



CREATIVE HUB

FEBRUARY EDITION

Welcome to your monthly update on all things creative in Exeter. Our February edition includes the launch of Two Short Nights, announces the featured performers for the first Scratch Night of 2023, and gives an exclusive insight into the upcoming exhibitions from South West based artists.

In January we worked with local musicians at our local indie band night, had emerging artists present their work in the Walkway gallery and commissioned local writers to respond to the films showing at Two Short Nights.

This is the first edition of our new format for *Creative Hub*. In this publication we hope to share the stories of local and emerging talent across all creative disciplines, in addition to our usual sharing of opportunities and call-outs. We hope that *Creative Hub* creates a conversation between artists and disciplines within the city, and the wider area of the South West.



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Two Short Nights is our annual film festival celebrating shorts from international, national and regional filmmakers. Each year we commission members of the creative community to respond to the programme of screenings - from poetry to reviews, these pieces offer an alternative perspective and exciting precursor to the premieres.

Two Short Nights Collaborations: Chloé Jarrett-Bell

Screening #4 In Sickness and in Health

IOU

Well, I owe you I suppose.

After all, my penchant for peanut butter
and 3am fights come from you.

They say I'm like you, you know.

You know, I share your skin, your eyes, your nose.
Your fears about the neighbours at number 53.

And what else...

Well, you and dad are the stuff
legends are made out of.

You two have that old tractor,
life on a prairie, sit and watch
the flowers grow kind of love.

And I, in childish hope, believed that would last forever.

I'm sorry he can't watch you go

from warm hug to wisp.
We all know it's not his fault.
Nor is it yours either.

Forcing a smile every time
I see you, telling you your hair still looks good,
your body still looks full, your eyes still look alive
is like grating virgin skin.

But, I'll continue. I suppose I owe you, anyway.
After all, you're the reason I smell spiced plum jam and think of forever.



ABOUT CHLOÉ

As a writer, Chloé's passion is deeply rooted in her love of people, both engaging in conversation with them and observing them in seemingly ordinary environments. Chloé is a Londoner of Sierra Leonean descent studying English at Exeter University. She was a Lead Design Editor for the first issue of *Inside A Black Girl's Mind, Hair and Hairitage*. She loves performing arts and visual mediums; is a member of National Youth Theatre and a former student of Identity School of Acting. Chloé recently curated an exhibition on Black Screen History for the Bill Douglas Cinema Museum; was one of the twenty shortlisted writers for #Merky Books 2022; and has written articles, screenplays and poems for *Razz* magazine as their Deputy Print Editor.

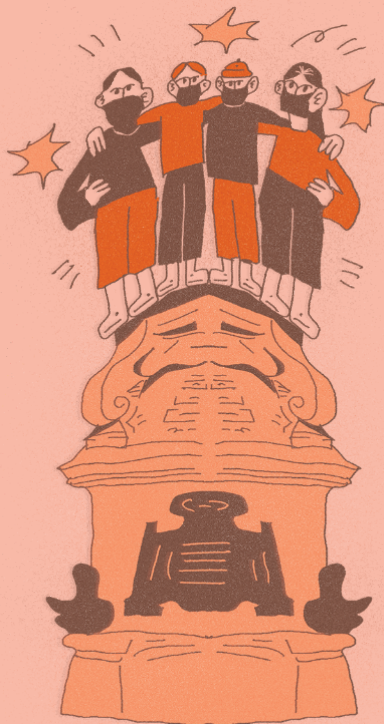
FILM

Two Short Nights Collaborations: Micha Columbo

Screening #1: Crime And Punishment

The Colston Four

She grins as the statue falls.
From 10000 to 10 to 4.
Scaling change to weigh
crime against courage.
How many lives can fit on a plinth?
Who gets cut?
Mild-mannered barrister with kind eyes.
History sinks
but their ropes raise us up.



Screening #6: Earning A Crust

Cleaner

Woman scrubs clean
squares of domesticity.
Distant sea calls freedom
but a door slams shut.
She asks. Doesn't hear the answer.
Iron steams,
trampoline screams,
unpeeling of summer sky and wine.
The envelope tells its own tale.



Two Short Nights: Commissions



Croak Dir. Dom Lee

Exeter Phoenix has been supporting local filmmaking talent as part of the festival since 2001. The annual film commission scheme has kickstarted creative careers and helped to develop talent and new skills for filmmakers, cast and crew. A staggering 30% of the films this year represent the South West, six of which have been commissioned by Exeter Phoenix and will be premiering at the festival.

Microwave

Dir. Anastasia Bruce-Jones | 19-25 Devon Film Fund

Andy has never seen another human being. So when a mysterious box arrives on their doorstep containing a threat intended for someone else, they must quickly decide what they are willing to risk for a chance at human contact.

Mum! Mum!

Dir. Natasha MacVoy | Artists Moving Image Commission

Mum! Mum! is a short film in which artist Natasha MacVoy takes on the identity of 'The Mother as Stunt Performer', reflecting on the stunt performer's paradox, where illusionary techniques deny their existence to the audience and their success is tied to their invisibility.

A Pirate Love Story

Dir. Alex Blackwood | Micro Short Film Commission

A man trying to illegally record the latest Hollywood blockbuster in his local cinema, has his plans scuppered when he encounters an old flame.

Potholes

Dir. Vicki Helyar | South West Micro Short Film Commission

When two starkly different Somerset residents are both early to attend a local meeting in a village hall, they quickly find themselves at odds with one another's world views...yet can they find common ground?

Open Country

Dir. Jonny Dry | South West Short Film Commission

Up the hill, away from the coast, Alfie's anger simmers at his cousin Rody; his mum's physical health slowly deteriorating but Rody seemingly distant and unreachable. Months later, Rachel gone, the two grieving cousins tentatively reconnect.

Croak

Dir. Dom Lee | Devon Short Film Commission

A disgraced Television presenter forms a pact with a desperate stranger.



Mum! Mum! Dir. Natasha MacVoy

Two Short Nights Collaborations: Georgia Gendall



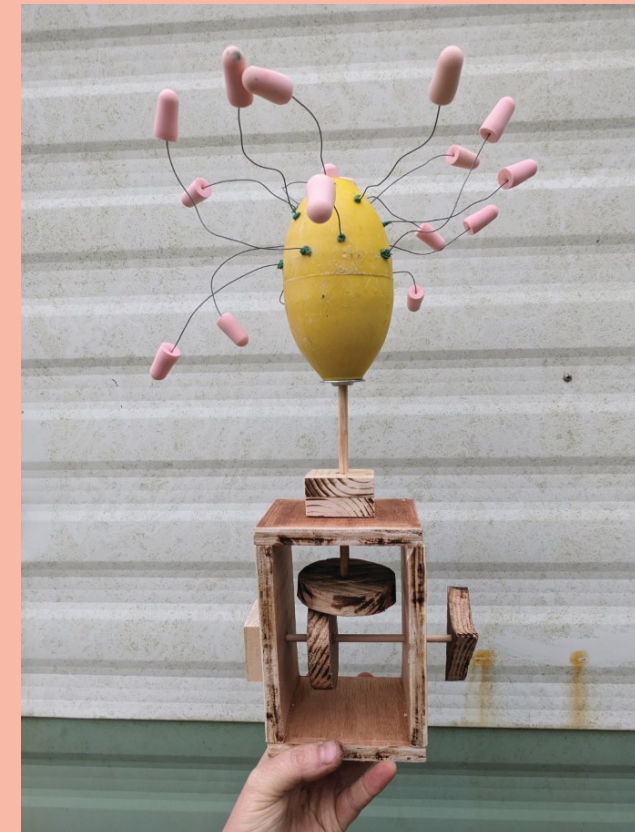
Georgia Gendall is a South West based artist who has been commissioned to make this year's trophies for Two Short Nights. Her work was featured in last year's *Exeter Contemporary Open* exhibition at Exeter Phoenix and won both the Additional Award from the judges and the Audience Choice Award from visitors ballots. Here's a sneak peak of what she's been up to!

"These awards tell a story through the materials they are made from and the movements they make. I used rudimentary engineering to create three Automats made from beach combed materials, recycled wood and found objects. At the heart of each award is a beach combed float which has been on a journey of its own and will continue on a journey from here. The movements these awards make tell an abstract narrative in the same way moving image and film uses movement to tell a story. However, unlike film, these stories won't end because they will keep going around in circles; dancing clunky with an infinite exhaustion that reflects the times in which we live. There is a distinct personality to each award; as if it has emerged from the depths of the ocean; a creature of the Anthropocene."

Georgia (b.1991) is an artist living and working in Cornwall. Her practice takes on many forms; ranging from ludicrously impractical human-powered contraptions and snappy 'epic fail'

videos, to ceramic sculptures, animal collaborations, cyclical sculptures, enduring sound works and public events. Her wry eye and attention to life's smaller details underpins her work and she interacts with everyday objects to redirect, interject, mimic and rethink how we engage with familiar places, people and local ecologies.

Georgia is the founder of *The Allotment Club*; a project space on an allotment in Penryn, Cornwall and is in the third year of running *Residency in a Shed*; a residency in the shed on the allotment. She also runs of *Falmouth Worm Charming Championships* - an annual cultural event where people come together and charm worms, and she is the instigator of *Forced Collaboration*; an online and workshop-based collaborative platform that forges relationships between artists from different disciplines and locations; it has facilitated over 200 collaboration between artists worldwide over 6 years.



Scratch Night: Featured Performers

Following the success of our Scratch Nights in 2022 we are offering artists the opportunity to take their new ideas a little bit further with support for their performance development. In 2023 we will be delivering three Scratch Nights, the first of the year taking place on **21st February** (followed by May & October, dates TBC).

The successful applicants for February's event have received a rehearsal space, the opportunity to perform their work in front of an audience and £150 to support their practice, which they can use however supports them best. Here's a taster of what they will be showing!



Want to apply to perform? Keep an eye out in future editions of Creative Hub for the next round of call-outs.



South West Dance Hub

Acceptably Human

Image: South West Theatre Photography

Two performers, each dressed, head to toe in brightly coloured pom-pom-suits. Behind them, the projected images of news stories and 'debates' on their bodies. A 'conversation', one side completely silent.

Through this highly visual, compelling immersive performance *Sneaky Beast* explore what our bodies mean to us and the feeling of home we can create and find within them. It deals with themes of visibility/invisibility, unspoken connection and finding yourself. This performance will give people the space to look inward and reflect on their own journeys and the joy that is to come. A quietly beautiful love story, not just about finding love in someone else, but also finding a love and peace in your own body.

This piece of contemporary dance theatre explores the concepts of acceptable social movement. How do we move to navigate the urban landscape and people around us? How do social conventions influence our patterns and behaviour?

The dancers are disengaged in abstract conversations, navigating their own pathways yet at times connecting through chance encounters.

'*Acceptably Human*' explores the tipping point when we are compelled to move outside of conventional forms. Devised by Ruth Bell alongside SWDH dancers, the choreography begins with gestural movement taken from the dancer's own expressions around the question, 'How would your life be without restrictions, self or superimposed?'



Sneaky Beast

Bodies (working title)

PERFORMANCE



Charlie Coldfield

Frankendodo

Frank is attempting to bring the dodo back from extinction in his garden shed. With him is his daughter Dorothy, nicknamed Dodo, although she may or may not be actually there. The great storm of 1987 is brewing and Frank needs to harness the energy of the lightning to bring his makeshift dodo to life. Featuring original songs, it's a story of longing, regret and quite interesting, possibly true facts about the dodo.



Micha Colombo

The show that still needs writing.

An exclusive sharing of brand new writing so fresh it squeaks. It might be about climate change, it might be about feminist rage, it might be just me standing on a stage but there WILL be words on the page. Can't promise if you'll laugh or cry, but hey, maybe you'll have a nice time and you get to tell me your thoughts. Come join me, writer-performer Micha Colombo as I share a new piece of spoken word performance in its absolute infancy. Because that's what scratch is all about, right?

Alasdair Wallace (they/he) takes the audience to Crete at the beginning of recorded history. This deeply personal retelling of the myth of Iphis and Ianthe is about growing up knowing that you're different. It's about having to hide who you are to survive. It's about that first horrible crush. And it is, to an extent, about being stranded in Swansea before the first day of the rest of your life.

Alasdair is a Bristol-based comedian and storyteller (alright, with a day job too). They are also a trans man, which informs rather a lot of this work. (S)he *Who Delights* may form part of a planned full show about navigating puberty with adult responsibilities, or it might turn out to be a completely different thing altogether.



Alasdair Wallace

(S)he Who Delights

Painting by David Roberts



Photo from the May Scratch Night Theatre Get Together

Will Cruickshank - Three Moons



Devon-based artist Will Cruickshank presents a series of wall and floor-based works, that share a formal language of colour, pattern and symmetry that sits in balance with an air of devotional craftsmanship. Many of his works are textile-based, comprised of brightly coloured yarn, precisely arranged in complex, symmetrical patterns and supported by hand-crafted wooden structures. While these may at first suggest a connection to traditional weaving and spinning processes, their minimal, pared back and abstract forms belie the artist's more eccentric and experimental production methods.

In the studio, Cruickshank devises complex, makeshift machines that spool, wind, bind and overlay layers of yarn, or else drive crude, automatic carving machines. He consciously reuses and repurposes existing parts, salvaged from old cement mixers, bicycles, chainsaws or potters' wheels, combining them with a variety of home-made levers, hooks and pulleys. It is a practice grounded in learning by doing, and thinking through making, where ideas are tested by trial and error and techniques are adapted and honed through exploration. Material, machine and maker, each take their turn in leading or resisting outcomes and it is this sensitivity to this push and pull that drives Cruickshank's work.

Ahead of the exhibition, which opens on Sat 11 Feb, we've asked the artist a few questions about his practice.

How has it been moving back to Devon? Has the move shifted the inspirations in your work/the way you make work?

It has been great to be back in Devon. I grew up in Teignmouth and I always missed Dartmoor and the Devon coast whilst living away.

I expect shifts in the work will happen very slowly, but it feels like it is beginning. I think I'm starting to approach colour in slightly differently, and the new studio has thrown up new possibilities.

You have had some really interesting rural studio spaces. Could you tell us about them?

All the studios I have had involved cycling or driving around looking for empty or derelict spaces. Tracking down the landlord isn't always easy but it can mean a relatively low rent as the building previously wasn't being used.

As more and more property development happened around where I lived, looking at rural spaces gave more options so my last two studios were on working farms in Essex. The first was an old cattle barn, the second in some grain silos. As well as being large and relatively cheap, I loved being in the countryside and having a working farm going on around me.

Why are you drawn to building your own machines out of recycled materials?

I have always been a bit of a hoarder of bits and bobs, collecting things out of skips or off street corners. My Grandad had a garage full of broken things, with drawers and jam jars of all sorts, and my studio operates in a similar way. It saves money, and often a lot of time. It is quicker to try and improvise with what you already have, rather than spend hours online searching for what you think you need, spending money, and then having to wait for it to arrive. The great thing is that the improvisations throw in variables which I would never have expected, and that can move the work in new directions.

What advice do you have for artists who may not have access to a conventional studio space/workshop?

I know that it can be really difficult, but inventive or unusual methods and locations can make your work even more interesting. I think the most important thing is to find a way to get to work, wherever and whatever that can be. I find the hardest thing is starting, but the more I do, the slightly easier it gets.

Is there anything new you're trying out in the space for this exhibition?

The lovely big space has given an opportunity to try some larger objects out. It's hard to know what they will look like until the work is in the gallery, but I'm looking forward to finding out.



You are invited to join us for a drink and a chance to meet the artist during our public preview on **Saturday 11th February, 3pm - 5pm.**



Freefall+



Freefall+ had a gallery tour of Anne Ryan's exhibition *Fighting On The Dancefloor* before it closed at the end of January. During their sessions they created responses to the works, including 3D cardboard sculptures and large collaborative drawings inspired by Ryan's colourful figurative paintings and sculptures.

Freefall+ (formed in 2018) is one of the ways Exeter Phoenix aims to support young people who are no longer in education and have complex support needs. The group meets regularly, offering an inclusive space to come together to explore the arts, to create and to access the networks of support that Exeter Phoenix facilitates through its role as a creative



hub in the city. We work in partnership with The Pelican Project CIC, an Exeter based collective of artists, teachers, carers, families and students. The group collaborates with other arts organisations in Exeter as well as artists, designers and film makers to contribute to the creative output of Exeter Phoenix, recently this has included exhibitions, zines and public events.



Social Vessel



Our Social [practice] series of creative workshops is back this winter starting in January with *Social Vessel*, a ceramic bowl making workshop.

Social [practice] offers an alternative platform for artists and creative producers to meet and make together in a series of hosted, hands-on projects. Along the way it aims to explore sharing, meeting & making, hosting, skill-exchanges and collaborative practice, often easing in with a sociable drink or two for good measure.

We are starting the year with a couple of sessions that connect with our *Food on Film* programme, which this winter is exploring

COURSES

aspects of Taste, looking at it as a sense, a preference and an identity marker.

In many parts of the world, the bowl is the primary eating vessel and always has been. Recently here in the UK the bowl has shifted in status from a supporting role to centre stage on our tables.

Ceramicist (and co-founder of Exeter Seed Bank) Mandy Biscoe guided participants through the tactile process of making and decorating their own food bowl. The bowls have been taken off for glazing and firing, and we're looking forward to seeing the results! You might even spot one of the bowls at the next *Food on Film* event, Ramen Supper Club.



Our next Social [practice] workshop is the **Potluck Food Fad Cookery Collage workshop**, and is free to attend (booking essential). Join us for a light-hearted look at yesterday's food and

cookery trends using the ever-growing source of discarded cookery books. Raid your bookshelves and local charity shops and help to chart our changing tastes!



OPPORTUNITIES



Encounters Film Festival: Festival Director Vacancy

Deadline: Mon 27 Feb

Encounters is seeking someone with the management skills, creative vision, and fundraising ambition to lead our team as the Festival Director. This role will replace the current CEO following a handover process during the lead up to and delivery of this year's festival.

The Festival Director will be responsible for developing and implementing a clear long-term vision and strategy for Encounters Festival, leading a small team of staff who welcome and celebrate individuality creating a rewarding environment for personal and professional development.

[Apply here](#)

Tartu UNESCO City of Literature: International Residency Programme 2023

Deadline: Wed 15 Feb

Tartu City of Literature residency program aims to increase international exchange and communication, contribute to the mobility of writers and translators, offer a creative and inspiring environment, and provide writers an opportunity to introduce their work to the Estonian readers. This residency period is 2 months - April-May 2023.

[Find out more](#)

FILM

Devon Writers Callout: The Gaia Papers

Deadline: Fri 03 Feb

Exeter City Of Literature are commissioning 5 writers from Devon for inclusion in The Gaia Papers.

This is a paid commission open to writers who must be living in Devon. The commissioned piece should reflect the themes of the Gaia Creates programme and a focus on the environment & climate action, encompassing care for, connection with, and the celebration of our planet.

We are looking for contributors who are passionate about the environment and climate action, and we welcome submissions from writers and poets of all backgrounds and experiences.

[Apply here](#)

Madame Thespia's Deliciously Diverse Cabaret Part 3: Call For Artists

ARTISTS! We invite all poets, singers, actors, comedians, film-makers, dancers and artists of all and any discipline! Everyone, especially LD/Neurodiverse/Emerging/Global Majority/LGBTQ+ artists and performers!

Please reserve a slot in advance by contacting thespia@four-of-swords.com or phoning Gustave on 07584 222659.

[Find out more](#)



PERFORMANCE

OPPORTUNITIES



Open Call: Stone Lane Gardens Sculpture Exhibition and Ashburner Prize | Deadline: Tue 28 Feb

Call to emerging sculptors and installation artists based in or connected to South West England, who have not yet had a solo show, or for returning artists, who have not had a solo show in the past 5 years.

£1000 Ashburner Prize sponsored by Caradon Granite for the piece that best articulates the theme 'Sense of Place'.

[Apply here](#)

Travelling Museum: Maker/Artist Commission | Deadline: Fri 17 Feb

High View School, supported by **Take A Part**, are collaborating with two other primary schools in Plymouth to offer the opportunity for an artist/maker or collective of artist/makers to design and build a small scale structure as a part of the 'Travelling Museum of Communities'. This is a new and exciting commission for an artist/maker to work with all project partners and participants to co-design and then build a small scale object that is an integral part of the Travelling Museum and can house a set of up to 40 small objects that represent the stories from the communities taking part in the project.

[Find out more](#)

ART

Exeter Seed Swap | Sun 26 Feb | Maketank

Would you like to get inspired and start planning for the 2023 growing season?

Have you got seeds to spare that are not past their use-by date that you can give away or swap for something else? This event is for you!

Don't have seeds to swap? This event is STILL for you!

Join us for a chat and a drink. Bring along seeds if you have any. Take away a few for yourselves. Everyone welcome.

Come along and get some free seed to start your gardening project. For queries please email: exeterseedbank@gmail.com

Potluck Food Fad Cookery Collage Workshop

Wed 15 Feb | Exeter Phoenix | FREE (Booking Essential)

In our Social [practice] sessions we often use collage as a strategy for exploring ideas and bringing disparate elements together to create new insights and connections. Join us for a light-hearted look at yesterday's food and cookery trends using the ever-growing source of discarded cookery books. Raid your bookshelves and local charity shops and help to chart our changing tastes. Whip up a visual feast using everything from cake decorating and microwave cookery to has-been celebrity chefs and outdated food fads.

[Book your place](#)



COURSES



Events

- [Down Stage Write: Playwrights Cafe](#) | Thu 02 Feb, 7pm | Exeter Phoenix
- Quay Words: [Eco-Poetry Workshop with Elizabeth-Jane Burnett](#) | Sat 04 Feb, 11am | Exeter Custom House
- [Madame Thespia's Deliciously Diverse Cabaret Part 3: Gosh Darn You Cupid!](#) | Tue 14 Feb | Exeter Phoenix
- [Two Short Nights Film Festival](#) | Thu 16 - 17 Feb | Exeter Phoenix
- [Scratch Night](#) | Tue 21 Feb, 7.30pm (social at 6pm in the bar) | Exeter Phoenix
- [Spinning Path Presents: Sam and Mattie Make a Zombie Movie](#) | Fri 24 Feb | Positive Light Projects
- [Exeter Seed Swap](#) | Sun 26 Feb | Maketank

Exhibitions

- [Viv Gordon Company: ABC of CSA](#) | Mon 06 Feb - 11 Feb | Maketank
- [Will Cruickshank: Three Moons](#) | Sat 11 Feb - 16 Apr | Exeter Phoenix
- [Earth Spells: Witches of the Anthropocene](#) | Sat 11 Feb - 07 May | RAMM
- [Léonie Hampton, A Language of Seeds](#) | 14 Jan - 04 Mar | Thelma Hulbert Gallery (Honiton)
- [Luke Jerram: Gaia](#) | Wed 01 Feb - 27 Feb | Exeter Cathedral



We are looking to understand our Creative Hub a bit better, so that we can better highlight news and opportunities that match the interests of our followers. Please scan to complete our short anonymous survey.

Have a piece of creative news or an opportunity you'd like to be shared? Send us a message on the [Creative Hub Facebook page](#) and we'll include what we can in future editions.



EVENTS
IN EXETER



exeter**phoenix**

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