

CREATIVE HUB

JUNE EDITION

Welcome to your monthly update on all things creative in Exeter! This month we find out more about the exhibitions in our Gallery333 and Walkway spaces, hear from Totally Unhinged Productions ahead of their debut work-in-progress show, and find out about a new performance from South West based director Selwin Hulme-Teague.

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 our social media channels and we'll include what we can in future editions.

Want more updates, opportunities and creative news?

Follow us @exeterphoenixcreativehub on [Instagram](#) and [Facebook](#).

Contents

News

Gallery333: Every-body by Maya Ronchetti

The Well of Loneliness by Director Selwin Hulme-Teague

Tracing the Matriline: Walkway Gallery Exhibition

A Q+A with Totally Unhinged Productions

Opportunities

Events

Networking

Professional Development

Recommended events



Image credits: Dom Moore

Gallery333: Every-body by Maya Ronchetti

Currently in Gallery333, our intimate window gallery space is 'Every-body', an installation by Bristol-based artist Maya Ronchetti. Maya takes a keen interest in group thinking, history and cultural narratives especially during a time that becomes increasingly screen dominated and virtues go virtual. She often makes large scale sculptures and installations from found, natural materials such as hay, wood and textiles. We chatted with Maya to find out more about the installation and her creative process.

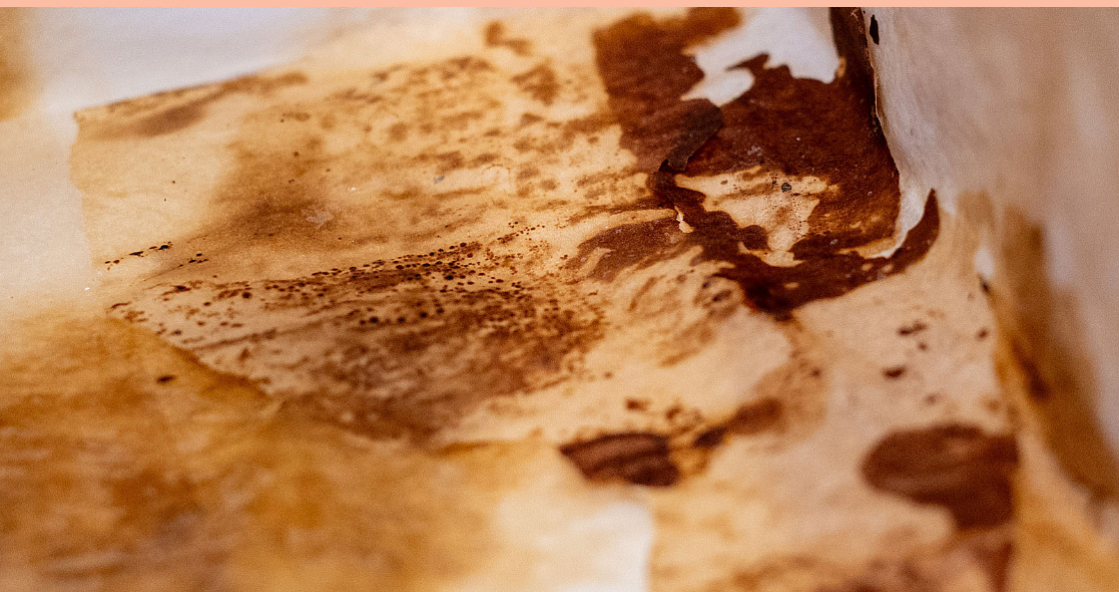
Tell us a bit about your exhibition in Gallery333 - what led you to working with these ideas and materials?

My exhibition 'Every-body' was a great opportunity to explore materials I want to work with on a larger scale in the future. The baking parchment used in the show is from the bakery where I

work. I love the way the pastries and dough have baked and burnt their marks into the parchment leaving abstract, organic prints. However this parchment immediately becomes a waste product of an ancient craft. The paper appeals to me because of its reference to bread, and further: religion, the body, morals, group thinking, tradition and ritual. I often work with hay or straw and have realised that bread flour is essentially the same material but in a different state; which really excites me.

You work with in-situ and site-specific installation - what draws you to this process and how do you go about planning them?

I seem to rely on my ideas coming together in situ during a dedicated period of time where I can get into a flow state. However, I often visualise very large scale ideas and have to scale them down, hoping one day that this won't be the case. I get a lot from going to shows that transport you to another realm and put your senses through new experiences such as



Petrit Halilaj's 'An Opera Out of Time' at the Hamburger Bahnhof in Berlin which I saw in February. This work astonished me and jumbled up my perception of space and time, and my aim is to do the same.

What do you enjoy most about the South West creative scene?

In the South West, the creative scene feels small and friendly and I found people are keen to help each other out and offer advice and support if you're willing to ask for it. During the past year, my experience of doing residencies at Back Lane West, East Quay and now exhibiting at Exeter Phoenix have been positive and people are generally very kind, engaged and curious.

Catch '[Every-body](#)' in Gallery333 until Sat 20 Jun and find out more about Maya's practice [here](#).

Gallery333 is generously supported by Indira Carr.





The Well of Loneliness by Director Selwin Hulme-Teague

The Well of Loneliness is a staging of Radclyffe Hall's scandalous novel of the same name - a coming of age story about Stephen, a girl with a boy's name, and their search for an alternative way of love. We caught up with director Selwin Hulme-Teague to find out more about the work and the process of developing it.

Over the years you've shown a handful of work-in-progress shows with us. What have you learnt from previous WIPs and is there anything you're bringing from previous shows into this one?

Yes! I have been taking a show in development to Exeter Phoenix for the past 3 years - PlantGays, Squidge and Untitled Sex Health Show. I always do a showing in London around that time too so I've learned a lot about audiences. South West audiences react differently to London audiences and it helps to find out what is

universal about the play. It's also made me more calm about people's reactions to my work; I am really receptive to feedback and keen to hear what people think but I don't take it personally if some people liked it more than others - it's subjective. This is probably why I've developed *The Well of Loneliness* so smoothly; I've just followed my instincts and my interpretation of the book and I'm so excited to finally share it with an audience.

What has been the process of developing this new piece and what are you looking forward to most about showing it?

I have developed *The Well of Loneliness* in an open devising process with lots of different queer theatre makers in various short R&Ds over the course of the last year and a half.

When I first read the book, it absolutely broke my heart - it is one of the most beautiful, heartfelt stories I have read and such a well written and crafted book. And I thought - why isn't this a literary triumph up with *Pride and Prejudice* and *Jane Eyre*?! That's because of its scandalous past when it was banned in 1928 for its depiction of lesbians and masculine women. So I thought... well, I'm a director, that's a skill I can offer, why don't I spread the story further by putting it onstage?

All my work is made collaboratively, so naturally I decided to get some people in the room, choose an extract straight from the book and work with it on our feet. I just kept doing it, and I'm even doing another one this week to finish part 1. I've had to do a lot of editing, planning and crafting on my own between the

R&Ds, but the vision and energy of it has come from a collaborative process.

I am really excited to share the play with people who don't know the book at all, so they can experience the story for the first time. But I'm also excited to share the play with people who love and cherish the book, so they can see the story lifted from the page into a contemporary, dynamic, imaginative, live form.

This is part 1 of The Well of Loneliness - can you give us a sneak preview of what might be coming next?

Part 2 follows the same main character, Stephen, but it feels like an entirely different story. It's no longer set in the stuffy social circles of the countryside, Stephen moves to London and then discovers the bohemian circles of Paris. There are lots of new characters, but seemingly insignificant characters from part 1 return to become very significant parts of the story.

For now though, we are focused on Part 1. It works so well as a standalone play that we want to keep working on it, performing it as much as we can and developing the script and production to be the best it can.

Join us for Part 1 of The Well of Loneliness by Radclyffe Hall on [Tue 23 Jun, 7pm.](#)



Tracing the Matriline: Walkway Gallery Exhibition

Currently in the Walkway Gallery is group exhibition Tracing the Matriline, which features 29 local and national m/other artists exploring the theme of maternal family lines, support systems and experiences to and through matrescence. We chatted with the curators Amy Thornley Heard and Jenny Cahill to hear more about the exhibition and find out about the Matrescence Festival happening across Devon from Tue 12 May - Thu 25 June.

How did this exhibition come about and how have you curated the themes in the show?

Tracing the Matriline is an evolution of two previous exhibitions about showing up as m/others who also create art, curated by Jenny Cahill with The Daylight Collective, held at Exeter Picturehouse for local m/other artists. Amy Thornley-Heard joined

the curation team for this third iteration, where we aim to make the experiences of m/otherhood visible and have opened up submissions to m/other artists internationally. The artworks explore deeply personal feelings and experiences as well as reflections on mothering and being mothered by family, friends and how we mother our environment and planet. When we zoom out from the hyper-personal, we may see an infinitely intricate constellation of small acts of kindness or reluctance that steers us along one red thread or another, in the universal web of matrescence.

Tell us about the Matrescence Festival - what else is happening alongside this exhibition?

Matrescence Festival was founded in 2024 by Lizzy Humber (UK) and Claire Tonti (Australia) with a shared vision to combine art, education and community to explore matrescence (a term coined by anthropologist Dana Raphael in the 1970s to describe the profound transformation a woman or birthing person undergoes when becoming a parent).



Matrescence Festival 2026 comprises various events throughout May and June, including theatre performances, workshops and talks, with the main event (sold out) on Saturday 20th June 9:30 AM to 4:30 PM at Theatre Alibi, Emmanuel Road, Exeter. You can find out more about the programme [here](#).

What do you enjoy most about being part of The Daylight Collective and how can people get involved?

The Daylight Collective curate art and culture experiences to support parents to connect to their identity and each other. Through support circles, artist workshops and our daytime performance programme 'Daylight Sessions', our work aims to develop connected, creative and empowered communities of parents. We model parent-friendly spaces, where children are welcome too, and advocate for parent accessible audiences.

We've both found The Daylight Collective to be a space that has held and nurtured our creative ambitions through the seismic life change that is matrescence. It's given us a loose, supportive village, enabling us to hold each other up when we can.

Visit [Tracing the Matriline](#) in the Walkway Gallery until Wed 24 June.

Find out more about The Daylight Collective [here](#).



Curators Jenny Cahill (left) and Amy Thornley Heard (right)



A Q+A with Totally Unhinged Productions

Hello PERVERT by Laura Horton is a new multidisciplinary work from Totally Unhinged Productions, spanning audio, live theatre and audience participation. This is the first work-in-progress by Totally Unhinged Productions, which is being supported by Theatre Royal Plymouth's EXPERIMENT strand of Artist Development. We caught up with co-directors Laura Horton and Naomi Turner ahead of their debut performance.

What is the process for working towards your first work in progress show? Where do you start?

Laura: Years ago, I was drunk with a friend in Edinburgh and we got talking about someone who had run through a dark room and taken flash photography. Apparently they had taken the most incredible photos but of course it was illegal, so they couldn't show anyone. We were fascinated by it and started making up a play on the spot called Dark Room Sex Face. I forgot about it for years. Then last summer, walking the entirety of the South West Coastal Path, it all started coming back to me, and ideas for Hello PERVERT began building from there.

Naomi: I was on the other end of a string of voice notes from Laura as she walked that path last summer, and I remember getting genuinely excited. The ideas felt different and bolder than anything we'd talked about before. There was something about the form too; the immersive, interactive design, and we wanted to lean into a more artist collective way of working, something we could co-direct together rather than the more traditional producer and writer dynamic. That felt new and exciting for both of us.

When the idea started crystallising, we applied to Theatre Royal Plymouth's Experiment programme at the start of this year and were absolutely delighted to be offered a slot. Experiment gives companies a small pot of financial support to get a new piece of work on its feet, alongside time, space and a public platform in The Lab. Laura has done several drafts now, we've already done the audio recording with our incredible actor Juliet Welch, sound designer Ben Glass is currently working his magic, and we recently ran an effigy making workshop for what we can only describe as a very uniquely disturbing doll that will feature in the show. There were a lot of belly laughs in that room.

How have previous skills and experiences helped you both to make this happen, and what has been the most crucial skill or experience you've brought in?

Between us, Laura and I have produced audio dramas, films and podcasts, and a lot of those skills have been genuinely transferable for this project. Immersive theatre is new territory for us though, and we've been really grateful for the expertise of TRP's technical team as we've got to grips with a new form. We're excited to be playing with it, and



that slight terror of the unknown feels like exactly the right energy for Hello PERVERT.

What are you looking forward to in this first showing, and what are your plans next?

Honestly, seeing how audiences respond (the performance is sold out which is really heartening!). Hello PERVERT is an interactive piece, though it felt really important to us that audiences can choose how much or how little they engage. Nobody should feel pressured in this experience. And we are very, very intrigued to see people's reactions. The making of this project has involved a lot of unhinged laughter, so we cannot wait to see what it does to a room. Beyond the 12th June, we hope to tour Hello PERVERT widely. It's a genuinely flexible show that can live in non-traditional spaces and we'd love to get it into festivals. If any of that sounds interesting to you, please do drop us a line at info@totallyunhingedproductions.co.uk. We'd love to hear from you.

Find out more about Totally Unhinged Productions [here](#)



Edinburgh Previews Callout

Come and perform your work at Exeter Phoenix in our Workshop space this June or July. Test your work in front of a live audience, whether that be a work-in-progress performance or a fully realised piece. Shows must be technically self-sufficient. Box office split in favour of the artist/company.

If you're interested in performing your show or have any questions please email our performance programmer Katy - katy.danbury@exeterphoenix.org.uk

Production Assistant (Sustainability & Sourcing) | Applications close 23.59 (midnight), 18th June 2026.

Quirk Theatre are currently seeking a Production Assistant: Sustainability & Sourcing to join us on YETI, our new Christmas show at Exeter Phoenix this December. This is a task-based freelance role for a theatre or film production professional with a passion for sustainable practice and strong knowledge of the Theatre Green Book. The role spans July 2026 to January 2027 across 10 flexible days, at a fee of £139/day (£1,390 total).

[Find out more and apply here](#)

OPPORTUNITIES

Exeter Contemporary Open 2026 | Deadline: 11.59pm, Sun 07 Jun

Exeter Contemporary Open is an annual open submission exhibition, established in 2006 and hosted by Exeter Phoenix, a busy, multi-artform venue and contemporary art space situated in Exeter's historic city centre. The exhibition aims to provide an important national platform for contemporary visual art with an emphasis on supporting emerging talent alongside more established artists.

The exhibition will run from 11 September – 31 October 2026 and is open to contemporary visual artists working in any media including painting, sculpture, photography, print, drawing, video, mixed and digital media. It will be staged across Exeter Phoenix's two beautiful gallery spaces located either side of the main entrance foyer.

[Find out more and apply](#)

Studio KIND Summer Open - Call for Artists | Deadline: 15 June

The Studio KIND Summer Open returns for its fourth year, inviting artists from across Devon to be part of this exciting celebration of creativity and contemporary artistic practice. The exhibition highlights the breadth and diversity of work being produced across the region, and is open to artists at all stages of their careers working across all mediums including painting, photography, moving image, sculpture, printmaking, drawing and ceramics.

[Apply here](#)

Networking

[Playwrights Cafe Exeter](#) | First Thursday of the month |
Exeter Phoenix | £6 OTD

[DOCLAB](#) | A monthly Development Lab for Filmmakers

[Little Scratch Night](#) | A test space for performers

Professional Development

South West Dance Hub | Second Fri of the month,
12.30pm - 2.30pm | [Find out more](#)

Recommended Events

[Artist's talk: Bruce Asbestos](#) | Sat 06 Jun, 12pm - 1pm

[Dance Against Racism](#) | Sat 27 Jun, 7pm - 11pm

[Art Car Boot](#) | Sun 18 Jun, 10am - 2pm | Exeter Quayside

[MA Curation: REWORLDING](#) | 5-14 June, 11-4pm daily |
Various venues across Exeter

EVENTS

IN EXETER

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.



Illustrations by Darren Shaddick

Edited and copy written by Erika Cann

CREATIVE HUB



exeter **phoenix**

BRADNINCH PLACE, GANDY STREET, EXETER, EX4 3LS01392 667080EXETERPHOENIX.ORG.UK