*A French Star and Biblical Heroines*

*22 June 2019*

*St Saviour’s Church / London / UK*

In collaboration with: Chloé Lam *Baroque singer*

 Harry Buckoke *viola da gamba*

 Marta López *harpsichord*

This will be the second collaboration between Chloé and myself. Having performed together in Portugal as part of the 2019OLOS residency, hosted by CURIOSA, we explored the intersections between music and visual art. The output of the collaboration was a 8min /10sec video short titled *I am because you are* (2019) which expresses empathy for the environmental crisis we are immersed in globally.

For this collaboration as part of Green Stroud Festival we will be exploring the timeless theme of female power which has historically been suppressed and oppressed. As Chloe interprets the gendered role of four biblical heroines, namely Susannah, Judith, Esther and Rachel, I will be translating her voice into a new visual language. Through automated gestural drawing, I will allow my body to produce what is heard. Not the mind, not thinking, creating a new visual language as my body responds to deep-listening. My body will become the facilitator of sound, and gestural drawing the act(ion) thereof.

The created drawings I view as new paths of probabilities, or better put, as new languages-of-line.

St Saviours Church, Finsbury Park

I am drawn to St Saviours Church because of the architectural history. Linked to this, are the narratives that St Saviours potentially holds. As a visual artist exploring empathy mainly through the mediums of sound and movement, St Saviours evokes questions around topography of place: if listening is a form of empathy, what are the links between place and sound here? What might the topography of deep-listening reveal? Could the politics of sound, linked to the historical architecture, uncover a narrative not yet told? Are there memories that can be heard? Can silence be heard through artefacts? These are some of the thoughts that stimulate my thinking. I visualize exploring my questioning around space through the gesture of frottage, which will be documented on the skirt in which I will be collaborating in. For me, this archival act will inform my sense of place which is important to my experience. It will ground my understanding of deep-listening and will help inform my collaboration with Baroque singer Chloé Lam as it happens in real-time.