symposium schedules at South West Sound.

Dartington Recordings forms a crucial part of our work in supporting the music industry in

the South West. It provides the "shop window" for artists who are also supported through specialist business surgeries, seminars, workshops, networking events, showcases and by facilitating the creation of industry groups, including the South West Music Industry Forum and Plymouth Music Industry Group. The label's first year has been a fantastic success. Across the two releases we have produced 13,000 CDS (against an initial target of 2000) and delivered positive outcomes to students, musicians and music companies based in the region.

So what of the future? Dartington Plus has again promised financial support towards Dartington Recordings in the year 2005/6. This is great news and we therefore hope to be able to extend the annual release schedule, using other matched funds and possibly commercial funding. Ambitions include repeating the 2 pilot year releases, adding additional releases for new partners in additional genres of music and extending the educational side of the project.

There are limited copies of the South West Sound compilation left, so if 'Life After Dartington' readers are interested in receiving a copy, please send an SAE to Adrian Bossey, Centre for Creative Enterprise & Participation, Dartington College of Arts, Totnes, Devon, TQ9 6EJ.

'The Needles', at the South West Sound showcase held at the Ariel Centre, Totnes, which was supported by Dartington Recordings. Photograph by Clive Austin



Adrian Bossey



Lucinda Ryan & Harper Ray in 'Dirty Little Secrets'

Three theatre graduates found gold when they took their final show to the Edinburgh Fringe. Another Midas returned to Edinburgh in 2004. Harper Ray and Lucinda Ryan describe the roller-coaster ride of the last two years.

another midas

It is with near nervous exhaustion that we are able recall what an amazing, terrifying, and fun couple of years it has been for Another Midas. It all began when, in a sunny, drunken daze, we decided to take our final degree show - DIRTY...little...SECRETS - to the Edinburgh Festival with only three weeks to go. Luckily, the venue we chose had a last-minute space to fill. No one mentioned that companies generally work for the fringe six months ahead with a minimum budget of £10,000.

DIRTY...little...SECRETS left Dartington as a metal monster dripping in theatrical camp. Lindsay, one of the original performers, was unable to come to Edinburgh, but we managed to convince Helen McManamon to take up the wig and make the role her own.

We moved in together, enlisted a wonderful team, wrote a million press releases, ran lines, and learnt to put up a 13-foot scaffold in 12 minutes. After that we somehow managed to get ourselves to the festival . . . easy bit over! The fringe was one big prostitution ring. You had to be out working on the streets every day or you didn't have a show. This was summed up beautifully as: *'if you want publicity take your clothes off'*. One nude photo shoot later we were front page news. It seemed to work. Our show was seen by a few wonderfully passionate reviewers.

'Dirty Little Secrets is accomplished, all elements come together with orgasmic intensity - a real gem of Fringe spirit and creativity.' Edinburgh Guide

'Entertaining, intense and captivating, on many levels, this is an operatic, acrobatic dance which will seduce your soul.' Rampant Scotland

'Genre busting . . . Chilling, weird, comic, odd, funny, sad and different' The Scotsman

Two of the reviewers gave us five stars. Needless to say, we were very, very pleased.

We somehow managed to talk our way into the Promoters Breakfast, usually a 'by invitation-only' event. Once in we met Ron Macalister, Executive Director at South Hill Park, a large arts complex in Berkshire. He requested that we pitch to become their resident devised company. We came, we saw, we won!

South Hill Park staged our first professional show, funding in kind £23,000 worth of space. Attending a workshop as 'Artistic Directors' from South Hill Park, we met Bernie C. Berns (Phd) and Jim Fowler. Or as we were to call them: The Director and Composer for our next project. They preferred

to be called: 'GODS among insects'. They were (and still are) fabulous. We set out together to translate Chaucer's The Nun's Priest's Tale to the stage. As the frame was to DIRTY...little...SECRETS, so the text was to the new show 'COCK TALE' Our second arrival to Edinburgh was heralded with:

'Last year Another Midas brought a touch of glamour to the Fringe with Dirty Little Secrets, a visually stimulating, operatic and erotic dance. This sensational physical theatre company is back with a mesmerising modern interpretation of Chaucer's The Nun's Priest's Tale.' Edinburgh Guide.

Harper also appeared naked on the front of another magazine (well, it worked the year before!)

In true Another Midas style, our 2004 costumes became more elaborate. Almost every penny we could muster was invested in even bigger wigs and a ridiculous amount of staging for a small touring company. Lucinda took to the flour-covered floor as a celebrity wife imprisoned within her role as a domestic goddess. Harper strutted and pontificated as the aged film star ignorant of his own decay. Helen prowled the performance space as the fame-hungry starlet eventually destroyed by her own ambitions.

In 2004 the reviewing publications were bigger and a wider spread of opinions was received, including both a five star and a one star review. We were so proud of the disparate reaction we put them both on our posters. Another Midas is certainly not a company afraid of challenging preconceptions and evoking extremes. Or as we say 'Marmite not Jam'!

It's been a hard and wonderful time, but we've still managed to create lives for ourselves outside of Another Midas. Lucinda is now the New Arts Development Coordinator for a visual arts college, Helen is working with a large-scale tour-booking company in London, and Harper was last seen drunk in his role as Artistic Director at a West End Burlesque. All of the company are still developing their performance work, both as individuals and as a very happy group.

Everything we have achieved has only been possible because of the hard work and generosity of a number of people. Dartington gave us the support of Lindsay Trehearn/Snuggs, Robin Grace, Sally Waldron, Saj Heming, Claire Donovan, Kate Mount, Josie Sutcliffe and Diana Theodores, to name but a few.

Another Midas would like to thank you all.



Did you obtain funding? If so, how did you go about this?

We started out with a £200 grant to pay for our insurance, so we had to learn about funding pretty quickly. It's the hardest part of the job as each source of funding has a different agenda, and it can often take a long time to plan projects and source appropriate funding. We are both firm believers in sustainability, and so made it part of our aim that our weekly projects would not be reliant on funding. This has been a very difficult aim to sustain because it means our personal income can be quite low. Getting funding for specific projects, as well as contracts from other companies, means that we can boost our income while continuing to run our weekly programme.

What other difficulties did you encounter?

There is a lot of competition from established companies who can tend to monopolize the arts sector. It's an ongoing job to be seen as a serious contender. Organisations and prospective customers don't often like to take the risk of working with a new company. So a lot of our time is spent building up our reputation, and this doesn't happen overnight. Running the company is a very time consuming job for little monetary reward at the moment, (we have both needed to work freelance in addition). However, the other rewards, like working in a profession that you are passionate about, owning your work and watching the company grow, make it all worth while.

How would you describe the work of Attic Fusion?

We set up Attic Fusion Theatre Co-operative in September 2002. Our aim is to provide quality theatre training for participants of all ages and abilities, creating new theatre and multi-disciplined arts projects.

Since 2002 we have set up: after school drama groups, youth theatre companies, summer schools, half-term projects, forum theatre projects, short film projects. We have made an audio CD for young people with

visual impairments, managed and directed a year long community project and devised and performed our own work. We have collaborated with other companies and organisations, including: Bath Theatre Royal Young Peoples Company, Eshoda Arts, North East Somerset Arts, South Gloucestershire Council and University of Bath Lifelong Learning.

Would you be willing to offer work experience to current students?

We believe it is crucial for students to be offered opportunities to volunteer with companies, in order to gain skills, experience and insight into the realities of working in the arts.

What advice would you offer current students, particularly those hoping to work in a similar way?

There is no easy route, so you need to stay passionate, be realistic, be prepared for every eventuality. You should keep training, widen your skills, research the market, network with anyone and everyone, be proactive, take advantage of all the business support agencies out there and see your craft as a business.

What is your vision for the company - how do you see it developing in future?

We want Attic Fusion Theatre to reflect and inspire what's going on in the ever-changing arts scene. We will continue to: build our youth theatre network and projects, to develop our skills as theatre practitioners and business women, and create a portfolio of well managed, creative and inspirational projects.

Find out more about the work of Attic Fusion at:
www.atticfusion.co.uk

*(top) pic:
A devised piece about speed dating, from Attic Fusion's January '05 cabaret-style show.*

*Bottom pic:
Youth Theatre in rehearsal for their summer '05 production 'The Wishmakers'.*





Neil Harbisson performing his 'Pianoborg Concerto' Photos: Les Moore

cyborg student

the first at dartington



Neil Harbisson
Photo: Zoë K Kennard

Neil Harbisson's meeting with guest lecturer Adam Montandon was a momentous one for them both. The result was the Eyeborg, for which Adam Montandon and Neil were awarded first prize in the 'Content Tools and Interface Design' category at Europrix Multimedia Top Talent Awards 2004, hosted in Vienna.

Neil has just completed the final year of his Music : Composition course. Adam's lecture, during his first year, was on cybernetics, particularly on extending the senses through the use of computers. Neil found this of immense interest, having been born with a condition known as achromatopsia. One of the effects of achromatopsia is monochromatism, the inability to perceive colour. To him the world was black and white. The Eyeborg was the result of Neil's question to Adam: could a device be made which would allow him to perceive the world in colour?

In Vienna, they co-presented their 'Eyeborg' project, one of more than 400 entries from 29 different countries. The Eyeborg is a technological prosthesis that allows people with visual impairments to experience the world in colour. Neil has been wearing the Eyeborg non-stop since March 2004 and the UK passport office have officially accepted him as a cyborg by allowing him to wear the electronic equipment on his head in his passport photo.

The Eyeborg allows Neil to perceive colour, not visually, but through sound. A head mounted camera picks up the frequency of the colour being viewed. This information is sent to a laptop which Neil wears on his back, and which slows down the frequency of the colour until it produces a sound. Neil has been working hard to memorise the frequencies related to each colour: light hues are high-pitched, while darker colours sound bolder. So far he has learnt 25, but his aim is to eventually memorise 360 frequencies.

The piano has been Neil's instrument since he was a small child. He gravitated towards it quite naturally, since he hated even the existence of colour. *'It was a black and white instrument, perfect for me.'*

Neil is also an artist. Before the Eyeborg entered his life his canvases were black and white, the medium often charcoal. The Eyeborg opened up a new palette of brightly coloured paints. So it was inevitable that his first performed composition was a marriage of paint and music. In Piano Concerto No. 1, Neil literally painted a Steinway, using the colour frequencies to produce notes. With his next composition, the Pianoborg Concerto, Neil wanted to demonstrate to an audience exactly how he used the Eyeborg. The piano was 'prepared', by attaching a computer to the underside, the sensor of the Eyeborg being positioned above the keys. When a colour was shown to the sensor, the computer picked up the frequency and relayed this to the piano, which then played the corresponding note. Neil said *'The piano was playing the pianist, which is what I wanted to achieve.'*

Neil is excited about the future, about the use of cybernetics to enable artists in other fields to change their worlds, as he has done. He is also excited about his own artistic future: his next musical project is a symphony.

For more information about the Eyeborg visit: www.hmc.uk.net/colourblind



cinders
mcleod

Anna Berndtson – BA (Hons) Theatre 1999
 Anna gained her MA Degree in Fine Arts, studying Performance with Professor Marina Abramovic at the Hochschule für Bildende Künste, Braunschweig, Germany. She has worked continuously as a performer as well as making installations and video work. Anna's work has been shown in both theatres and galleries, most recently at the P.S.1 in New York. She is now a member of the IPG (Independent Performance Group) founded by Marina Abramovic in 2003.

Jason Kennedy – BA (Hons) Performance Writing 2000
 Now lives in Memphis, Tennessee, where he married Hannah in February 2005. Set up his own web development business whilst producing a steady stream of short stories. Currently working on a novel about being an impoverished writer in Ireland. *Anyone who remembers me with anything approaching fondness is welcome to email me.* pinhut@gmail.com

Morshidi (Mussidi) Marsal – Dip HE Art & Design in Social Context 1978
 A Senior Designer with Radio Television Brunei, Mussidi, his wife and their four children live a short drive from the city of Bandar Seri Begawan, the capital of Brunei.



Photo shows Bob Howson, Jo Woodcock, Mussidi and his two youngest children.

Nicky Bracey-Clark – BA (Hons) Theatre 1997
 Nicky is living and working north of Brisbane, Queensland, Australia, and would love to contact any other theatre graduates in that area, with a view to creating work or simply networking. If you are interested please email nickyjbc@hotmail.com

Charles Ross – BA (Hons) Music 1986; MPhil 2005
 Charles works in Iceland, where each town has its own music school. He lectures in world music at the Icelandic Academy of the Arts in Reykjavik and is also a composer, recently completing a commissioned piece for 4 chainsaws. Charles lives with his extended family near Egilsstaðir, which he describes as *'bare, bleak and very cold in the winter, but I love it here.'*

where
in the
world
are
they
now?

If you have spotted a long-lost friend on this page and would like to get in touch please contact the editor.

news in brief

new sculpture for the dartington gardens

A limestone carving by the internationally known, Devon-based, sculptor Peter Randall-Page has been unveiled by former Dartington Hall Trust chairman John Pontin in the Dartington Gardens, the first major addition since the Soukop Swan Fountain was installed in 1950. Christened Jacob's Pillow, the sculpture is the centre-piece of a once neglected peat border, with a sloping path which will eventually make much more of the terraced landscape accessible to wheelchair users. John Pontin's generosity made the commission possible. Additional funding for the landscaping and siting work has come from the Esmée Fairbairn Foundation, the John Spedan Lewis Foundation and Marshalls Ltd. Community Fund.



Peter Randall-Page with 'Jacob's Pillow'.
Photograph by Lyn Brown

resounding success for 'tea without mother'

2004 theatre graduates, Mark Stephens, Joseph Mapson, Lynette Oakey, and Anna Stewart, will be performing their award winning show, Tea Without Mother, to audiences across Europe and as far afield as Beijing. The company, Petit Four, collected top awards at this year's National Student Drama Festival. The Judges' Award for Acting went to Mark Stephens; the performance of 'Tea Without

Mother' also collected the Judges' Company Award and the Fest-Goers' Award, collecting the highest number of votes for 'favourite play of the year'. Petit Four will now go on to represent the NSDF at student festivals across Europe: Encounter in Brno, Act in Bilbao and Theater aan Zee in Ostend. They will be performing at the Bedlam Theatre during the Edinburgh Fringe and will also be taking 'Tea Without Mother' to a theatre festival in Beijing in October.

congratulations

. . . to **Peter Atha**, 2004 Performance Writing graduate who was one of the successful artists in this year's round of the Capture4 awards. Capture4 is the fourth round of Arts Council England's screen-based dance production fund and is managed on behalf of Arts Council England by independent producer Portland Green.

. . . to **Grace Surman**, 1994 Theatre + Visual Performance graduate, the latest Dartington graduate to be awarded an Artsadmin Bursary. Grace has shown nationally and internationally, solo and collaborative work in performance, installation and video. She is a performance lecturer on the Contemporary Theatre Practice programme at the Royal Scottish Academy of Music and Drama and the Associate Curator for Performance at the Centre for Contemporary Arts.

. . . to **Jane Nevin**, Technical assistant in the Servicing & Production Unit at the College. Jane is a member of the Great Britain Underwater Hockey Team, which recently won Silver at the European Championships. Jane has been playing for two years but this was her first international match.

death of hilary carney

Those who were on the 'B' music course from 1967-69 will be sad to hear of the death of Hilary Carney, née Warren. We offer sincere condolences to all Hilary's family and friends.

future dates for your diary

Arts & Ecology Symposium

8 - 10 September
Dartington

contact Kamya O'Keeffe
kamya@dartingtonarts.org.uk
01803 847070

MA Platform at Dartington

showcasing the work of this
year's MA graduates

September 29 - October 2

contact 01803 862224
nearer the time for details of
performances &
exhibitions

Emilyn Claid performs

'Pocketsize'

14 October
Barbican Theatre, Plymouth
18 October Exeter Phoenix
20 October Dartington Arts

For booking details contact
DanceinDevon@aol.com or
01392 667050

Michael Chekhov Symposium

10-13 November
Dartington

Details enclosed with
newsletter

Artists from China in residence at Dartington

(Arts Council England/Artists'
Link funded project)

Qiu Zhi Jie
2 November to 18 December
2005

Liu Jian Hua
5 February to 12 April 2006

Open Days at the College

11 October 2005
17 January 2006