

CREATIVE HUB

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## JULY EDITION

Welcome to your monthly update on all things creative in Exeter. In our July edition, we find out about the Food on Film summer season, hear from some of the emerging bands playing at our Beer and Cider festival, and discover more about Sun and Moon Theatre's performance of Romeo and Juliet at Theatre in the Park.

Plus lots more!

### What have you been up to this month?

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.

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## Food On Film: Interview with Programme Collaborator Celia Plender



In recent years, more and more people have been asking questions about meat – its ethics, sustainability and alternatives. In the summer season of Food on Film we start to unpack the ‘meat debate’. We’ve asked Celia Plender who collaborates with us on this program about how it all began!

### Where does your interest in Food On Film come from?

I have worked with food for many years, first as a chef, then a food writer and now as an anthropologist who researches community food projects. I’ve always enjoyed film, so, the idea of bringing a food and film series to Exeter that explores food from lots of different angles was really appealing to me. I also teach on the MA Food Studies at the University of Exeter and I am always keen to have more opportunities to bring what we do on the course to a wider audience.

### What is it like collaborating on the creative programme of film / activities?

It’s great working with Claire Horrocks the film programmer on Food on Film. Ever since we first brought the idea of a food and film season to her, she’s been really enthusiastic and facilitative. I always enjoy throwing ideas around with her. We’ve also had the chance to link up with some other projects at the Phoenix too, like Social [practice], who hosted a food trends collage session for our winter 2023 season, which looked at taste. We’ve collaborated with Rob the chef too, who hosted a ramen supper club before a recent screening of a documentary about a ramen bar called *Come Back Anytime*.

### What’s your favourite event so far and what are you looking forward to?

It’s really hard to choose between them, as we’ve had so many lovely events. I think one event that stands out though is a tasting table event we did in the Secret Garden space at the Phoenix before a screening of *Minari*. As the film looks at the fortunes of a Korean migrant family in the US as they try to make a living through food and agriculture, we wanted to bring together different migrant communities in Exeter to share their experiences and their food. The food was amazing and it was so lovely to have the chance to learn more about Crediton International Social and Cultural Organisation and its members, and about Exeter’s Kurdish and Malaysian communities.

In terms of what I’m looking forward to, we have some really interesting content coming up for the summer season which explores the ethics, politics and environmental impacts of meat. We’re drawing in all sorts of experts from climate researchers to animal rights activists and lab-grown meat producers, so it should be a really interesting discussion. Then, the autumn season will be a big one as we’re linking up with various different events and projects at the Phoenix around the theme of harvest and ritual. For Food on Film we’ll be focussing on ‘excess and abundance’



through themes such as feasting and food waste. There will be a range of other events on at the Phoenix too including horror films and craft workshops. It's going to be a lot of fun.

### How do the themes connect to the food scene in Exeter?

As well as connecting to some of the content we teach on the MA Food Studies and drawing on food researchers from the University of Exeter, we often like to think about connections between the film content and what's going on in the local area. We do this by inviting people working in food and agriculture to respond to the films in



different ways through panel discussions, talks and workshops. Each film will have a slightly different audience and we've found that content on alternative agricultural practices draws in a particularly passionate and engaged group of local growers, which has led to some really rich discussions. We're always keen to collaborate with food and drink projects in the local area too. This has included bread-shaping workshops and taster boxes from the amazing team at the Sidwell Street Bakehouse, wine and cheese tasting events with Magdalen Cheese and Pullo, and seed saving with Exeter Seed Bank.

### Our summer season of Food on Film includes:

*Food for Thought* and *Hungry for Change* + Intro + Tasting with  
How On Earth Plant Based Deli + Panel | Tue 11 Jul

*Meat the Future* + Panel | Tue 25 Jul

*Chicken Run* | Sat 29 Jul - Wed 02 Aug

You can find out more about the upcoming season [here](#).



## Toys of Innocence and Experience

*Toys of Innocence and Experience* is a new exhibition of toys (created by artist Paul Cooper) and a multimedia presentation on the work of artist Joseph Beuys (presented by Cliff Gorman). Ahead of this day-long event, we asked the organisers Paul and Cliff about the themes surrounding the exhibition, and what visitors might encounter.



### What conversations do you think might arise from the social sculptures?

P.C. This is a difficult question and my short answer would be “none probably;” certainly nothing compared to going on a hunger strike, or chaining oneself to the undercarriage of a jet airliner to get a message across. A TV celebrity walking a few miles is another way, of course.

Art is a more private matter. It's more one to one. It's also more open-ended and open to interpretation. The spectator is part of the art process, and the processing of whatever 'message' is being presented.

Like any good protest song, it needs a good tune to grab attention.

With respect to *Toys of Innocence and Experience*, the best one can hope is that the show is memorable enough to leave a lasting impression in someone's mind...like an earworm.

C.G. Firstly, I think it's worth mentioning that the term 'social sculpture' - which was coined in the early 1970s by the German artist Joseph Beuys - seems to mean different things to different people. To help understand Beuys's meaning of the term I find it is useful to know that the German term for 'social sculpture' is “soziale Plastik” - the 'Plastik' provides a sense of sculptural malleability, and the “soziale”, as in English, carries the meaning of “relating to human society, the interaction of the individual and the group, or the welfare of human beings as members of society”. A more rounded picture of 'social sculpture' emerges when this knowledge is combined with two further statements by Beuys: “Thinking is already sculpture” and ‘Everyone is an artist’. The first suggests a spiritual foundation for social sculpture and the second refers to the reshaping of the “social body” in which everyone could and, in Beuys' view, must, be encouraged to participate.

Having cleared that up, my answer to the question is ‘plenty’ - and across a spectrum of areas. Although the toys in this show can be played with simply (and innocently) as toys, I think the very fact that the toys are presented under the title ‘Toys of Innocence and Experience’, and exhibited in a multi-arts centre, creates a suspicion that there must be more to it than that. Searching for, or exploring, a ‘deeper meaning’ (if any) will, I hope, open up conversations. And the specific nature of those conversations is likely to depend on which of the twenty-five toys is being played with, and by whom. The titles given to the toys may also provide impetuses for conversations. We have deliberately not provided our own account of any meaning behind a toy and we are not pre-empting specific conversations in relation to specific toys. Participants will bring their own experiences to the fore, and this will be the driver for the direction any conversation takes. What we have provided - throughout the exhibition - is information about the ideas, the art, and the life of Joseph Beuys which could also provide the stimuli for further discussions.

## What do you want visitors to take away from the experience?

P.C. This is slightly easier: That it was a fulfilling experience and one that got people thinking; that the visitors found it visually stimulating...that the 'tunes' were catchy. What I don't want is for visitors to go away feeling that they had been preached to, but instead that they had found themselves able to participate and interact with the art - in other words 'play' with it.

And, dare I say it, that they were entertained - even though some of the works might have shocked and angered. Toys are essentially about fun, but here they are not always very funny.

To sum up: My work is social commentary with the toy as my satirical weapon - in the same way as a seemingly innocent children's story (Gulliver's Travels) was for Jonathon Swift.

C.G. A sense that by having been encouraged to play with the toys - rather than just being allowed to view them as exhibits at a distance, so to speak - was not only fun (as opposed to being funny) but also prompted a longer-lasting and deeper engagement.

I would like to think that visitors go away in the knowledge that they had experienced a form of art which bears relevance to their day-to-day lives, eschews any form of elitism, yet is of high sculptural quality.

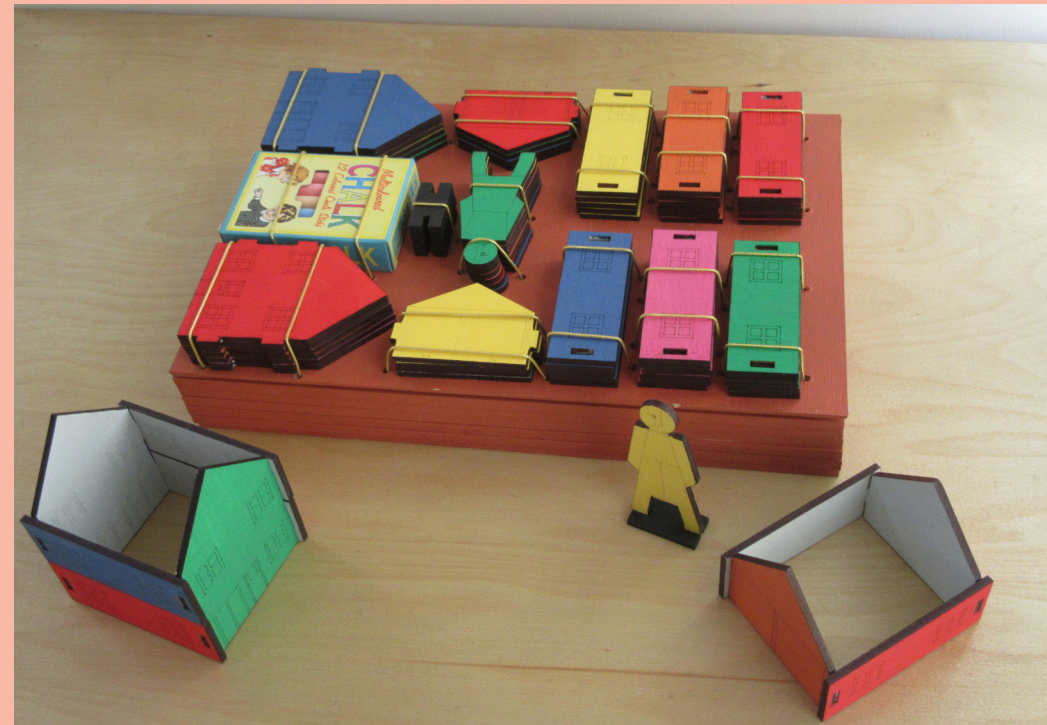
If, by participating in the show, visitors go on to further investigate any of the issues raised in the show, that would be very satisfying - especially if it leads to some form of positive action concerning those issues.

I would also like visitors to feel a need to further explore the work and ideas of Joseph Beuys.

## Which toy from the exhibition do you most associate with Exeter / the South West and why?

C.G. The reconstruction puzzle 'Rubble'. I spent the first year of my Exeter University days in digs in Danes Road and the following two years in digs above a shop in Sidwell Street. This was in the early 1960s. At some stage I purchased the book "Exeter Phoenix. A Plan for Rebuilding" by Thomas Sharp which told of the proposals for rebuilding the city of Exeter after 37 acres of its centre had been reduced to rubble in the so-called Baedeker raids of WW2. As Sharp noted: 'Exeter had paid a heavy price for being classified as one of the most beautiful places in England'. I guess my digs in Sidwell street were part of the re-build. With no hall of residence to go to the Royal Clarence Hotel was the place where 4 or 5 of us would regularly go to chat, drink coffee and play cards. Unfortunately it, too, was reduced to rubble - this time in the disastrous fire of 2016. When will it rise again?

**Join us on Sat 22 Jul for Toys of Innocence and Experience.**



## Theatre in the Park: Making Shakespeare Accessible with Sun and Moon Theatre



We're thrilled to be back at Rougemont Gardens with Exeter Phoenix performing *Romeo and Juliet* as part of the *Theatre in the Park* season. Shakespeare in Rougemont used to play such a key role in Exeter's arts and culture scene, and we were so proud to bring Shakespeare back to the gardens and to Exeter's city centre last summer with *Much Ado About Nothing*.

Our goal is always to make Shakespeare entertaining and accessible for all. We love it when we chat with audiences afterwards and not only are the Shakespeare enthusiasts delighted, but we discover just as much joy from young people who have experienced their first ever Shakespearean performance (e.g. 'My first open-air production and you have propelled my love of theatre!') or joy from those who had originally thought Shakespeare was not for them, and had either avoided, hated, or

struggled to understand it since their first encounters (e.g. 'I've got to 50 without understanding Shakespeare but I loved it' or very recent comment, 'Brilliant ... the first time I have really understood *Romeo & Juliet*').

We care about breaking down barriers that can put audiences off Shakespeare and are keen to widen participation in experiencing live performance in the South West. We set the plays in specific eras, but we always explore the connection between our chosen settings and theatrical concepts and its relevance to audiences today. Our *Romeo and Juliet* is set in the 1930s, in which the feud between the Montagues and the Capulets has been reimagined as a rivalry between two family-run film studios. Romeo is a former child star, while Juliet is part of an on-screen double act with Paris – both are lost and find joy in each other in a difficult world. We've aged up the characters – no longer teenagers – as we find that many often focus so much on that aspect in discourse that it can overshadow the heart of the play, which for us is love, conflict, autonomy, control, the absurdity of feuds, and relationship dynamics between friends, families, and couples.

We usually cut the plays down to around two hours, but we adapt from original texts, working solely with First Folio and Quarto scripts. They're wonderful for actors and directors to play with and explore, as you can find so much performance and directorial inspiration from the text alone. This year is the 400th year anniversary of the First Folio and our *Romeo and Juliet* was edited by us from a combination of First Folio, Quarto 1 and Quarto 2 – now we feel like we know the play inside out!



We love working in and touring around the South West – audiences and staff are lovely, the open-air spaces are stunning, and no performance is ever the same on tour, as we adapt to different audiences and spaces and embrace spontaneity and connection, making every show exciting. The first half of *Romeo and Juliet* plays like a comedy, while it descends into tragedy as the play progresses, making it quite the rollercoaster!

Advice that we would give to any aspiring theatre practitioners is to love what you do as you'll have to work very hard, and (the best advice we've ever had ourselves) always remember when to take a tea break.

- *Sun and Moon Theatre*

**Romeo and Juliet will be showing from Thu 27 - Sat 29 Jul in  
Rougemont Gardens**



Image credits: Southwest Theatre Photography

## **Exeter Contemporary Open 2023 - Artists Announced**

We are really pleased to announce the fourteen artists selected for Exeter Contemporary Open 2023 and look forward to bringing their work to the gallery this September.

ANNA BRASS  
DAVID CAINES  
RAE BIRCH CARTER  
TOM CRAWFORD  
OLIVER CROWTHER  
CHARLIE DUCK  
HESI GLOWACKI  
JACK JELFS  
LOIS MCKENDRICK  
RICHARD PHOENIX  
TOBY RAINBIRD  
JONATHAN MICHAEL RAY  
HOLLY SLINGSBY  
TOM WOOLNER

Congratulations to the selected artists! Stay tuned to find out more about the exhibition, which will run from 15 September – 05 November.

## Beer and Cider Festival - Emerging Band Showcase

Join us for bands, craft beers, local ciders and DJs on the terrace!

Ahead of our free Beer and Cider Festival on the 14<sup>th</sup> and 15<sup>th</sup> July, we asked some of the line-up of emerging local talent about their favourite music (and beer!).

### 3 Days of Wonder

How would you describe the music that you typically create?

We would describe ourselves and our music as a bit mashup of some fairly diverse influences, from bands such as Foo Fighters, U2, RHCP, The Police, The Skids and Big Country.

What song do you wish you had written?

Some of the songs myself and the boys wish we had written are songs like *Iris*, *With or Without You*, *Roxanne* and *Yellow*.

### Southwest Hotel

How would you describe the music that you typically make?

Pop music played from under a rotting log.

What song do you wish you had written?

Will: *I Just Wasn't Made For These Times* - The Beach Boys

Allie: *God Turn Me Into A Flower* - Weyes Blood

Jaz: *Real Love* - Big Thief

Tom: *Rain Song* - Led Zeppelin

What's your favourite beer/cider?

Allie: 3 Fonteinen Oude Kriek

Will: Siren Jouska Neipa

Jaz: Apple-tizer

Tom: Tuborg



### The Zaffiros

How would you describe the music that you typically make?

A meticulous blend of atmosphere, crushing riffs and floating harmony which strive to evoke a journey of emotions throughout each song. Drawing inspiration from the likes of Royal Blood, Radiohead and Tesseract, it's safe to say that strong melodies and rhythm are huge inspirations to the music and are pushed to the forefront of every song.

What song do you wish you had written?

*Everybody Wants To Rule The World* by Tears For Fears; absolute banger.

What's your favourite beer/cider?

Got to be Moretti, on a hot summers day it hits the spot!

Come and hear some fresh bands and try some different beers - you might discover a new favourite... **Check out the full line-up [here](#).**

# OPPORTUNITIES

## **THG OPEN 2023 | Deadline 28 Jul, 5pm**

The THG Open is a key part of Thelma Hulbert Galleries' exhibition programme showcasing the rich talent of both established and emerging contemporary visual artists living in the South West.

[Find out more and apply here](#)

## **From Devon With Love | Deadline 15 Jul**

From Devon With Love, a festival of work-in-progress performances for Devon-based artists, will be returning this September to venues across the county.

We want to hear from Devon-based artists making original performance work, including theatre, music, dance, circus, storytelling, spoken word, puppetry, and poetry. We are interested in works for a general audience as well as family shows.

Your project will be in the mid to late stages of development and ready to share with a live audience. Artists will need to be self-sufficient, able to access rural and remote locations, flexible with get-ins, and able to perform with minimal to no technical support.

At least ten successful applicants will be invited to perform at the festival, with events taking place throughout September.

[Find out more and apply](#)

## **New Buildings Mural | Deadline 27 Jul**

Art Work Exeter are offering a commission of £3,000 for an emerging street artist to design and deliver a striking new portfolio-worthy piece for a central location in the city. Work should be positive-future-focussed and respond to the twelve short stories in the publication: *We Still Have A Chance*.

[Find out more and apply](#)

## **Social [practice]: Creative Roaming 2 | Sat 19 Aug, 10.30am - 3pm | Free**

Join us for a social walk along a section of the Green Circle and meet like-minded creative people in the process! Exploring ideas of boundaries, observation and roaming both in a creative sense and in the landscape, we will be sharing discussions about our creative practices.

We want to encourage conversations between people from different creative backgrounds working in/connected to the local area and ask that you are open and welcoming to everyone, using the event as an opportunity to chat to people you haven't met before. We will walk to the Belvidere Meadows where there will be a chance to sit and share some observations/ideas – then we'll walk back together. Please bring plenty of water and snacks as there won't be any amenities on the walk.

This event is open to everyone – the walk is 40 mins (1.8 miles) each way from Exeter Phoenix. We will be walking at a gentle pace and taking our time – we have accommodated for regular rests and a break at our midway point.

The rough route is: Exeter Phoenix – Hoopern Valley – Taddiforde Valley – Belvidere Meadows

There is information on the Green Circle route access [here](#)

[Find out more and book](#)





# OPPORTUNITIES

## Two Short Nights 2024 pre-selection panel | Deadline 31 July

Exeter Phoenix's Two Short Nights Film Festival is looking for volunteers to take part in its pre-selection panel for Two Short Nights 2024. Two Short Nights is proud to show the best international short films alongside incredible local filmmaking talent, so whatever your cinematic taste there will be something for you.

Pre-selectors will help to shape our programme for the 22nd edition of Two Short Nights by reviewing a selection of short film entries online. Films are reviewed and rated online allowing pre-selectors to watch films at a time and place that suits them.

Our submissions can be of any genre and are no longer than 20 mins in length. No experience is necessary but we would value applications from individuals with an interest in filmmaking, curation and critiquing.

This is a volunteer role. As a member of our preselection panel you'll receive:

- A Two Short Nights Festival pass
- Access to further festival opportunities
- Experience using FilmFreeway
- Knowledge of film festival curation and programming.

If you are interested then you can please fill in our application form and equal opportunities monitoring form by Monday 31st July.

[Application Form](#)

[Equal Opportunities Monitoring Form](#)

For more details contact [digital@exeterphoenix.org.uk](mailto:digital@exeterphoenix.org.uk)

## BFI - New Voices Round 3 | Deadline Fri 28 Jul

New Voices is our three-month talent development scheme for underrepresented voices in the south west. We will be seeking writer-directors who have a short film idea but need some support to develop their script, build their confidence in the craft and prepare them to apply for BFI NETWORK funding.

[Apply here](#)

## Apply for Two Short Nights 2024 | Regular deadline 31 July

This year Two Short Nights Film Festival is celebrating its 22nd edition, championing and promoting short films and the people who make them. The festival is proud to nurture new and emerging talent through selected screenings, workshops and our famous 48 Hour Film Challenge.

The festival is open to short films of all production techniques, including animation, documentary, drama, music videos, experimental or artists' moving image and hybrid work from low to high budgets. Films must have a maximum duration of 20 minutes including credits.

[Find out more and submit your film here!](#)

## CASTING CALL: Dolls (Devon Short Film Commission) | Deadline 21 Jul

Comedy, with a touch of the paranormal

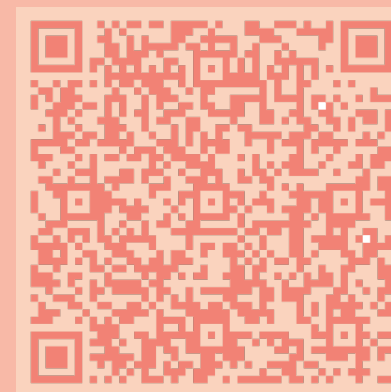
Set in the early 00s, Dolls tells the story of teenager Cherry and her unsolicited collection of judgmental, style-cramping porcelain dolls as she explores her transition into womanhood.

Shooting: Torbay, early September '23 (TBC)

Find out more [here](#)

## Events

- [Phoenix Film Club](#) | Wed 05 Jul, 6pm | Exeter Phoenix
- [Toys of Innocence and Experience](#) | Sat 22 Jul | Exeter Phoenix
- [Food on Film](#) | Tue 11 Jul - Wed 02 Aug | Exeter Phoenix
- [Drawn to it: Find Joy in your Sketchbooks!](#) | Wed 26 Jul, 7-9pm | Exeter Phoenix
- [The Book Market](#) | Sat 16 Jul, 11am - 4pm | Exeter Cathedral Green
- [Africa Writes](#) | Fri 07 - Sun 09 Jul | Various locations in Exeter
- [Becky Craven's Exeter Creative Network 1st Birthday Party](#) | Thu 20 Jul, 5pm - 7pm | Exeter Phoenix Cafe Bar
- [Theatre in the Park](#) | Thu 27 Jul - Sat 12 Aug | Rougemont and Northernhay Gardens



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.

## Exhibitions

- [to the birds / MAN DIGGING](#) | Sat 15 Jul - 03 Sep | Exeter Phoenix
- [Corinna Wagner: TerraOceanus](#) | 17 Jun - 12 Aug | Thelma Hulbert Gallery
- [the foot sinks into it](#) | Sat 15 Jul - 26 Aug | The Plough Arts Centre
- [Design for Life: Art and Architecture - Part 1](#) | Sat 18 Mar - 02 Jul | Hestercombe Gallery
- [Sublime Symmetry: the mathematics behind De Morgan's ceramic designs](#) | 20 May - 10 Sept | RAMM
- [Feels Like Memeplex™](#) | 09 Jun - 29 Jul | KARST
- [Threads](#) | 08 July - 01 October | Arnolfini, Bristol | *featuring previous Exeter Phoenix exhibitors Young In Hong and Will Cruickshank*



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