

This was the house, you know, it was just on Sunday afternoon, and I had me leave past this house, somewhere near Hampton. And it was David Garrix house. And it was really impressive. And he built a temple to Shakespeare's next to the Thames. So when he's here, there's his house. And then there's the road. And then there's the Thames and down there is this temple made to Shakespeare. But that's But anyway, if you want to go to David Garrix, I would like somewhere in in Hampton Court.

Unknown Speaker 3:12 Oh, that's the Lego. I'm still recording, what am I going to take that down, we go.
Unknown Speaker 3:15 Yeah, I think that's because I meant to record that from the beginning and I totally got, that was such a great story that I've lost, you might have to re record it. Okay. So we'll record it another time. I'm exhausted. Anyway, I'm like, I'm running around, I'm only in the box for like, and then I'm like, And I'm like, just absolutely non stop. So

Unknown Speaker 3:22 Yeah, I think the planning, recording of it, the time that that that was just really cool. The whole story of your trip to the archive, and the photographs are really brilliant, I think because you were quite modest about it, when I met you. And I said you didn't really have that much. But those pictures are great for both Julius, I think I think that's fantastic. It's really good. So if you could load them to the box folder, I would be happy to say there's, there's quite a bit of content now from Phil, for everybody. And he and I had a discussion on Saturday about probably looking at the archive as kind of an archive in terms of what it was in the archive that you wanted to actually have a look at. Because it is kind of overwhelming when you go called to the archive, and you're not really sure what you want in there. And you didn't have that much of space away from it to kind of think, oh, maybe I could explore this, maybe I could explore that. So Farah, I was gonna say about you, because you've kind of focus straightaway on your time. And I suggest that what you could do is look at the list of the different operas that have all the different operas that Glyndebourne has held, and just pick a title that you find interesting and have a look at that. But on the website as well, they have actually got plans of how to put an opera together. So they have like a guide to the sets and all that kind of thing for different types of opera. So have a look at that. And that I think that would be a really good starting point. Because even though you might go back to the you idea, which is a really nice idea, the whole thing at the moment is that where we've got loads of time to actually expand and build upon our approach to research. And I think that that will make the whole thing for February, really, really rich and differentiate from what we're actually going to do for the final exhibition, which will be I think, the whole of the month of September of next year. So we've got we've got a lot of time. In terms of planning for February, I'm going to need to put a costing together with Phil for the type how we want to display that work. But I think I think I think we're going to do it in as I said in a kind of a low key kind of a way. So just displaying all the content that we that we've created, and curating it in a way that's really visually engaging, and I think that should be our approach. So I don't want people to feel that they've got to really come up with all the straightaway, you've got that space to kind of if you want to stop testing and making things and prototyping, that's absolutely fine. It depends what your approach to to research usually is. Main, I think that yours Phil found your approach really, really interesting. So you want to talk through what he's put in the box folder what I've put in the box for you?

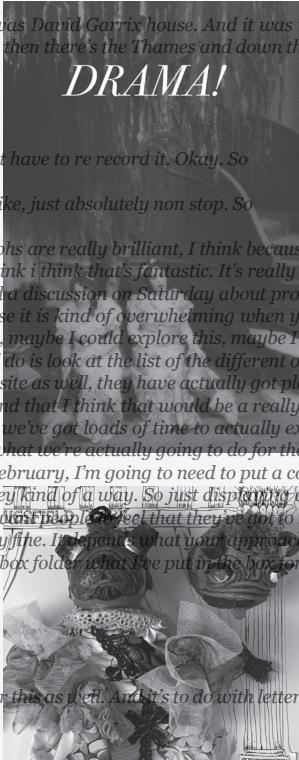
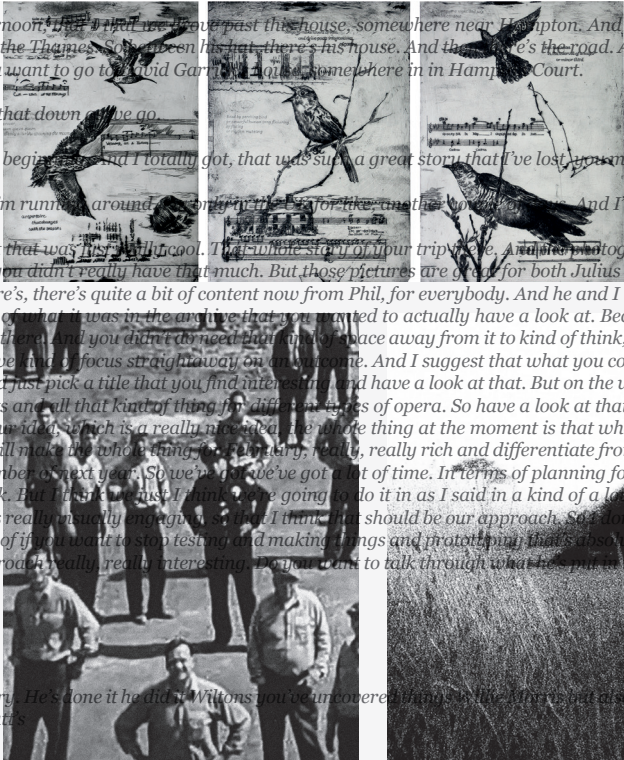
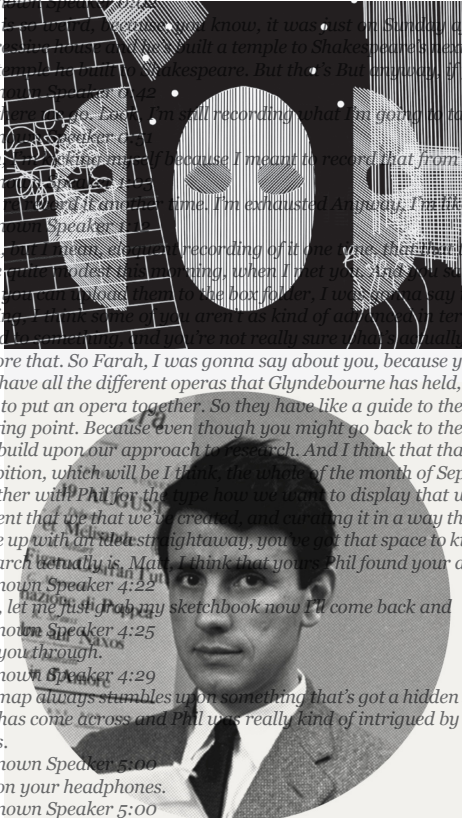
Unknown Speaker 4:20 Well, let me just grab my sketchbook now I'll come back and talk you through.
Unknown Speaker 4:29 The map always stumbles upon something that's got a hidden story. He's done it he did it Wiltons you've uncovered things, which I think is also for this as well. And it's to do with letters that Phil has come across and Phil was really kind of intrigued by Maria's focus.

Unknown Speaker 5:00 mic on your headphones.
Unknown Speaker 5:00 All right, so sorry, sorry if I don't make any sense it's Today was a very crazy day let's take a stand even so like people Kingston is having a collective panic attack because that's what it felt like today, today before the students come back but let me share my screen will let me share my screen
Unknown Speaker 5:21 let me use
Unknown Speaker 5:24 let me use the my share.
Unknown Speaker 5:28 Thank you so it is easier on here that teams it should be. It should be done the bottom
Unknown Speaker 5:37 share screen costs. Okay, so talking serenidny. After visiting the archive. I don't think I really had a particular direction having looked at the archive, I was just kind of mucking around when I was there. But I was thinking about Mozart. And let me take back a quick up page. And yeah, the kind of appropriateness of the history of Mozart in right Chamber of music but but I was kind of looking at the one that the musicians that were kind of disliked by the Nazis. I was thinking about these and I noticed Debussy who had an opera performed by England bond chords called Pelleas et Melisande if that's how you pronounce it, and I was just thinking around on the internet

Unknown Speaker 5:53 direction having looked at the archive, I was just kind of mucking around when I was there. But I was thinking about Mozart. And let me take back a quick up page. And yeah, the kind of appropriateness of the history of Mozart in right Chamber of music but but I was kind of looking at the one that the musicians that were kind of disliked by the Nazis. I was thinking about these and I noticed Debussy who had an opera performed by England bond chords called Pelleas et Melisande if that's how you pronounce it, and I was just thinking around on the internet
Unknown Speaker 6:08 Well, anyway, he's here he is very happier looking at Italian choice muted. Oh, so. How did you pronounce the name Maria?
Unknown Speaker 7:00 bench saw month saw. Are you muted again? So anyway? Yeah, it's very you know kind of doppelganger Guy in the

Unknown Speaker 7:20 in the 60s. And you know, he was a kind of a play. Again, just a very kind of a look, I think he was a socialise in some ways, and just I looked at some of his drawings, and I find find a real affinity and and to the nurse, and you know, people who know my work have seen before, I'm thinking to the Gothic that's about it. And so it's just pulling around, looking at his stuff, and Where's his friend's home? So I just felt interested. It's just I kind of, I think, this is just a thread that I'm pulling. So I love the texture. And it's a read. Does anyone know the opera? I know, it's a silly question to ask. Because I didn't but it is. It seems insane. It seems absolutely, fricken nuts. This, the story of it. About a relationship doomed relationship. I think it's kind of like Gaussian they perhaps. Yeah, and there's an old man a young man, seems absolutely insane. But the the joys for him, so absolutely gorgeous. And he was a kids book illustrators fan as well. He wandered around. He was a film director. He went with Fellini and he did loads of stuff, dooby dooby dooby plots. Okay. So after that was in 1962 or 1963, I think. And so after that he loved his time, Kienbaum. He said he made you know, he just said is the most fantastic time of his life. And afterwards, he plans work on Macbeth. And if you see the drawings from the first opera, you kind of think Macbeth seems like the ideal fit for for his aesthetic is his way of working. He enjoys designs for this kind of strange elevation. I think it was going to happen. And it seems through the correspondence between the directors, for some reason, and this is what I need to find out, he fell out of favour with them. And he was in New York ..

Unknown Speaker 7:40 in the 60s. And you know, he was a kind of a play. Again, just a very kind of a look, I think he was a socialise in some ways, and just I looked at some of his drawings, and I find find a real affinity and and to the nurse, and you know, people who know my work have seen before, I'm thinking to the Gothic that's about it. And so it's just pulling around, looking at his stuff, and Where's his friend's home? So I just felt interested. It's just I kind of, I think, this is just a thread that I'm pulling. So I love the texture. And it's a read. Does anyone know the opera? I know, it's a silly question to ask. Because I didn't but it is. It seems insane. It seems absolutely, fricken nuts. This, the story of it. About a relationship doomed relationship. I think it's kind of like Gaussian they perhaps. Yeah, and there's an old man a young man, seems absolutely insane. But the the joys for him, so absolutely gorgeous. And he was a kids book illustrators fan as well. He wandered around. He was a film director. He went with Fellini and he did loads of stuff, dooby dooby dooby plots. Okay. So after that was in 1962 or 1963, I think. And so after that he loved his time, Kienbaum. He said he made you know, he just said is the most fantastic time of his life. And afterwards, he plans work on Macbeth. And if you see the drawings from the first opera, you kind of think Macbeth seems like the ideal fit for for his aesthetic is his way of working. He enjoys designs for this kind of strange elevation. I think it was going to happen. And it seems through the correspondence between the directors, for some reason, and this is what I need to find out, he fell out of favour with them. And he was in New York ..





Sleeve Notes: Finding Ways In

Collective recordings 2021-2022

Side 1

Prelude: *Wind chimes in the garden, Limerick, July 2021.*

No ordinary archive. No ordinary opera I:
Gus Christie: Glyndebourne's history.

First visit: *The organ room; Philip Boot: an introduction to Glyndebourne and opera in popular culture; the archive compactors.*

In the Dye Garden: *Julia Buckley: sources of inspiration; Julia Rose Lewis and Weld; Julia Buckley and Andrea Benson in the Dye Garden.*

Finding ways in: *Matt Hams and Beni; Marta Cubeddu and Il barbiere di Siviglia; Sadie Cook: Ways into opera.*

Side 2

Process: *Clare Conway: field recordings; Jayasree Jayakumar: sources of inspiration; Jayasree rush weaving.*

No ordinary archive. No ordinary opera II:
Stephen Langridge: storytelling and opera.

Collective conversations: *Tabassum Aktar, Martine Aamodt Hess and Nora Marie Vatland, Leonardo Russo, Farah Nehme, Sadie Cook, Annie Yonkers and Chris Saunders.*

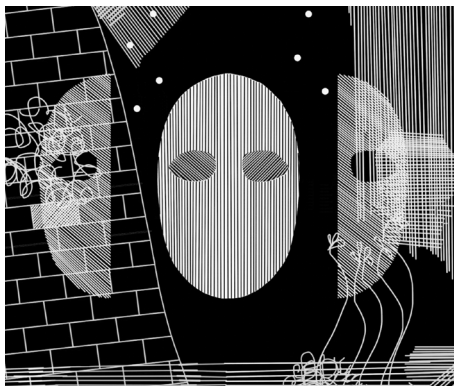
Recital: *Julia Rose Lewis: Curlew Love.*

Finale: *Wind chimes in the garden, Limerick, September 2022.*

Inspired by explorations of the rich and varied material and hidden gems housed in Glyndebourne's archive, the exhibition: *Finding ways in* showcases individual and collaborative work by the interdisciplinary group The Storybox Collective. Working in partnership with Glyndebourne's archivist Philip Boot, the Collective have uncovered a diverse and compelling range of content to inform their research and approaches to making.

The exhibition's title: *Finding Ways In* is multi-layered. Influenced by the Collective member Sadie Cook's initial exploration of finding 'ways in' to opera, it additionally captures the process of examining the archive and its artefacts as sources of creative possibilities. Traces of the past categorised under themes of people, performance and place led to the development of a variety of creative outputs inspired by artefacts. These include the correspondence of set designer Beni Montresor detailing his experiences of working with Glyndebourne in the 1960's; the project: *Potter to the Universe* prompted by a newspaper clipping of a Wedgwood Olivier Award from 1977; the cross hatch patterns in David Hockney's designs for *The Rake's Progress*, leading to two separate investigations—one, a study of the play of scale, angle and intensity of the patterns, and an undated plan of planting for the Urn Garden by Fergus Garrett—thumb prints on the plan evoking the visceral nature of contact with the earth—inspiring an exploration of Glyndebourne's Dye Garden and an evocative poetic collaboration.

The vinyl: *Finding Ways In* is a compilation of field recordings made by members of The Storybox Collective during July 2021 - September 2022. Capturing snippets of key stages in the collaborative project with Glyndebourne, the recordings document the project's progress, providing insight into the nature of collaborative practice and the significance of archives as sources of creative possibilities.



Tabassum Aktar

Opera is Colourblind

2022

Animation and Timber

60 x 60 x 60 cm

Edition of 1

Opera is Colourblind is inspired by an appreciation of David Hockney's illustrations on the cover of the 1975 Glyndebourne Festival Programme, animating the illustrations to move like characters from *The Rake's Progress*.

Giving these sketches a new dimension by introducing movement is hypnotising and magical. The images evolved organically, with drawings crossing over one another, creating moments of delight. These interactions happen by chance, as the software takes control.



Julia Buckley

From Leaf to Libretto

2022

Fabric gloves and embroidery

From Leaf to Libretto is inspired by an undated plan of planting for the Glyndebourne's Urn Garden by Fergus Garrett. Thumb prints on the plan evoke the visceral nature of contact with the earth.

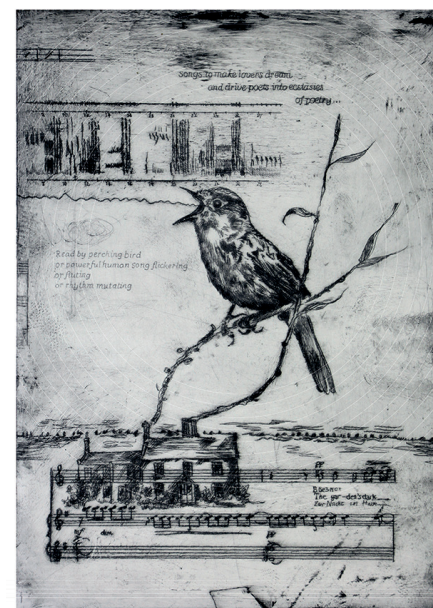
The gardens at Glyndebourne define its unique character. Carefully managed planting ensures that visitors enjoy an array of colour and scent. Alongside are more functional plants in the Dye Garden, which have been carefully selected for their chromatic properties and are used by the Costume Department.

Gloves are a natural unifying metaphor for garden and opera house, offering both necessary protection to the gardener and glamour to formal opera dress. They are symbolic of both a tactile approach to the environment and to gesture in performance. When accessing the wealth of material in Glyndebourne's archives, gloves are also used to handle items with care.

Drawing influence from the poems of Julia Rose Lewis—whose volume of poetry *No Ordinary Work* is inspired by the Dye Garden—*From Leaf to Libretto* presents embroidered gloves combining visual elements relating to the functional and decorative.

www.jbuckleycreative.co.uk

Instagram: @jbuckley2424



Clare Conway

Three

2022

Giclée on cotton fibre museum board

40 x 72 cm

Edition 1/3

Three birds; three books; three poems. *Three* explores the significance of birds in opera and is inspired by Benjamin Britten's music and love of birdwatching. Britten's birds: curlew, nightingale and cuckoo have been selected not only for their significance in his work, but also to highlight their declining numbers, each featuring on the British Birds of Conservation Concern 4, commonly known as the Red List for Birds.

Three is an etched series or triptych celebrating images, texts and marks that capture the sounds and language of the Curlew, Nightingale and Cuckoo. It depicts textured glimpses of Britten's home and the Suffolk coastline, field recordings, the words of the birds in music and poetry, and the visual representation of their songs using sonograms. Working in collaboration with the poet Julia Rose Lewis, *Three* has inspired the new poems: *Curlew Love*, *Favourite Bird: Nightingale* and *Cuckoo* that feature in each etched plate and in *Field Notes#3: Britten's Birds*.

Instagram: @clareac2781



Sadie Cook

Ways In

2022

Video

"I have no idea to this day what those two Italian ladies were singing about. Truth is, I don't wanna know ..."

Ways In is a video piece raising questions around interpretation, translation and accessibility. It has two main threads: verbatim text from interviews with people aged 8 to 80 responding to opera, in particular Mozart, mixed with samples of existing cultural works which use music from *The Marriage of Figaro*, a mainstay of the Glyndebourne Festival since its inception in 1934.

The format of the text is inspired by the supertitles used at Glyndebourne, and the use of references from film and television explores how audiences might be introduced to opera: could an aria used in a blockbuster movie be a way into a different artform?

www.sadiecook.com



Marta Cubeddu

Figaro, Figaro: Il barbiere

2022

Mixed media

Dimensions variable

This project focuses on behind-the-scenes activities of Rossini's opera *Il barbiere di Siviglia*. In this illustrative interpretation, the point of view shifts between the final version to the initial sketches and vice versa, bringing focus to the scenography.

Figaro, Figaro: Il barbiere aims to represent the relationship between what the audience experiences during the opera and the complexity of the behind-the-scenes work; the preparation required for the performance.

www.martacubeddu.com

Instagram: @martacubeddu



Matt Hams

Beni

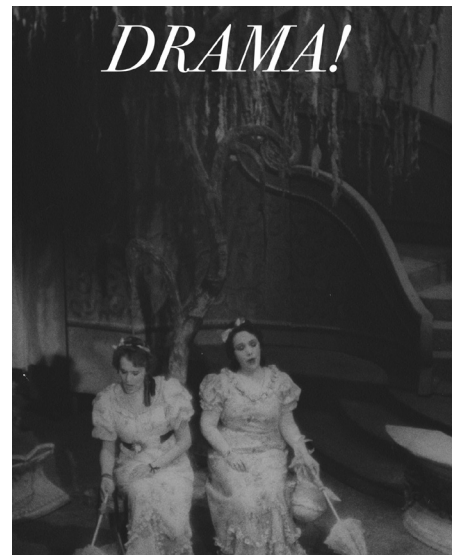
2022

Digital (augmented reality) with letters from the archive

"I am still thinking of Glyndebourne as the most magical time of my life. Really everything so beautiful and perfect! I don't believe that I shall ever find another place in my life like it." Beni Montresor, December 1962.

Beni has been informed by correspondence found in the archive that details set designer Beni Montresor's experiences working with Glyndebourne in the 1960's. Beni was a prolific Italian designer, whose work with Glyndebourne included a lauded production of Debussy's *Pelleas et Melisande* in 1962. Following his work on *Pelleas*, Montresor was set to work again on the opera's new production of Verdi's *Macbeth*. Ultimately, however, this would not come to pass, leaving Beni feeling, in his own words, 'thrust out by dear friends'. Using the typewritten, hand-scrawled and emotionally-charged language as the focus point, this project aims to examine the narrative of Beni's time working with Glyndebourne and the eventual unravelling of the production of *Macbeth* that was not to be.

www.iamhams.com



Martine Aamodt Hess & Nora Marie Vatland

Drama!

2022

Vegetable based ink on recycled paper

14.8 x 21 cm

Edition of 3

Inspired by the sensational nature of opera, *Drama!* is a two-in-one zine and card game encouraging players to reflect on what we love to hate and hate to love about sensationalism. One deck uses headlines from UK tabloids, whilst the other deck uses libretto from *Così fan tutte*, *La traviata* and *A Midsummer Night's Dream*.

This project focuses on how sensationalism in the media is perceived compared to how it is used as an integral part of storytelling within opera. The card game gives the player a chance to reflect on melodrama through a playful lens.

www.itsnuet.com

Instagram: @martine.hess; @noramvatland



Jayasree Jayakumar

Crosshatch—where weaving meets engraving

2022

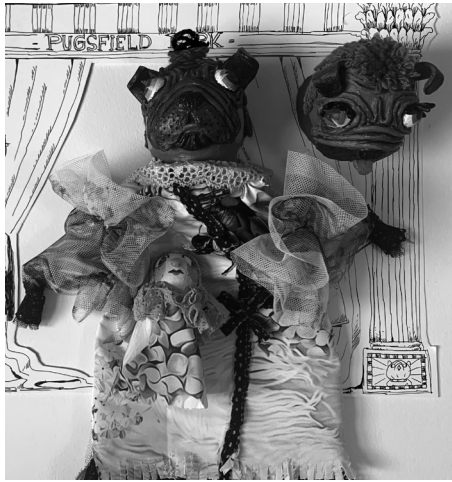
Rush frail

3 panels; 30 x 30 cm

Crosshatch is a collection of woven artworks on panels inspired by the set design of *The Rake's Progress* by David Hockney. The idea stems from the commonality (crosshatch) found between engraving and rush frail making. Rush frail making is a highly traditional, critically endangered basket making technique. The rush that has been used in this project was bought from one of the last rush merchants in the UK.

The initial research and experiments involved identifying various patterns used in Hogarth's original engravings and recreating them in rush weaving. Inspired by elements of *The Rake's Progress*, the work here is an attempt to create a contemporary response to Hockney's original stage designs using the skills involved in rush frail making; the crosshatch being the common thread between the two.

Instagram: @j_a_y_designs



Farah Nehme

Pugsfield Park by Jane Pawsten & Benjamin Bitten

2022

Mixed media

Dimensions variable

Pugsfield Park is inspired by the Christie family's love of pugs coupled with a suggestion from John Christie that Britten composed an opera based on Jane Austen's *Mansfield Park*. The opera was never finished, with only a few bars of music and a draft libretto for Act I being completed

Additionally, *Pugsfield Park* is influenced by letters and toys found hidden under the floorboards in the Old Green Room at Glyndebourne; left-behind traces of the 300 young children evacuated to Glyndebourne in 1939. The puppets here represent Austen's Mrs Bertram with her pet and Mr Bertram.



Leonardo Russo

Potter to the Universe: A Tea Set for Glyndebourne

2022

Ceramic

Dimension variable

Following in the footsteps of Josiah Wedgwood, a prominently forward-thinking humanist and abolitionist who described himself as 'Potter to the universe', this work centres on channelling ceramic ornamentation to amplify the accomplishments of a new generation of performers and creators.

Utilising mobile phone 3D Scanning and printing technology, *A Tea Set for Glyndebourne*, is a contemporary tribute to both the historical opera house and The Storybox Collective itself. The project started with a newspaper clipping of an Olivier Award from 1977 appeared whilst researching in the archive. The award is in the form of a Wedgwood Jasperware urn, in complete 18th century neoclassical style. Never displayed, the award still lives in storage.

Wedgwood developed Jasperware in the 1760's, after thousands of tests. It was a breakthrough — both because of its carved glass style decoration, which referenced the discoveries of ancient Greek artefacts — but also due to its surprising functionality, being glaze free, completely waterproof and highly durable after only a single firing. If Wedgwood was here today, what would he think of the systemic problems our society faces, and what would he consider the priorities of contemporary arts, design and craft to be?

Instagram: @studio_russo_design



Julia Rose Lewis

No Ordinary Work

2022

Recycled uncoated paper printed with vegetable inks

14.8 x 21 cm

Edition 1/20

No Ordinary Work is a series of poems inspired by Glyndebourne's focus on sustainability and working in traditional ways with natural dyes from plants.

The modified images, taken by fellow *Storybox Collective* member Julia Buckley, were taken at Glyndebourne during a research visit with gardener, Andrea Benson. The project takes direct inspiration from the everyday notebooks shared by the gardeners of the Dye Garden.



Annie Yonkers & Chris Saunders

Into the Spotlight

2022

C-Type print on Dibond

59.4 x 39.6 cm

Where are the lines between performance and work? Between work and family? Glyndebourne may be known to audience goers for experiencing 'No Ordinary Opera' but behind the performances there are the wonderful people who make Glyndebourne what it is. *Into the Spotlight* looks at where the lines blur between what it means to perform and what it means to work, while celebrating the deep connection staff at Glyndebourne have with the space and each other.

Kevin Martin – Summer 2022

Having spent 28 years tending the grounds here, Kevin knows the gardens better than anyone, ensuring they look their best for all: picnickers, cast members, staff, the Christie family, as well as the birds, butterflies, bees and other fauna that call Glyndebourne home.

www.annieyonkers.com

Instagram: @annie.yonkers

Sleeve Notes: Finding Ways In

Collective recordings 2021-2022

Contributors:

Tabassum Aktar, Andrea Benson, Philip Boot, Julia Buckley, Gus Christie, Clare Conway, Sadie Cook, Marta Cubeddu, Matt Hams, Martine Aamodt Hess, Jayasree Jayakumar, Stephen Langridge, Julia Rose Lewis, Farah Nehme, Brandon Pestano, Leonardo Russo, Chris Saunders, Nora Marie Vatland, Annie Yonkers.

Album artwork and design: Sadie Cook (2022);
Sleeve notes artwork and design: Clare Conway (2022);
Concept and production: Clare Conway and Leonardo Russo (2022).

<https://thestoryboxcollective.org.uk>
Instagram: @thestoryboxcollective

About The Storybox Collective

The Storybox Collective is a group of artists, designers and writers working with archives to explore the potential of archival research through collaborative making. The Collective was founded in 2017 as an approach to revivify archives as sources of creative potential. Members of the Collective are students, alumni and staff from Kingston School of Art, Kingston University. Their recent exhibition *William Morris: Wallpaper Man* (2020-2021) was in collaboration with The William Morris Society. Other collaborations include *Tales of Absence*, *What ifs* and *Salvation* at Wilton's Music Hall, London.



10_11_21 @20:00

The Storybox Collective: Finding Ways In

Unknown Speaker 0:02

Hi. Thanks. Thank you for joining us. I'm just going to wait, because there's a few people here. You probably haven't met Julia Rose Lewis. So Julia you're in Chicago. Yeah. So Julia's in Chicago. Don't think Marta's is going to be here tonight, but also we've got Jayasree and this is the first session she's joined us. Let me introduce you both to Phil and he's the archivist at Glyndebourne. I asked him to join us this evening, just so that everybody could just talk through what their focus is and where they are with their project. So it's a chance for all of us to actually just kind of make comments on, and feed back on the concepts and work-in-progress. So it's not a formal presentation session just to kind of like, around the room, talk about where we are with stuff. So who would like to go first? Who should, or should I put somebody on the spot? Tabbs would you like to go first? Speaker 2: I was just going to, I will. I'm sure I want to get, well, I guess like a review. I basically just started transcribing everything that I've been doing because I'm just finding it really hard to like sit down and record everything. So, I find the easiest way to do it was just dictating what I was saying and not editing it again afterwards, and it just allowed me to kind of like freely go down whatever rabbit hole that I wanted to go down without forcing myself into a box. So I realised, it was like really messy. It's not presentable at all.

Like, but I started this document. Oh, sorry. Just trying to share my screen. Speaker 1: Sorry. I think I need to allow. Speaker 2: Yeah, I started, I, I just started, I'm writing it down and it doesn't get it right all the time as well. Oh, sorry. I think I've got to leave the meeting and then come back. It's just not allowing me to share the screen. Otherwise don't worry. That's fine. That's ... Clare, you're on mute. Speaker 1: Sorry. I did that several times today. I think I'm just tired. Julia Buckley! Do you want to go first then what we're waiting for for tabs? Okay I can try and share my screen again. but, I haven't done anything in addition to the presentation that I presented last time, but all of them to see whether I can find and the presentation and just talk through, you don't have to share.

Speaker 3: I was really inspired, when I came to Glyndebourne by the idea of the gardens and, the opera and the gardens being a kind of focus for the opera and listening to some of the oral histories. I was really taken with the gardener's attitudes to the gardens themselves, so, I'm trying to think of his last name, but, listening to one of the oral histories by Chris, he said that he thought the gardens were as important as the opera house and he thought that that was a unique aspect of going home. So, I was also kind of, I was inspired when I came across, sort of sketchy nights in the archives, in the garden plans, drawers, which, was by Fergus again, I'm forgetting his name t. So I busy, who had, worked at Great Dixter and he had done some plans for the urn garden and they really lovely sort of statue platters where he, he could he's even got his th b print on. So I love that kind of tactile nature of them. , so I've been kind of making some nights, and I kind of, one thing led to another. So I've kind of made notes or some of the oral history. And then I actually looked at some of the operas as liable and since our last meeting, I've gone through the Synopsys actually looking at how actually, in the operas as well. So I was interested at that, in that. There's kind of music, which I'm really familiar with, like the flower duet, which obviously has like a sort of floral plant, connection, but there are also loads of other representations, symbolically of flowers in opera. So, I was really inspired when Phil was talking about the dye garden to with issues of sustainability at the moment, I thought that's a really important week to look at. , and I've bought some dyes, which say this is weld, which I think looks amazing. And I think that's meant to make us sort of yellowy dark. so I'm going to have a go at dying, some fabric and some thread, and then I've been sort of making notes, and looking at, going back against the plans that the gardens, I was kind of identity and sort of sewing onto some of the pages and my statute book. , and I even had a little guy, I was thinking about the sheep. So I even had little girl kind of thinking about the sheep and how, the kind of unexpected pests, that, that the gardens are sort of subject to. So it's kind of trying to keep, the uniform aspect of the gardens when you've got all these external factors to deal with this.

My next step is actually to look at dyeing. So I'm going to have a go with that and then I'm not quite sure what return I'm going to go down, but I'm really very interested in the aspect of the formal gardens and then what you have a garden for, for example, a dye garden, which has a much more practical use.

And I understand the dye garden is actually, where the car park is. So it's kind of like slightly talked away. So it's this aspect of performance and then behind the scenes and what you see and what you don't see. So I've got lots of avenues I'm kind of exploring at the moment. I'm hoping to pull them all together in something I'm quite see.

I loved when you spoke about using different types of gloves, there was one stage when you were talking about that and maybe looking at using the different colors to dye them. I thought there was something really nice in that, and in terms of exhibiting, it could make a really nice cause. Cause of course the first time around the first exhibition is very much about our process and our response to whatever the artifact or thing is that we're interested in.

So that might be a nice route as well, just using, cause it's like kind of like the th bprint as well that you, you saw on, on the plan. So that's something that's quite. I didn't know that catches that process of dying. Maybe I definitely was very interested when I came, for the archive day and even just that I'm sort of taking photographs and the material and fell, holding the archive items with all kinds of gloves.

And I thought you've got the archive gloves, you've got kind of gardening gloves for more tactile preach to the gardens. And then obviously you've got opera gloves, which represents sort of the glamour of opera. I say, I was thinking of creating sort of some embroidered gloves that I could then kind of dye, and I've got one material, but I haven't quite worked rounds for sort of creating them yet, but that's one of my, my sort of first projects as well, but I'm taking it forward with, so that's great. Thank you, Julia. Has anybody got anything to comment on with that? I mean, it would be great to test with natural dyes and stuff. I mean, I had so much bond last year, just like you can make so many different kinds of tests with just, you know, you can do like one cattle of boiling water and then loads of different concentrations and mixing them. And I mean, I could have just done that for years, so I think you'll have a lot of fun with.

It's an amazing dying experimentation Leo last year. And I just remember your hibiscus tea, I think was it that just created these amazing colors? , it was quite a surprising sort of, impact from something sort of say natural. So yes, let's see you as a surprise. Definitely. And the funny thing was about as well as that I was doing in all of my, my ditis with, by window and over the, a few weeks in the s mer, the sun coming in and the UV coming in was like changing the colors.

So some of them were that really, really vibrant at first and fade out and some of them looked exactly the same or even kind of look nicer cause they got more warm or they changed. I mean, there's just endless variables with it, but yeah, the tea was like a great surprise. I'm really excited about, the by-products of your process, Julia. Like with the clubs and everything. I think they're going to like look really nice visually, but also it's just has a story and it's going to be a really nice, I think, story to tell, when you have them all on board, I think it looks so nice. Yeah. I like that kind of mix up of, you know, sort of working with natural dyes as well, and you've got the tactile nature of the gardens, but also the glamour of opera. and, yeah, it's interestingly I, what you were saying about the UV light, because I noticed in some of the interviews on online that talking about the fact, I think that, or it might've been something that Phil mentioned, some of the directors on, and stage, , set designers. Aren't so happy with the natural colors on the lights.

So it's quite interesting to see how they look in different lighting.

That's great Speaker 1: Tabbs. So to you. Speaker 2: Okay, let's try this one more time guys. But, yeah, so I think I was explaining how, I was transcribing everything I was saying. , and it lended itself quite well. yeah, it lended itself quite well to just my messy thought process is just like, some of this doesn't make sense as well. , because it was dictated like wrong, but I quite like that for some reason. Cause it kind of just like showed how literally my thought process goes from one end of the spectr to the other.

so I kind of just like wrote everything that came to my end down initially it started off with mine in your conversation, Phil, about opera being colorblind. I was so interested in that and how it affects, POC representation, within. So I kind of just explored my options and I was considering going down, doing something to do with.

Mosques, and it kind of went into faces and identity, and those quotes, like just kept coming to my head from old books. I read like one from the Lord of the flies. If faces are different, when you get from above or below, what is the face? What is anything? those kind of quotes just came to, came to mind and, even like colorblind costing and where else?

I s... it. , like the Cinderella production. , one of my favorite movies when I was younger, had a black Cinderella, an Asian prince with a black queen and white, white king. I don't question it at all. , and yeah, it just, all of those things kind of came to mind and I recorded, afterwards of our conversation. Like when we spoke, when I spoke to you about colorblindism in our last meeting, Took him about Kim Kay and her met, got an outfit and also like just quotes that just came to mind. Unknown Speaker: my starting point was to explore how for sparkline. Born, it sparked a curiosity about all of the people behind the curtain, who enable every aspect of Glyndebourne as an experience. My initial research was to explore the network of possibilities and stories around different elements of the around the opera experience, and how performance doesn't begin when the curtain is drawn, or when a curtain stage. Every person who works at Glyndebourne plays a role in enabling this experience. I'm keen to explore their own dynamic relationships between work and performance, the focus of my research will be to explore more of these stories in the archive, from employees of the past as well as contemporary stories. And my aim will be will be to create an outcome that provokes and inspires musings or under own relationships with work and performance beyond the stage. So but you know, carrying through some threads from my Morris work to and really interrogating this concept of work and our relationship with it. And this, you know, arguably every job that we do is has performative elements of it.