

CREAK presents

House/Home/Unhomely

a curated and convivial evening of Artist responses and reflections in moving image
and readings to lockdowns and the global pandemic

House

To Build a Home by Lucie Smith
Chicken Coop Gallery by Sarah Keyworth
This is Your Space by Terrye Teverson
Chicken Coop Gallery by Sarah Keyworth
The Infinite Variability of a Moment by Sam Kaufman
Pink Blade by Violet Frances Cato
A Lobster Conversation by Beth Clayton
Watching Time by Anna Boland
Meanwhile by Kyra Norman Tonks
Breath of Geologic ii. by David Paton

Home

Keyholes Neil Chapman
readings by Maria Christoforidou

Unhomely

p o c k e t s by Yixuen Kwek.
We call it unheimlich; you call it Heimlich by Karen Abadie
I Call Home by Joely Mae Greally
No Mans Land by Amber Nethersole
Eat My Words by Beth Clayton
Slowly Navigating a Dead End by Phillipa Brown
Velvet Tongue by Charlotte Searle
Outside by Georgia Gregory-Morris

www.fishfactoryarts.space

About the Artists and their work

Karen Abadie - *We call it unheimlich; you call it Heimlich*

Using both Super8 footage filmed in Devonport Guildhall Prison Cells and digital footage through the window of the artist's home, Karen Abadie explores notions of embodied presence and absence in the context of living under lockdown during the Pandemic. Overlaid by a 'text to speech' voiceover of Freud's essay, *The "Uncanny"* (1919), this work allows the viewer to enter an almost meditative space of curiosity, discomfort, intrigue and sometimes boredom, articulating this interminably slow time, where the only connection is mediated by algorithms and technology.

Karen makes experimental expanded film and sound installation using both analogue and digital methods, employing embodied approaches in order to articulate themes such as mental health, loss and bereavement. She is in the final throes of her PhD Practice as Research project at Plymouth University where she is also a Lecturer in Fine Art.

<https://karenabadie.cargo.site>
@karenabadie

Anna Boland - *Watching time*

Time can pass by quickly or drag like it's never ending every minute different, yet the same in duration. Recently during the multiple phases of lockdown confined to our houses and homes we have all been watching time go by counting the minutes, hours and days, regularly checking clocks, watches and phones. "Watching time" explores this idea through the duration of 1 minute which at times has felt neverending, separate, dissociated and disjointed and at moments like we were going backwards.

<https://www.anna-boland.com>
@annabolandartist

Philippa Brown - *Slowly navigating a dead end*

I am interested in the ways in which identity and individuality is expressed through everyday micro acts of resistance to social and phallogocentric norms, and in the relationship between artist and object, and exploring the pathos, humor and instability inherent in everyday life and tasks through mixing both biographical and fictional narratives with magical thinking. In exploring the sculptural and performative possibilities and relationships between objects, body and space and the essential interconnectedness between marginalised, maligned and 'other', it is possible to explore the boundaries of being human and how to expand the ways in which we transform and liberate. During the ongoing pandemic I have been reflecting on ideas around isolation and the liminal and imagined spaces as thresholds to other states of existence.

www.philippabrown.co.uk
@philippabrown1

Violet Frances Cato - *Pink Blade*

Pink Blade is a short film about a woman finding herself in a confined space with an unknown structure. She wants to explore what it is and gets inside. Dressed up with a fluffy brown coat and make-up to evoke an animal she tries to get inside but falls, faints. This will not be the end of her and she is set to find a way.

@diamond.frances

Neil Chapman - *Keyholes*

Neil Chapman is an artist and researcher working with hybrid forms of writing.

Maria Christoforidou - *readings*

Maria Christoforidou is an Afro-Greek artist, writer and researcher. Her practice explores the political, physical and performative operations of words and images. She is motivated by a hope to create pauses that allow minor stories of sameness, voices, bodies and plant comrades to evade classification, come to rest, undoing unspeakable knots of otherness. She is a Fine Art lecturer at Falmouth University and lives in Cornwall and Athens.

Beth Clayton - *A Lobster conversation and Eat my Words*

a lobster conversation -You sleep with the window open because you cannot bear the hot, muggy warmth of this house, the air thick with mould. Within these walls, your sleeping and waking hours begin to reverse roles, and you retreat to your dreams for stimulation.

You wake to a dream of waves drawing in ever closer, giant, mysterious creatures approaching in a silent vengeance. Coming to is harder than falling asleep; waking from sleepless half-nightmares, those endless dreams of waking from dreams of waking from dreams.

Eat my words- I see writing as a form of rewilding. Stories, journeys, and voices all merge together in my practice, forming an organic virus which invades non-places with text. Drawing inspiration from Maggie Nelson, Chris Kraus, and Edward St Aubin, I use the autobiographical as a powerful channel for subjectivity to counter the clinical objectivity of supermodernity.

Writing back then replaced eating. The walls contained me too much, and I was terrified of leaking outside of them, becoming too big for this room, while my words took up space instead.

Unstoppable, they form mermerations, viruses, insects, and attack the too-clean, sanitized space that surrounds you. As if in a nightmare, text crawls up walls, onto the table, and weighs down your dinner plate, forcing its way into your emaciated body.

<https://www.bethclayton.net/>
@bethhclayton

Georgina Gregory-Morris (and colleagues in 2nd Year Film) – Outside

A skirmish in the sitting room. Lamp wants to stay alight. Gardener thrives in darkness. One click. Two clicks. And then a third. Lamp loses and struggles to find his light in a new home; outside.

Lamp is part of a dated collection of furniture. The living room is his home. Lamp wants to function as any lamp should, by staying alight, but an opposing force is preventing him. Slowly his old and man-made home is invaded by the idea of nature, eventually forcing Lamp into the unknown and unfamiliar outside. This vast environment is not home, and Lamp cannot function within it.

'I am a Cornish based film student set to graduate in 2022. My passion lies within the directing, editing and cinematography field (although I strive to try a bit of everything and get as much experience on set as possible)! With my love for animals and the environment, I am determined to utilise ethical and sustainable filming methods throughout my work.'

- Georgia Gregory-Morris

<https://georgiagregorymorr.wixsite.com/georgiagregorymorr>

@juju_films_

Joely Mae Greally - I call Home

Joely Mae Greally is an experimental filmmaker, poet and fine art photographer setting out to iconify everyday people and everyday elements of life that are often looked past. 'I call Home' is a short film shot where the artist was living in both Devon and Cornwall but is reminiscent and addressed to her birthplace of Manchester, the film is experimental and explores visceral experiences from all places through sound, image and word. Often working in a way that is poetic and abstract, the video still is attainable to a modern audience wanting to place their own personal experience in place.

@joelymaegreally

Sam Kaufman - The Infinite Variability of a Moment

A film exploring entangling senses of time between human and nonhuman subjectivities through the long duration of 2020's lockdown. Mutual observations between many homes and distance becoming a sensory proximity.

<https://www.sam-kaufman.com/>

@s_am_k_

Sarah Keyworth – Chicken Coop Gallery

Restrictions have been an unexpected gift to creativity, forcing deeper research into familiar subjects, vis a vis diurnal studies of the back garden, my enforced sanctuary. Also theirs, protected from avian flu in their lockdown coop. We've all longed for utopian couter cultural moments – do my girls too? So I give them their own gallery experience, to which they are oblivious. Avian apathy to creativity. That's a 'no' then.

@sarahjanekeyworthart

Yixuan Kwek (and contributors/performers) - p o c k e t s

amidst the escalating pandemic last May: || lockdown ||

each in their little pocket of the world ,, , distant distant distant ,, , connecting through pocket screens ;;;

I plant my feet firmly on the screen trying to feel the earth /

I watch your eyes through the sheen of the screen trying to hear your heart.

fevered dreams,;

the kettle takes all day ^\

time ebbs away

...???!?!!??

@theycallmeyi

Amber Nethersole (and crew) - No Man's Land

When social anxiety takes over, Sam has learnt to live in the shadows but must now accept friendship with his housemate Joe.

@nomansland_film

David Paton - The Breath of the Geologic

David is Yr 1 Module Leader in BA Drawing and Fine Art at Falmouth University, an artist-researcher and a craftsperson with a specialism in Cornish granite. David's research and practice attend to the deep relations that grow over time between place, making, people and material.

The Breath of the Geologic was made as part of David's 2017/18 SWCTN Immersion Research Fellowship. The film is concerned with the rhythms and entanglements of life and work in the far south west of Cornwall, and how my sense of home and family has evolved through constellated material relations with the land and its labour practices. All the 'sculpted' sounds were recorded at Trenoweth Quarry, and in the worked landscapes of West Penwith — where much evidence persists of stone-workers shaping the surface granites, and from which much of the regions's pre 1800s built environment was constructed.

<https://davidpaton.org>

@dr_david_a_paton

Charlotte Searle (and colleagues) - Velvet Tongue (Warning: contains nudity and flashing images throughout)

"I have vague memories like impressions on glass plates" - Patti Smith

Our memories embossed

A faint impression on frosted glass, muddled, broken, and stuck back together with my tape

Each retelling slightly altered,

Each retelling of retelling amplified or diminished

Like tape, every rerecording, every glitch creating new memory

Rewritten and facilitated by my fiction

Retrograde amnesia, a transient memory

Whose is it to retell, whose authorship is lost?

document now becomes flimsy

Linear language of linear stories to export my PDF to all the clouds

When Dead, lamentation laid bare on fragmented form

Expelled from those who will sip from a simulation of pleasure

Simulacrum SimulaCum

Drunken pixels free to create new

My woven phallus oh how I will bow

Knitted morsels will submit to your infection

I will interrogate pleasure, I will lick it through screen

Embalmed then immortalised in the digital realm

Ready to be recoded for our collective death

A crypto lesion on my neural passage

My flickering formless entity

Transcend tomorrow's today

@char_searle

Lucie Smith – To build a home

To build a home represents a liminal space between presence and absence that attempts to be filled. it explores the fragility of the body and of home through an uncanny representation of memory, place, time and entity. a hybrid of positive and negative material, the work interrogates the unseen; seeking to connect the internal with the external. through this embodiment, phantoms are invited to come to life once more; reborn through a newly framed narrative.

Lucie Smith is a multidisciplinary artist based in Plymouth whose practice critically considers her experience of the world through an undertaking of process and material led autobiographical analysis.

@luciesmithart

Terrye Teverson – This is your space

Definition of space: "an empty area that is available to be used."

The restrictions imposed on all of us during the Covid 19 lockdown have been harder to endure for some. My film examines the meaning of overcrowding in the United Kingdom as determined by the Housing Act 1985.

'My interest in land development and housing was aroused by the sell -off of council housing in the 1980's which I opposed as a member of a Housing Committee in Cornwall.' Terrye Teverson

Terrye Teverson is an emerging artist having just completed her BA in Fine Art at Falmouth University.

@terryeteverson

Kyra Norman Tonks – Meanwhile

"Meanwhile, the world goes on" (Wild Geese, Mary Oliver).

As we continue to try to make sense of this unexpected, extended 'meanwhile' into which we've been thrown by the global pandemic, and whilst we each navigate our own particular domestic situation, this film brings a group of individuals together in the frame, responding to a series of audio/video/text-based prompts, to see something of what moved us, in Spring 2020.

www.kyranorman.co.uk

@kyra_norman

With thanks to all the artists for letting us show their work xx