CREATIVE HUB
NOVEMBER EDITION

Welcome to your monthly update on all things creative in Exeter!

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?

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Contents

News

In Conversation with Sam Treadaway

Beyond Face's We Are Here to Share Scratch Night returns to Exeter Phoenix

A Q+A with Imogen Reeve

Opportunities

Events

Networking

Professional Development

Recommended events



In Conversation with Sam Treadaway

Sam Treadaway is a British artist living and working in South West England. Within his multimedia and interdisciplinary practice, which includes book-arts, he often makes use of existing frictions between aesthetic form and utilitarian function, to realign, edit and transform found materials, objects, structures and systems thus generating new meanings and outcomes. We chatted with Sam to find out more about his practice, ahead of his two creative workshops here in November.

Tell us about your book works Revolve:R – how did they come about and how has the idea evolved over time?

Revolve:R was initiated back in 2011 through a conversation with an old friend, Ricarda Vidal, whom I first met while living in Barcelona in the early 2000s. Since then, I've co curated and produced this interdisciplinary project as it has evolved organically, from edition to edition, through an international network of diverse and talented artists.

The project explores the transmission of ideas through collaborative forms of communication, ranging from the physical and tactile to the digital and intangible. Each edition is formed of six stages, which we call " Revolves". For each Revolve, I create an initial artwork that sets in motion a multitude of alternative creative responses from invited artists, writers, and musicians worldwide.

Work from the project has, so far, led to several exhibitions and four bookwork publications, which I produce by hand and publish with Arrow Bookworks. Early on, Choisi Gallery in Switzerland kindly supported our first edition with book orders and, later, an



exhibition.

From edition two onwards, we gained further support from well-known international art schools and galleries - such as The Art Institute of Chicago and Massachusetts Institute of Technology (MIT) in the USA - and, eventually, the Tate Britain Artists' Book Collection.

How does collaboration and participation sit within your creative practice?

Collaboration and active participation have always been central to my practice. As well as working alongside other artists over the years, I have collaborated with a diverse range of people, including a clockmaker, a beekeeper, a herbalist, botanical gardens, a perfumer, and even a brewing company!

This work has included an Arts Council England (ACE)-funded olfactory installation exploring environmental impacts for Bideford Black: The Next Generation (The Burton Gallery), and Sniff Disc (The National Poetry Library, Southbank Centre), which translated poetry into scent. Residency projects have ranged from transforming AirSpace Gallery into a community micro-brewery to creating large-scale incense cones from locally gathered medicinal herbs at ARC in Switzerland.

Currently, I am developing a collaborative project called KRATE, a

multi-city UK art initiative that activates vacant retail spaces. It invites socially engaged artists to occupy these sites and work publicly from a flat-packed, pop-up studio inside them. Through community interaction, free public workshops, and partnerships with arts organisations, city councils, and national media channels, the project aims to expand access to art while exploring the climate emergency and the net-zero transition through creative practice.

What do you enjoy most about working in the South West?

I really enjoy the ruggedness of the South West's natural landscapes, especially its moors and spectacular coastline. There's a certain 'edge' to it that I find creatively inspirational.

Working here offers a great work-life balance; alongside the wildness of the environment, I highly value having easy access to contemporary arts and culture in and around regional cities such as Bristol, Plymouth, and Exeter.

Join Sam at Exeter Phoenix for his Book Binding Sketchbook Workshop and Collage: Nature and the Environment workshop this November.





Image Credit: Dom Moore

Beyond Face's We Are Here to Share Scratch Night returns to Exeter Phoenix

We are Here to Share is Beyond Face's scratch night programme. It's a vital platform for global majority artists to share their early-stage work and an opportunity for audiences to be the first to experience pieces of live performance and offer valuable feedback. We are delighted to be hosting the Scratch Night this November at Exeter Phoenix, and ahead of the event our performance programmer caught up with Beyond Face to find out more.

Beyond Face has been and continues to be a leading voice in the South West creative scene, championing Global Majority artists for over a decade. How has the organisation evolved through the years and what have been some of your highlights?

It's so hard to summarise over a decade of work but here's a little selection of some of our stand-out moments. Beyond Face was founded in 2015 by Artistic Director & CEO Alix Harris in Plymouth. The company was formed to address the lack of representation of Global Majority people participating in theatre in the city. Beyond Face challenges this by raising the profile and visibility of Global Majority people, and providing more opportunities for engagement and breaking down barriers. Since then, we have expanded our work to four strands. Our work with young people has been our

longest-running strand. Indeed, one of the young people in our original summer school now works with us as a Production Assistant and Creative Thinker. Elsewhere, we're proud of how we've expanded our productions strand, including touring nationally with our production of In Search of Goldoni. Plus we've introduced a new area of activity - Regional Voices. This strand offers adults a creative community whilst exploring theatre in an environment that prioritises their wellbeing and opinions. Our Storytell group falls under this strand and we're excited that two members will be sharing their work at our We are Here to Share scratch night.

What advice would you give to an artist who might have just moved down to the South West and would like to know what their first steps should be towards getting involved in the region's offerings?

Finding your community will be one of the most important steps - a lot of people say this but in reality it can be daunting. Look for events that interest you - from both venues like Exeter Phoenix but also companies such as Beyond Face. As an artist, you could also reach out to creative organisations - we meet with artists all the time to offer support and know that sometimes being heard by someone when it comes to your creativity can be one of the most impactful things when you are taking those first steps.

What can the audience expect from the upcoming We Are Here to Share Scratch Night on 10th November and why are these types of events so important?

Our We are Here to Share scratch nights, which we have presented in multiple locations over the years, are a place where artists and audiences can connect. There will be four short pieces, which may be standalone or extracts from longer pieces of work, presented. These pieces will all be in an early stage of development. After the performances, the audience will be invited to share their responses via a feedback form. This feedback will go back to the performers and is vital in helping to shape the future life of their work. So our audiences play an important role in the evening as much as the performers themselves!

Join us on Tue 10 Nov for the We are Here to Share – Scratch Night



Image Credit: Elly Welford Photography

A Q+A with Imogen Reeve

Imogen Reeve is a UK-based choreographer and artistic director working at the intersection of contemporary dance theatre, technology, and feminist performance practice. Imogen trained in Exeter and will be bringing Mother Computer to Exeter Phoenix in November. She previously brought us Discopia in 2023, and was also one of the artists who shared work-in-progress at the 'Exeter Fringe: What Next?' event back in 2022. Ahead of the show, we chatted with Imogen to find out more about the development of the work and her inspirations.

You initially trained down here as part of The Exeter Centre for Advanced Training (CAT) programme. How did that early training inform your future practice as a choreographer and what would you say to any young dancers considering applying for the programme?

Exeter CAT was a really important part of my journey into dance. It gave me the opportunity to train alongside my school education, meet other young dancers and start imagining what a future in dance might look like. Looking back, I think it was also where I started to discover that I was interested in more than just dancing. I was always curious about making work, playing with ideas and finding different ways of expressing myself creatively, and that curiosity has definitely carried through into my practice as a choreographer.

My work has taken me in some pretty unexpected directions since then, from dance theatre and visual art to exploring AI and

emerging technologies, but I think that early encouragement to experiment and find my own voice was really important.

For anyone thinking about applying, I'd say absolutely go for it! You don't need to know exactly what you want to do or what kind of dancer you want to be. Be curious, give things a go, and don't worry too much about getting everything right. Some of the most exciting things happen when you try something new or discover that you're interested in something you hadn't even considered before. It's a brilliant opportunity to meet people who are just as passionate about dance as you are and to start figuring out what makes you tick as an artist.

What are the main inspirations for your creative practice and how do you pitch an initial idea for a new dance work?

I'm interested in lots of different things, but a big thread running through my work is the relationship between bodies, technology and femininity. I'm fascinated by how we represent women's bodies, how we're expected to behave, and how technology might reinforce or challenge some of those ideas. I also love things that sit somewhere between the familiar and the strange, or the beautiful and the unsettling!

With Mother Computer, I became really interested in the relationship between folklore and technology. We tend to think about technology as something that belongs to the future, whereas folklore is something we associate with the past. But both are ways of making sense of the world and imagining what comes next. I started wondering what our future rituals might look like, what stories we might tell, and what happens to our sense of community as more of our lives become shaped by technology.



That led me back to folk dance, which is all about people coming together, sharing movements and passing traditions between generations. I loved the idea of taking something so rooted in collective experience and bringing it into a strange, metallic, futuristic world.

The emergency blankets in the show were another starting point. They're these really recognisable objects associated with crisis and survival, but they're also incredibly beautiful and strange to look at. I became interested in how we could transform them into costumes, creatures and different kinds of landscapes.

I don't tend to start with a fully formed idea for a show. It's usually a question, an image or something I've become a bit obsessed with, and then I follow that thread and see where it takes me! When pitching a new work, I try to communicate that initial spark and give people a sense of the world we're going to create, without needing to explain absolutely everything. I like the audience to have space to make their own connections, and I think that sense of curiosity is often what makes an idea exciting in the first place.

You have held a series of work-in-progress sharings ahead of your upcoming tour of Mother Computer. How valuable have these been to the development of the final piece and was there any particular feedback that surprised you or led the performance in a slightly different direction to how you originally envisaged it?

The sharings have been really valuable. You can spend ages in the studio developing something and thinking you know exactly what it is, but the moment you put it in front of an audience, it takes on a life of its own. People notice things you hadn't thought about, make connections you didn't expect, and sometimes completely surprise you with what they take away from it.

With Mother Computer, there's quite a lot going on in terms of folklore, technology, feminism and imagined futures, so it's been really useful to see how people connect with those different elements. I'm always interested in the gap between what I think I'm putting out into the world and what people actually

experience. That doesn't mean changing everything based on feedback, but it can help you recognise what's working, what's unclear, or where there's something interesting you could explore further.

One of the things I've loved about making this piece is bringing together things that might initially seem quite far apart: folk dance and AI, ancient rituals and imagined futures, the very physical experience of dancing and the increasingly digital world we live in. I think sometimes we assume that the future has to mean leaving the past behind, whereas I'm interested in how we carry our histories, traditions and collective experiences with us.

The sharings have helped us keep that sense of discovery alive as the work has developed. I don't want to give the audience a neat explanation of what everything means or tell them exactly what to think. I'd much rather create a world that they can get lost in a little bit, where they can find their own connections and interpretations.

It's also been lovely to share the work with people along the way, rather than keeping it hidden away until it's supposedly finished. Making a show can be quite an intense and inward-looking process, so opening it up and having those conversations reminds you that the work doesn't just belong to you. It becomes something different when other people encounter it, and that's one of the most exciting parts of making performance.

Join us on Mon 23 Nov for Mother Computer and find out more about Imogen's practice here.

Two Together: Porthmeor Studios Residencies | Deadline: Mon 30 Nov, 10am

The 2027 Two Together: Porthmeor Studios Residencies offer the opportunity for three pairs of visual artists to undertake a shared residency at the historic Porthmeor Studios in St Ives, Cornwall, to enable exchange and learning. Applicants are encouraged to consider how you will benefit from working together, how your practices connect, and why this residency is timely for you both, as well as how a shared studio space will benefit each of you. The residency necessitates process-led experimentation. We are interested to see practices, ideas and projects developed through an engagement with materials and materiality.

Find out more and apply

Exmouth Film Festival - Grow Your Network | Fri 20 Nov at 4pm Free (booking required)

Involved in the TV , Film and media world in Devon? Well, this event is to gather us together to meet and connect as we grow our networks. Exmouth Film Festival presents Grow Your Network. An event for the Devon film , TV and media sector In partnership with Devon Film Office , Exeter Phoenix and ACED. Friday 20th November 2026 Imperial Hotel Exmouth. Arrive from 3.30pm for a 4pm start.

Find out more and book your space

OPPORTUNITIES

Exeter Phoenix Scratch Night in collaboration with Exeter Northcott | Applications close: Mon 26 Oct
Performance date: Tue 01 Dec at Exeter Phoenix

Exeter Phoenix Scratch Night in collaboration with Exeter Northcott offers South West based artists in need of an audience a chance to stretch their ideas and the opportunity to test their work in the Exeter Phoenix Auditorium, along with £150 to help develop their idea and a small amount of rehearsal space before the Scratch Night.

Find out more and apply

Spike Island Open Call 2028: South West-Based Artist Commission | Deadline: Sun 13 Dec

Spike Island is pleased to invite applications from artists based in the South West of England to develop a major new commission to be presented in our galleries in summer 2028.

This is an exciting opportunity for an artist to realise ambitious new work(s) that they might not otherwise have the resources or opportunity to make. The successful artist will work closely with Spike Island's curatorial and technical teams to develop, produce and present the commission.

Find out more and apply

OPPORTUNITIES

Networking

Playwrights Cafe Exeter

DOCLAB

Little Scratch Night

Exeter Film Collective

We Animate on Tues

Professional Development

South West Dance Hub

Exeter Film Collective Writing Group

Recommended Events

Exeter Seed Bank: Seed Packing Workshops | Sat 05 Dec, 2pm - 4pm

Connecting Regional Talent to National Platforms | Thu 19 Nov - Fri 20 Nov, 10am - 5pm, Free (booking required)

Dreadnought Quiz | Fri 13 Nov, 7pm – 9pm

We are Here to Share – Scratch Night | Tue 10 Nov, 7:30PM

New Band Showcase | Fri 20 Nov, Doors 7.30pm, Free

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.



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CREATIVE HUB



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