



Tracy Satchwill

**We knew no
difference...**

Artist and filmmaker exploring women's power, rebellion, and identity.
Playful yet provocative worlds, where the feminine meets the unsettling.

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Introducing **We knew no difference ...**

An immersive art experience

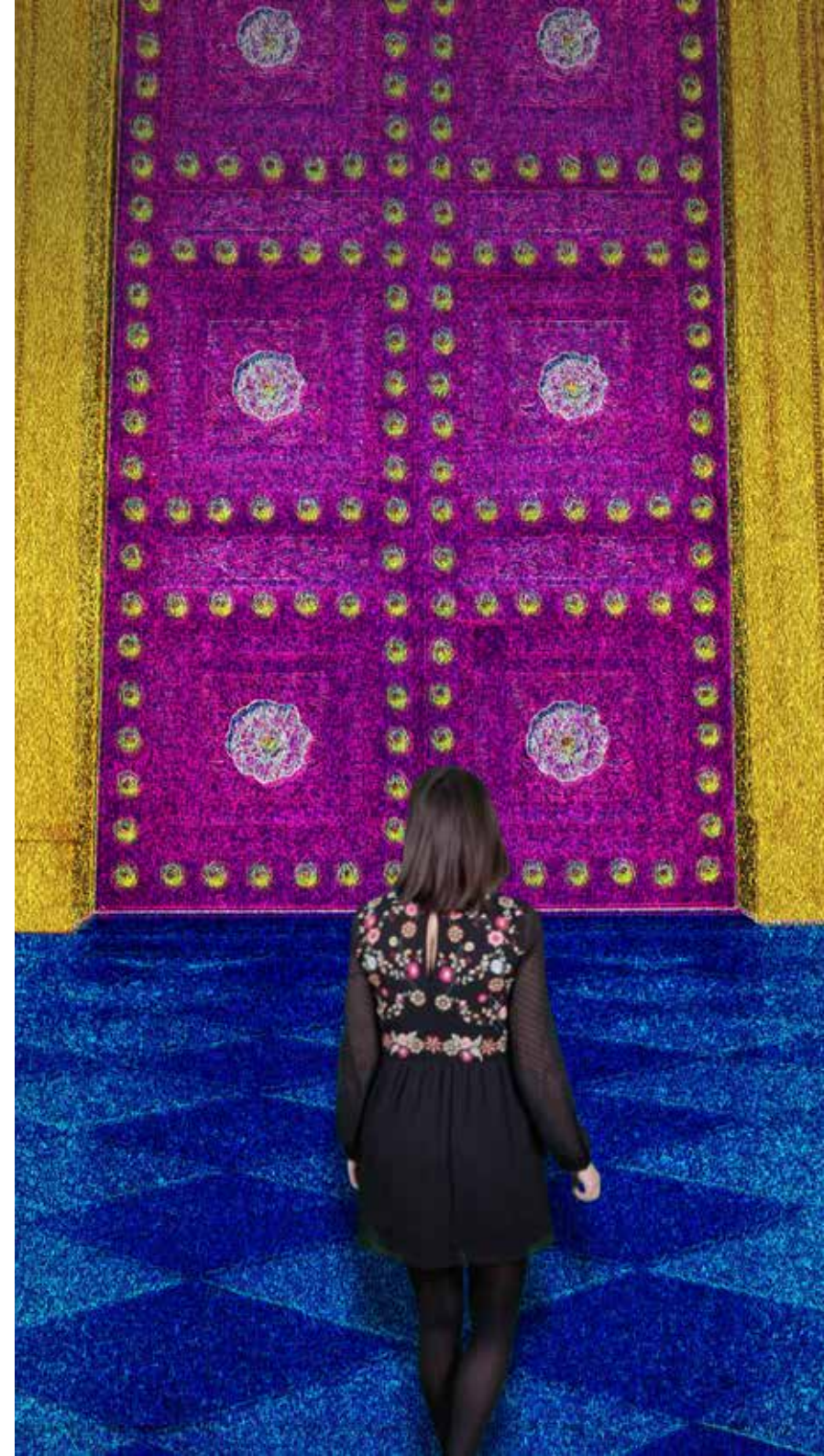
We knew no difference... reimagines storytelling through an immersive art experience. In this world of control and transformation, audiences become protagonists, navigating episodic animations, rituals, and sensory installations.



THE WORLD OF SORORIBUS

Set within a surreal and unsettling environment, Sororibus (Suh-ROH-ree-bus) is an all-female world where societal norms, historical influences, and visionary worlds like *Brave New World* and *1984* converge. This realm, shaped by themes of power, liberation, and metamorphosis, both captivates and unsettles—a place where dazzling beauty meets eerie control.

At its core, Sororibus is governed by beauty as a commodity—a constructed ideal that dictates its laws, rituals, and hierarchies. Through richly detailed landscapes and evocative installations, participants navigate a society where every interaction uncovers layers of its intricate story, from its origins to the rituals that sustain its power. From pink glittery skies and choppy waters to grand fortifications and lush gardens, the visuals alternate between seductive allure and underlying menace.



THE WORLD OF SORORIBUS

Soundscapes and tactile elements heighten the tension between constraint and freedom, immersing visitors in an environment that is as disorienting as enchanting. Architectural references blend Renaissance grandeur with futuristic design, while surreal characters and symbols challenge participants to confront questions about identity, autonomy, and transformation.





BIO

Tracy Satchwill (b. 1968, London) is an artist, filmmaker and advocate for women's rights, based in Norfolk and raised in Wales. Her work spans film, video, collage, interactive experience, and installation, exploring themes of female empowerment, rebellion, and identity.

Satchwill delves into women's history, mythology, science fiction, and popular culture, creating playful yet melancholic works that challenge perspectives and reclaim power. By weaving personal narratives into her art, she confronts identity, oppression, and vulnerability, blending the feminine with surreal, uncanny, and unsettling elements.

Her work has been exhibited across the UK and internationally, including at The Courtauld Institute of Art, Science Museum, Montreal International History Film Festival, Sphinx Fine Art Gallery, Guildhall Art Gallery, and Wild Gallery. Satchwill's film *I Can See You* won Best Original Concept at the Jane Austen International Film Festival, and her other films have received multiple accolades.

Satchwill has completed residencies with North Lincolnshire Museum, Normanby Hall, and Time and Tide Museum, and has worked on public commissions for the National Trust, Wellcome Collection, and Ipswich + Colchester Museums. She holds an MA with distinction from Norwich University of the Arts, a BA (Hons) from the University of Plymouth, and lectures at Anglia Ruskin University in Cambridge. Alongside her artistic practice, Satchwill brings expertise in project management, successfully overseeing large-scale creative projects.

ARTIST STATEMENT

When I was a young woman, I read *Brave New World* and 1984 numerous times. I was captivated by their dystopian belief systems and power structures. At the same time, I found myself drawn to stories of strong women defying restrictive, patriarchal systems. These ideas planted the seeds of a personal ambition: to create a narrative and an alternative world that explores the intersections of social and political systems.

Years later, I encountered Naomi Wolf's *The Beauty Myth*, where she wrote, "Beauty [is] an alternative female world with its own laws, economy, religion, sexuality, education, and culture, each element as repressive as any that had gone before." This idea became the foundation for Sororibus—a world where beauty is commodified, with its own power structures and behaviours inspired by global beauty standards.

In my practice, I explore women's experiences, focusing on themes of empowerment, rebellion, and identity. For *We knew no difference...*, I was drawn to the Renaissance—a period where beauty ideals were shaped by symmetry, proportion, and control. The grandeur of its architecture, with its arches, domes, and ornamentation, informs the world of Sororibus, mirroring its rigid hierarchies and ritualistic structures. Symbolism plays a key role, with Latin-derived names reinforcing the concept of sisterhood and the coded language of power within this society.

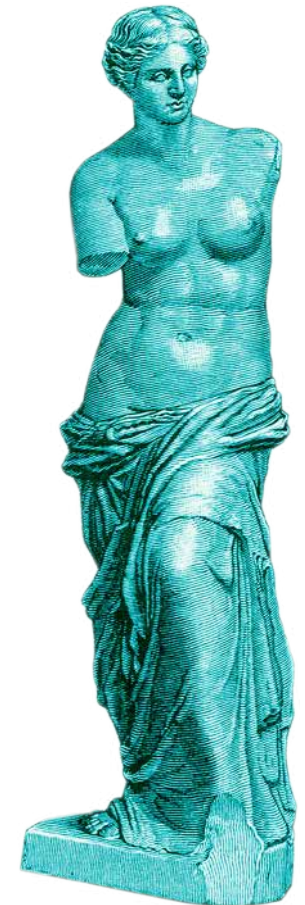
What began as a film project has grown into an immersive experience. With the support of Arts Council England's Develop Your Creative Practice funding, I've expanded this world's aesthetics, script, and storytelling techniques.

I am now seeking collaborators to help bring this vision to life. Whether you're drawn to creating immersive worlds, tackling themes of power and identity, or exploring the unsettling intersections of beauty and control, I would love to connect.





MOOD BOARD



THE EXPERIENCE

The following gives a glimpse into what visitors might encounter:

Visitors are welcomed into the world of Sororibus through an entrance featuring a video framed as a compact mirror. Women are enticed with messages like “We can brighten up your world” or “Join your sisters on a journey to brighter lights.”

Inside, wall projections transport visitors into Sororibus. One reveals the island’s glittering pink skies, turbulent waters, and a fortified main island with opulent buildings. The other delves into the colourful and intricate interiors—doorways, arches, squares, and lush gardens.

As visitors move through the maze-like space, unsettling music and surreal set designs create an otherworldly atmosphere. The tactile floor includes bizarre, dreamlike objects, such as wheeled cats and winged women’s heads. Hidden corners reveal episodic videos, like the Madre reprimanding participants for failing to wear their masks. Interactive elements invite engagement—an AR app overlays face masks, while framed artwork or tactile wallpapers offer glimpses into the world’s history, religion, and mottos.





THE EXPERIENCE

Other experiences might include:

The Goddess Dea: A haunting figure dancing to mechanical, whispered, and crackling sounds, blending grace with unease. (Possibly a mannequin enhanced with projected imagery.)

Servas' Beauty Procedures: A video or interactive installation where participants engage in rituals around beauty standards, like selecting coloured eyeballs.

The Masking Ceremony: A climactic ritual video featuring the Madre, Decoras, Guardianas, and others, immersing visitors in a world of hierarchy, worship, and transformation.

The journey concludes with a poignant moment: Ava, an ally, introduces real roses and urges visitors to escape. Guests exit through an interactive rose-patterned curtain, which may respond with light or sound, leaving them with a sense of mystery and unease.

Before leaving, visitors can contribute to a Rebellion Wall, where they write or draw their acts of defiance, adding their voice to the world of Sororibus.

The installation is designed to adapt to various venues, with modular sections and assets that can be rearranged or scaled while maintaining the overarching narrative.

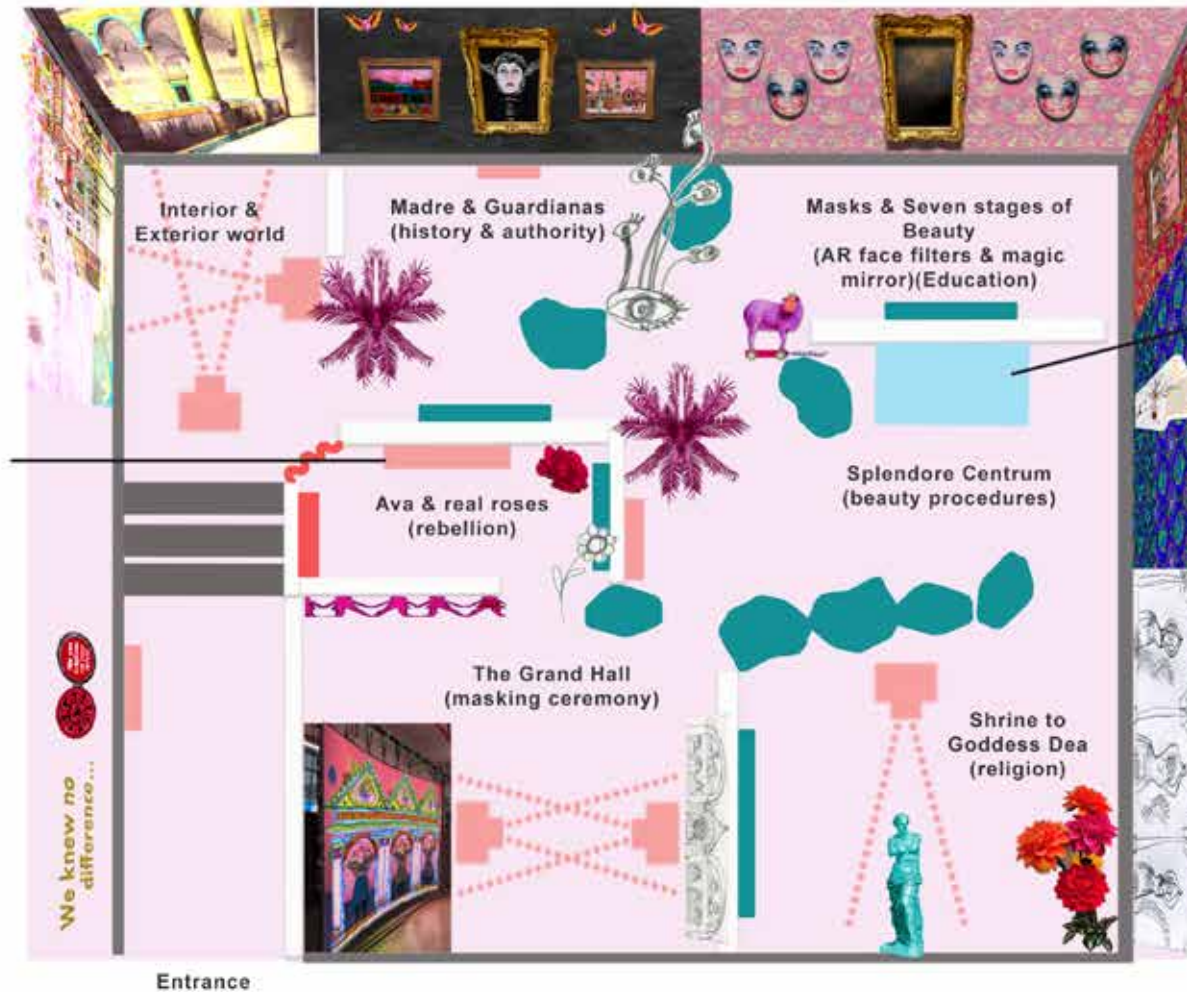
HOW WILL AUDIENCES FEEL?

Visitors will leave *We knew no difference...* with a lingering sense of unease, mystery, and wonder. The experience is designed to disorient and challenge, encouraging participants to question societal norms and personal autonomy. Yet, amidst the unsettling elements, moments of beauty and empowerment offer hope, sparking curiosity and self-reflection.

MOCKUP OF EXHIBITION



-  Equipment
-  Artwork
-  Stairs
-  Audiovisual
-  Touch Screen
-  Rebellion Board & Curtain



LINKS TO TESTS



Sororibus World

Early visual and sound exploration of the world's introduction.



Sketchbook

A glimpse into the research, sketches, and test visuals shaping the project.



Beauty Procedures

Early visual and sound explorations of beauty as control.



Masking Ceremony

Initial concepts for the ritual's imagery and atmosphere.

COLLABORATORS

COMPOSER



Peter Richards is a composer and sound designer with a particular love for dark, moody music that resonates on an emotional level. He recently completed an MA in Professional Media Composition (January 2025) at Arts University Bournemouth through Thinkspace Education, where he honed his skills in composing for a range of genres, including children's TV, animation, documentaries, drama, science fiction, arthouse, and production library music. His work often integrates sound design, using recorded sounds to craft unique textures, effects, and experimental soundscapes.

Peter has collaborated with Tracy on several projects, including Llywelyn the Last, A Home and a Husband, and I Can See You, which won Best Original Concept at the Jane Austen International Film Festival.

He plays piano, guitar, and ukulele.

Seeking passionate producers, technicians, and set designers to bring this vision to life!



We knew no difference...

blends art, storytelling, and sensory experiences to
challenge perceptions of beauty and power.

**Interested in collaborating or supporting this project?
Let's connect.**

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