

Analysis of Process

A one-day symposium

Organised & steered by the **Waddington Cultural Collective** (WCC)

13 January, 2017 10:00am - 4pm

The Collection and Usher Gallery Lincoln

PARTICIPANTS:

Waddington Culture Collective (WCC)

Emma Belli (theatre design, model making, costume),

Giuseppe Belli (theatre design, painting, sculpture),

Andrew Bracey (painting, installation, curation),

Phil Cosker (novels, screenplays, theatre (opera), photography, film & education)

Ashley Gallant (curation, drawing),

Danica Maier (installation, drawing, textiles),

Gerard Williams (sculpture, curation, installation).

Guest speakers / Discussion Leaders:

Emma Cocker, Reader in Fine Art at Nottingham Trent University

Michael Eaton, award-winning dramatist for cinema, television, radio and theatre

ABOUT:

Emma Cocker is a writer-artist based in Sheffield and Reader in Fine Art at Nottingham Trent University. Operating under the title Not Yet There, her research enquiry focuses on the process of artistic endeavour, alongside models of (art) practice and subjectivity that resist the pressure of a single, stable position by remaining willfully unresolved. Cocker's work unfolds restlessly along the threshold between writing/art, often involving experimental, collaborative and performative approaches to writing in dialogue with, parallel to and as art practice. Her recent writing has been published in *Failure*, 2010; *Stillness in a Mobile World*, 2010; *Drawing a Hypothesis: Figures of Thought*, 2011; *Hyperdrawing: Beyond the Lines of Contemporary Art*, 2012, and *On Not Knowing: How Artists Think*, 2013, and as a collection entitled *The Yes of the No*, 2016. She is currently co-researcher on the project *Choreo-graphic Figures: Deviations from the Line*, 2014 – 2017.

Michael Eaton is an award-winning dramatist for cinema, television, radio and the theatre writing TV docu-dramas such as *Why Lockerbie*, *Shoot to Kill* and *Shipman* for ITV and original dramas including *Signs and Wonders* and *Flowers of The Forest* for the BBC. His script for *Fellow Traveller* won Best Screenplay at the British Film Awards in 1989. He has written four plays for Nottingham Playhouse of which the last was *Charlie Peace – His Amazing Life and Astounding Legend*. He has adapted several works of Charles Dickens for BBC Radio and his theatrical adaptation of *Great Expectations* premiered at the West Yorkshire Playhouse in 2016. He studied Social Anthropology at King's College, Cambridge and, thirty five years later, made *The Masks of Mer*, a documentary about Alfred Haddon and the making of the first ethnographic films in the Torres Straits in 1898. He was awarded the M.B.E. for Services to Film in the 1999 New Year's honours list and was Visiting Professor in the School of Creative Writing at Nottingham Trent University.

Waddington Cultural Collective brings together seven individuals living in the same village (Waddington), with each member working in diverse creative disciplines (theatre design, costume, writing, film, painting, photography, sculpture, installation, curation, and arts education). We have called ourselves *Waddington Cultural Collective* (WCC) and our manifesto will be published on January 13th 2107. For some, 'rural' means sub-standard, pastoral, romantic, forlorn and irrelevant to the modern world while 'urban' suggests cutting edge, progress, relevance and validity – we contend these stereotypes. We are aware that our international reputations are perhaps at curious odds with our location, but of course this misunderstands the nature of communication in this early part of the 21st century. We see this symposium as an opportunity for us to publicly explore what we are and what we do, learn, and move forward to things we as yet have not imagined and create new work.

Emma Belli studied Theatre Design at Bretton Hall College (University of Leeds). As a set and costume designer, an associate and assistant designer, Emma has contributed to a great many notable theatre productions, operas, West End and Broadway shows. Her scale models have been exhibited at the Prague Quadrennial and are held in the V&A archives. She has designed costume for Television and recent co-designs (with Giuseppe Belli) include premieres *Lads in their Hundreds*, *Unknown Doors*, *A Soldier and a Maker* and *Journeying Boys* by Iain Burnside. *Falstaff*, *Carmen* and *West Side Story* (Grange Park Opera/Pimlico Opera), *La Traviata* (Opera Holland Park), *Poetry or Bust* written and directed by Tony Harrison, *La Rondine* and *Sir John in Love* (Royal Conservatoire of Scotland). Projects in development, include a devised opera (director Phelim McDermot / Improbable Theatre) and *Cruelty to Animals* an opera by Phil Cosker. Their company www.1to25scale.com provides bespoke items for theatre makers.

Giuseppe Belli studied Theatre Design and Fine Art at the Slade, and was the first theatre designer awarded the Worshipful Company of Painters Guild prize for fine art. He received the Arts Council bursary for theatre design and became a Freeman of the Painters Guild. Belli has produced many works with and for artists / designers internationally, including installations for Alexander McQueen and original models of *Miraculous Journey* for Damien Hirst. He has worked extensively in film production. As co-designer with Emma Belli he was set designer for *A Soldier and a Maker* featured in *Creating a Scene* (2014), at the National Centre for Craft and Design, travelling onto Oriel Davies Gallery as well as many national productions directed by Tony Harrison. They are currently devising new operas: with Phelim Mc Dermott & Improbable with Scottish Opera; *Cruelty to Animals* with Phil Cosker; and producing a series of six new plays that challenge traditional production process.

Andrew Bracey is Senior Lecture and MA Programme Leader in Fine Art at University of Lincoln. Solo exhibitions include: firstsite (Colchester); Wolverhampton Art Gallery; Manchester Art Gallery; Transition Gallery (London); Mid Pennine Gallery (Burnley); Nottingham Castle; The Usher Gallery (Lincoln). He has undertaken residences at Cable Factory (Helsinki) and Standpoint gallery (London) and has shown widely in group exhibitions. He has been awarded 2 G4A grants for curated touring exhibitions: *Misdirect Movies* and '(detail)'. Other co-curated exhibitions: *Re-Unpacking* (Nottingham Castle); *Being Lost* (Rogue Project Space, Manchester); *UnSpooling—Artists & Cinema* (Cornerhouse, Manchester).

Phil Cosker is a writer, photographer and award winning filmmaker. His professional life as an art and design educator began in Art School in 1968. More recently he was Dean of (what was) the Faculty of Media & Communications at Lincoln University. He was: an institutional reviewer for the QAA in art, design, drama, dance, performance and cinematics and has validated and examined undergraduate and postgraduate degrees across the world; a board member of Arts Council's regional board, the Year of Photography, EMMedia, Hull Time Based Arts; Chair of Lincoln Arts Trust Ltd (Lincoln Drill Hall) for 13 years and Director of the

National Centre for Craft & Design from 2005 to 2010. He is completing his twelfth novel, has two screenplays in development hell, has exhibited photographic work since 1978 and, most recently, in 2016, at Hull School of Art & Design where he began his academic career.

Ashley Gallant

After graduating in Fine art in 2008, Ashley and his peers set up an artist run studio complex and gallery - Backlit Nottingham. Working closely with early career artists Backlit soon started to help graduates and students to curate and explore ideas of presentation as well as working with established artists such as Mark Titchner and Brian Griffiths. This curatorial practice sat alongside an arts practice working collaboratively with fellow Backlit director Matthew Chesney which took in performance and video works. Shows include lothringer 13 Munich and Stedefreunde Berlin. Gallant then proceeded to undertake an MA scholarship in curating based at Nottingham Castle. Followed by acquisitions schemes at the Herbert in Coventry and is lead of the Contemporary art programme at The Collection in Lincoln. Recent projects include www.lincoln3dscans.co.uk and The Russell Chantry- Lothar Gotz.

Originally from the USA, **Danica Maier** completed an MFA in painting at University of Delaware in 1998 before receiving an MA in Textiles from Goldsmiths in 2002. Major exhibitions include: *Stitch & Peacock* (The Collection Museum, Lincoln); *Topographies of the Obsolete* (Spode) an Intl European partnership, exhibiting in the British Ceramics Biennale; *Intraducible* (Museo del Barro, Asuncion, Paraguay); co-curated major exhibition of British artists *Unpicked and Dismantled* (Kaunas Art Biennale). She is part of *Returns* an artist's research group, and is co-lead on artist lead project *Bummock: New Artistic Responses to Unseen Parts of Archives*. Artist residencies include: Braziers Intl Artist workshop (UK); Fundación Migliorisi (Paraguay); Gasworks/VASL (Karachi, Pakistan). Maier is Senior Lecturer in Fine Art at Nottingham Trent University and director of the Summer Lodge an annual 2-week artists' residency held in the vacated fine art studios of Nottingham Trent University.

Initially **Gerard Williams** studied at the Manchester High School of Art (Strangeways) until 1978, then Manchester Polytechnic and Brighton Polytechnic emerging with a BA Hons (first class) in 1981 when he established a studio in Arundel, West Sussex and began teaching. A move into the heart of London's developing art scene in 1985 brought solo shows at both Maureen Paley's gallery 'Interim Art' (1986 & 1990) and Anthony d'Offay Galley (1989-90). Since then Williams' work has appeared in well over 100 exhibitions hosted by international institutions as well as commercial and public galleries in the UK and over 10 countries abroad. Collections include: ACE; Contemporary Art Society; Leeds City Art Gallery; The Sandretto Re-Rebaudengo Foundation, Turin; Castello di Rivara Contemporary Art Centre, Italy; Progressive Art Collection, Cleveland, Ohio, amongst others. Currently Williams teaches at both the University of Lincoln and Nottingham Trent University and works with Handel Street Projects, London.