

CREATIVE HUB

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FEBRUARY EDITION

Welcome to your monthly update on all things creative in Exeter. In our February edition we hear from Gallery 333 exhibitor Alice Clough, find out more about the making of Future Proof, and introduce our Two Short Nights Collaborators.

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 and we'll include what we can in future editions.

We have a new Instagram account!

Follow us @exeterphoenixcreativehub to get even more updates, stories and opportunities in Exeter.



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Alice Clough

Artist Alice Clough will be presenting a new kinetic work in Gallery 333 from 17 Feb, which was selected through an open call with [CAMP](#). We caught up with Alice about her plans for the installation and found out more about her wider practice.



How did your work 'Horse' come about and how has it developed for your installation in Gallery 333?

I originally started thinking about horses when I was researching the ancient tale of the sun's journey. In many iterations of this tale, which is known to have been told as far back as the Bronze Age, from Scandinavia all the way down to Egypt, the sun is carried across the sky by a horse before being transferred onto a ship at dusk to navigate the murky waters of the underworld.

I was struck by the symbolic power and responsibility of the horse in this story - the dedicated keeper of the sun, ensuring its safe transit each day - and I became interested in how the perception of horses has changed over time.

I started spending time with the ponies on Dartmoor, making films, and picking up stray strands of horsehair I found snagged on rocks or gorse. In many cultures hair is thought to contain traces of consciousness. Part of my practice considers the properties and uses of what I call 'powerful materials,' and horsehair struck me as

one of these. I found myself exploring different sources of horsehair to work with and discovered that horsehair canvas was traditionally used to line suits. Prized for its bouncy qualities, this fabric is still used today.

This discovery framed my enquiry: what is the relationship between the horse that moves celestial bodies and the horse that clothes the physical body?

'Horse' is made from 4 metres of deconstructed horsehair canvas. When freed from the cotton warp the strands of horsehair are vibrant. A previous iteration of this sculpture was static, and for Gallery333 I wanted to use movement to explore the animalistic qualities of the material. This is my first kinetic sculpture and it's been a fun challenge to understand motors and mechanisms, and how they produce different kinds of movement.

What processes do you use in your practice, and how do these cross over with your background in Archaeology?

It's hard to separate them really. There are some physical practices that feel very similar - for example I first started working with clay as it felt most natural to have my hands in something that felt like ground, and I tend towards looking closely at subtleties in surface or material. More generally though it's a metaphorical connection - an interest in how people use materials to make meaning, research-as-excavation.



What is the Catalogue of Failures? Why is this project important for artists?

I think storytelling is at the heart of my practice, especially storytelling that happens on a cultural level. A few years ago I became interested in the stories people tell themselves and each other about success and failure. My own experience of failure was that it still carries a stigma despite being a universal experience, and that it's pitched in opposition to success. I wanted to find out what failure meant to other people, so I started a zine called the Catalogue of Failures.

Each zine is a compilation of artist failures with occasional commentaries from the contributing artists. The content ranges from comical and light-hearted all the way through to tender, thought-provoking, and vulnerable. Contributors include emerging artists through to the very experienced, and are based internationally. Over the years they have told me that it has felt good to have their failures witnessed, to celebrate their failures, or to reposition their failures as a more important aspect of their work. For the contributing artists it

seems to shift their relationship with their work and with the idea of failure more broadly.

Since starting the project it has expanded to include a [website](#), workshops, and an interview series in collaboration with Grays Wharf gallery in Penryn. I use failure as a talking point to start conversations about what's meaningful, what failure means to people, and how failure could be encountered differently.

Is there anything you've learnt from the Catalogue of Failures that could be useful to artists starting out in their practice?

So far more than 500 artworks have been submitted to the project. It turns out that absolutely everyone out there is failing, and they're doing it all the time!

It is often the 'failed' aspects of these works that make them feel more alive. So I would say the main things I've learnt are that failure is inevitable, nobody else sees what you see, and that losing control over a piece of work might be the thing that makes it magical.

Find out more about Alice's work [here](#)



Future Proof



Originally developed as an online piece in 2020, *Future Proof*, written and performed by Claudia Jefferies, explores how our experience of the present is informed by a 'misremembered past and an imagined future' and how, when the future ceases to be predictable, we can find comfort in the present. We asked Claudia about how the piece has developed and her experience of performing at the Fringe.

[Future Proof](#) will be at Exeter Phoenix on Sun 25 Feb.

Future Proof was originally shown at Plymouth Fringe Festival - what was this experience like?

In the summer of 2020, I saw a callout from Plymouth Fringe for digital theatre pieces. The festival was going to be entirely online that year. It was a format that many of us theatre makers weren't particularly familiar with, but had come to experiment with out of necessity. The art form, as we knew it, had to adapt, just like everything and everyone else did that year.

I knew that I wanted to apply, but didn't want to try and squeeze the square peg of a pre-pandemic show/idea into this round hole. I

wanted to respond to the moment, and the moment for me was a realisation that our relationship with the future had fundamentally changed. Moreover, there was a sense that people were living/ distracting themselves in the present in a way they hadn't before. This led me to think about the things we do to self-soothe during times of uncertainty, which made me think back to the times in my life when my OCD was at its most rampant. Hence, *Future Proof* was born.

How the work has progressed since the Fringe? And how/did the Fringe experience shape this progression?

Future Proof is the first show I've made that invites every audience member to participate and interact with props. In the online version, I was speaking to individual people in their homes, inviting them to choose props and perform a ritual with them. This translated well to the live version, where the audience has an individual and collective experience, as opposed to just a private one. This is also the first show I've made where I address the audience as myself throughout. My usual style is much more theatrical and character based. I don't know that I would have ever considered working in this way were it not for Plymouth Fringe Online and the restraints the pandemic brought.



What advice would you give to those wishing to get into performance/creative industries?

Don't wait for permission, just start making work with whatever time and resources you have.

Ask for help from your friends and peers and people with skill sets that complement yours, and offer to help them in return. People are usually more willing to help than you might imagine and the worst they can say is 'no'

If you're a theatre maker looking to put on your first ever show, don't go all out at first and start hiring venues and attempting to stage a full



production by yourself (learn from my mistakes!!), look for scratch shows and opportunities to test your work alongside other performers. That way, you can get feedback from a supportive audience and get an idea of who your work is for (this will come in handy when applying for funding and marketing your work in future). By participating in local events, you can start to build/integrate with a community of artists. I can't over-emphasise how much feeling part of a community has inspired and motivated me to keep going.

Two Short Nights: Introducing our Judges

Two Short Nights, our annual film festival, is just around the corner - back again to showcase the best international, national and regional short films.

Each year, our panel of jurors will choose one film from across the programme to be presented with the Two Short Nights Best Film Award. Find out more about this year's judges below!

The winning filmmaker is gifted a truly unique prize: a trophy created by a local artist. This year's beautiful awards have been made by artist and Exeter Phoenix tutor, Lumi Centurión.

YOU also get the chance to have your say! Join us during the festival and vote for your favourite to win the Audience Choice award.

ION BELESIS

Ion is a third year BA Film and Television Studies student at the University of Exeter, originally from North London and of Greek-Cypriot descent with an interest in political cinema, both local and international, and how it creates a satire through either a real or surreal context. Whilst at Exeter, Ion was President of the Film Society in second-year, and learnt about people's favourite genres and heard about alternative niche filmmakers. They have volunteered in UK-based film festivals such as Soho London Independent Film Festival from 2022-24 as an assistant programmer. Through both on-set and off-set work, Ion has been able to access both low and high-budget cinema, and is excited to see the talent of Two Short Nights.



DAVINA QUINLIVAN

Davina Quinlivan is an Exeter-based writer, academic and filmmaker. For 12 years, Davina was a Senior Lecturer in Film at Kingston School of Art, Kingston University. She is the author of several monographs including *The Spirit of the Beehive* (BFI Film Classics); *Joanna Hogg: New British Art Cinema, Female Identity and Aesthetics* (Edinburgh University Press); *Filming the Body in Crisis: Trauma, Healing and Hopefulness* (2015) and *The Place of Breath in Cinema* (2012). She holds a PhD in Film from King's College London. For three years, she ran the film and creative writing public seminar series 'F: For Flanerie' at The Freud Museum. For over a decade, journalism featured in *The Times* Higher Education culture section as well as *Another Mag*, *Dazed Digital* and *Little White Lies*. Davina's memoir, *Shalimar: A Story of Place and Migration* (Little Toller Books, 2022), was shortlisted by the Association for the Study of Literature and the Environment Creative Writing Prize 2023; she's currently an ARHC Creative Writing fellow with The University of Exeter and The Story Society at Bath Spa University. She is working on a follow up to *Shalimar*, a series of visual poems on magic and Burmese folklore and Artistic Director on a major Arts Council England National Portfolio Organisation project, *Paper Nations*



JON SEAL

Jon has been making and teaching film for over 45 years. His films range from dramas to documentaries to poetry films. His recent documentary, *The Teachers' Protest* has been translated into four languages and shown in 15 different countries. Jon has also have a

strong interest in boat building and am currently making a series of films about building a traditional, wooden boat. This has enabled me to combine my passions of woodwork and film making. It is really exciting to be part of the jury and have the opportunity to see such a variety of exciting, new films. He is a strong believer in the power of low-budget, independent cinema and is constantly in awe of the way in which Exeter Phoenix enables and supports independent filmmakers to tell their story.



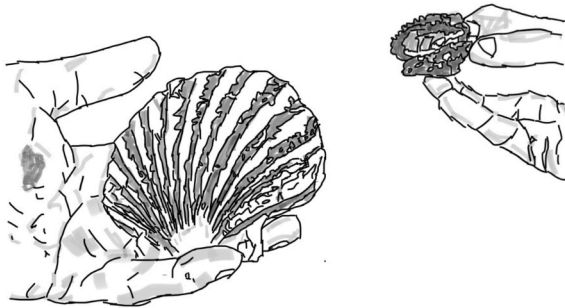
SIMRAN KAUR SANGHERA

Simran is a Second Year Art History and Film Studies Student at the University of Exeter. She has always had a deep passion for the intricacies of filmmaking and film history which is why she is also a volunteer at the Bill Douglas Cinema Museum and runs her own podcast called the *Films of a Dead Girl Podcast*! Simran also has experience with writing shorts for the BFI, has attended the National Film and Television School and much more. She is excited to contribute what she can to this year's Two Short Nights Festival.



Two Short Nights Collaborations

SHE SELLS SHELLFISH



Each year Two Short Nights invites a handful of individuals to collaborate with the festival by submitting a piece of work in relation to the programme. Contributions can be anything from a review to illustrations, podcasts to video essays. Anything goes. We share these responses in the lead up to the festival to celebrate alternative perspective and new connections to the filmmakers we are platforming. Here are the 2024 collaborators and what they are making! The next creative responses will be published in the March Creative Hub.

Albie Jones

Albie is passionate about film and cinema. His interest led him to carry out work experience at Exeter Phoenix in 2023 where he learnt about the industry in more detail. Albie has written film reviews for Studio 74 and supports the marketing team each month as a distributor. Albie responded to the Best in Fest shortlist through a series of illustrations, some of which are featured here, and an animation which you can view [here](#)

Simran Kaur Sanghera

Simran is a Second Year Art History and Film Studies Student at the University of Exeter. She has always had a deep passion for the intricacies of filmmaking and film history which is why she is also a volunteer at the Bill Douglas Cinema Museum and runs her own podcast called the Filmsofadeadgirl Podcast! Simran also has experience with writing shorts for the BFI, has attended the National Film and Television School and much more. She is excited to contribute what she can to this year's Two Short Nights Festival.

Caspar

Caspar is a writer, journalist and broadcaster. His work has appeared on BBC Radio 4, The Guardian and Observer. He was made film editor for Resurgence and Ecologist Magazine in 2010 and is a regular contributor to Positive News as well as national and local press.

Caspar founded Rite to Freedom in 2008 a community which offers opportunities for creativity, nature connection and meditation, supporting people in addiction recovery to live with meaning, purpose and joy.

Lumi Centurión

Artist and educator Ludmila Centurión was born in Asunción, Paraguay where she obtained a BA in Visual Arts at the National University of Asunción. She moved to the UK in 2020 to complete an MA in Creative Arts in Education at The University of Exeter. After graduating in 2021, she has chosen to stay in England to continue exploring the arts, arts education, creativity and the diverse cultures in the country, sharing her own Paraguayan culture mainly through arts education, visual arts, music and dance.

[The Pelican Project](#)

The Pelican Project are a group of young people with learning-disabilities from across Devon who aim to help each other thrive, to make a positive impact on our communities and to make sure the learning-disabled community belongs. They are at the centre of a collective that includes community organisations, teachers, creators, students, our carers and families.

THE LAST COWBOY IN SALFORD



OPPORTUNITIES

East Quay Open: Identity | Deadline Fri 29 Mar, 5pm

We are delighted to announce that we will be hosting the first East Quay Open in Watchet, in Summer 2024. We are inviting artists from Somerset and further afield to submit works which explore and reflect on the theme of identity.

[Find out more and apply here](#)

Artist call out | Deadline: Mon 19 Feb

Building on the success of our previous Summer at the Quayside programmes, Exeter Canal & Quay Trust are looking to commission a range of individuals or organisations to create a family friendly offer on the Quayside over the school Summer holidays. All events or sessions must be free for the participant to access. Our preference is for informal drop in sessions, but if booking is key to your project we can talk about ways of making this work.

[Apply here](#)

Art Work Exeter Callout: A Social Exchange | Deadline Mon 05 Feb

Are you an artist with an established drawing practice? Would you like to challenge and develop your work in the company of like-minded others? Can you contribute to four afternoons of experimentation leading to the production of work for exhibition?

[Apply to get involved here](#)

Expression of interest: How To Build A Universe | Deadline 16 Feb

The piece uses the metaphor of the big bang to rethink interactions between dancers and Jamaal is interested in seeing how including guest participants on stage changes the group's dynamic and movements. These participants can be professional dancers or non-dancers, and will be introduced to the company via a workshop on the day of the performance. Up to five guest performers will join the company's dancers for the first part of the show, performing an improvised routine between 5-30 minutes in length. Some movement experience would help, but the cast will adapt to whatever experience those people have.

[Find out more and apply](#)

CALL-OUT FOR LOCAL FILMS | Deadline: 16 Feb

Sleight of Hand is a South-West based experimental company which develops ambitious, immersive and multi-sensory experiences. Our previous work includes Trace of Us (Tate Modern, Watershed), Ergo Sum (Barbican Pit) and Humankind (Coventry Drapers' Hall).

We are currently developing A Silent Era, a dynamic and lively theatre show written by Ellie Chadwick, exploring women's contribution to the film industries, splicing together historical reality and movie reality in a kaleidoscopic exploration of cinematic history. As part of the development of this new theatre production (supported by Exeter Phoenix and Theatre Royal Plymouth), funded by the Creative East Devon Fund through the UK Shared Prosperity Fund, we are looking to platform the work of filmmakers in East Devon!

We will select 4-5 films to screen, and offer opportunity to be involved in a Q&A about the work. We will invite industry contacts to the screening, to help drum up support for your work. We will also select the best work to be awarded a cash prize!

[Submit your films here](#)



COMING SOON: TWO SHORT NIGHTS COMMISSIONS

Launching at Two Short Nights Festival 2024

Our next round of film commissions will be launching at this year's Two Short Nights Film Festival on the 08 - 09 Feb. Each year there are a range of commissions ranging from short 'stings' to artists film commissions.

You can watch this year's commissions on the big screen at Two Short Nights on Fri 09 Feb at 6.30pm.

[The commissions will be available here once live](#)

How to Consider the (environmental) Impact of Your Words

Aimed at south west-based screenwriters, directors and producers, this free two-hour online conference on 7 Feb will feature guest speakers from BAFTA, Climate Spring and the BFI Filmmaking Fund, who will outline the impact you – as a storyteller – can make in affecting change, influencing thought and encouraging debate.

[Register for free here](#)

Casting Call - My Place

There are two roles available detailed below, and actors must be available 11 February for an evening to late night shoot. It'll be a relaxed but professional set, headed by an experience crew of filmmakers. To be clear upfront, we can only offer expenses (I.E, catering, travel).

Roles:

Homeowner: playing age 25-28, any gender

Gobbler: playing age 25+, any gender

The roles both include eating (quite enthusiastically) on camera.

Contact [@lydxajenkxns](#) for more info

Creative Film Project Peer Workers Job | Deadline: 05 Feb, noon

Young Devon are seeking a small team of Creative Film Project Peer Workers to work with us and professional film-makers to create a number of videos to support young people, families and professionals to know about and access support projects for young people's mental health and wellbeing.

For an application pack please contact hr@youngdevon.org

Board of Trustees Recruitment - Exeter City of Literature

Deadline: Mon, 19 Feb

Exeter City of Literature is growing, and we need you!

We are seeking to appoint Trustees who have the skills and passion to support us in taking our dynamic City of Literature organisation to the next stage of its development.

[Find out more and apply here](#)

Climate Short Animation Film Competition | Deadline: 29 Feb

This newly launched Climate Short Animation Film Competition, presented by Climate Spring, TK-FX and Lowkey Films, in partnership with BBC Writers and in collaboration with BFI NETWORK, presents a unique opportunity to direct the screen industry's creativity towards climate action, by encouraging filmmakers and creatives to envision and articulate a world where sustainability and regeneration are the norm.

This joint initiative will award the winning project with a total production budget of £30k and further in-kind production and climate advisory support.

[Apply here](#)

OPPORTUNITIES

Events



- [South West Showcase with BBC Introducing](#) | Thu 01 Feb, 7.30pm | Exeter Phoenix
- [Panel Discussion: Finding Your Balance](#) | Thu 08 Feb, 2.30pm | Exeter Phoenix
- [DOCLAB: February Development Lab](#) | Wed 28 Feb, 7pm - 9.30pm | Exeter Phoenix
- [Two Short Nights: Exeter Phoenix Commission Premiere](#) | Fri 09 Feb, 6.30pm | Exeter Phoenix
- [Poetry in the Library: Winter Warmer](#) | Thu 08 Feb, 7.15pm | Exeter Library
- [Exeter Seed Swap](#) | Sun 18 Feb, 10.30am - 2.30pm | Positive Light Projects

Exhibitions

- [James Paddock: Life Could Be Done So Much Better](#) | 18 Nov - 04 Feb | Exeter Phoenix
- [Natasha MacVoy: Eye Witness](#) | 17 Feb - 13 Apr | Exeter Phoenix
- [Artist Rooms: Bill Viola](#) | 27 Jan - 02 Jun | RAMM
- [Landscapes of Progress?](#) | 11 Nov - 03 Mar | Hestercombe Gardens
- [Ben Sanderson: Ouroboros](#) | 19 Jan - 22 Mar | MIRROR
- [John Akomfrah: Arcadia](#) | 30 Nov - 02 Jun | The Box
- [Mikhail Karikis: Acoustics of Resistance](#) | 13 Jan - 09 Mar | Thelma Hulbert Gallery
- [Oliver Frank Chanarin: A Perfect Sentence](#) | 26 Jan - 23 Mar | KARST

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