

# PL\_\_\_\_\_ATFORM



**18 September - 20 December 2020**

*The Platform Graduate Award* presents the work of 12 artists launching their artistic careers after leaving University. Part of a regional initiative led by CVAN South East (Contemporary Visual Arts Network South East), *Platform* aims to support emerging talent at a key moment of transition, and for this year's graduates, many of whom have not shown their work in the usual degree show setting, this opportunity feels more critical than ever.

This year's selected artists are: **Louise Hall** and **Evie Redwood** (Arts University Bournemouth); **Chloe Davies** and **Daniel Martirosian** (University of Chichester); **Megan Georgia Smith** and **Kayleigh Pyner** (Solent University, Southampton); **Caitlin Jackson** and **Ellen Ball** (UCA Farnham); **Caitlin Holford** and **Katie Novell** (University of Portsmouth); and **Emma Siân Davies** and **Maryam Zahra Kazimi** (Winchester School of Art, University of Southampton).

One artist in the exhibition at Aspex will also be nominated for *The Platform Graduate Award*. Established in 2012, the prize includes a £2,000 bursary and mentoring, and is awarded to an outstanding graduate from one of the regional higher education partners. The selection panel for this year's prize includes guest judge, Turner Prize winning artist Tai Shani, alongside representatives from the four participating galleries.

Led by CVAN South East, *Platform* is a partnership between four galleries: Aspex, Modern Art Oxford, Phoenix Art Space in Brighton and Turner Contemporary in Margate.

## Artists Talk - online

**Sunday 27th September, 19.00hrs**

Meet the artists selected for *The Platform Graduate Award 2020* as they discuss their work in the exhibition with Vickie Fear, Curator/Programme Manager at Aspex.

A recording of the event is available on [YouTube](#).

You can also join the conversation on Facebook, Twitter and Instagram by using the hashtags: #AspexGallery #Platform2020 #PlatformGraduateAward



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## Louise Hall

### *13 Dead, Nothing Said*, 2020

Sculpture, Cyanotype African Wax Print Fabric,  
Cyanotype Screen-printed White Cotton Fabric, African Wax

Louise Hall is a multidisciplinary artist, focusing on printmaking, sculpture and performance. Her work, *13 Dead, Nothing Said* translates the Black British experience of trauma through soft floppy structures and investigates social issues within the UK and BAME experience through the materiality of fabric and language. The distinctive African wax print fabric is representative of blackness yet has a complicated colonial history. In Hall's practice she communicates and unpicks the Black British experience and the diaspora, often challenging ideas of colonial history, narrative and the impact within the higher education system and UK society. The key use of non-violent imagery within the works represent violent traumatic events with ties to plantations, colonial history and the transatlantic slave trade.

Louise Hall studied Fine Art at Arts University Bournemouth.

W: [louisehallart.co.uk](http://louisehallart.co.uk)

Ig: @louise\_hall\_art

## Evie Redwood

### *Key Staff*, 2020

Scanned and edited mono prints and 24 hour audio broadcast

Evie Redwood's practice encompasses sound, performance and printing to explore social engagement and the hidden labour within art institutions. She conducts interviews and research around labour to understand UK working conditions. Her most recent work, *Key Staff* consists of nine sound works, collected over two months from the outsourced workers at Arts University Bournemouth, and nine accompanying mono prints that were published as an online work. The artwork is intended to amplify the importance of the worker's labour within this and other institutions.

While at University Redwood set up a collective reading group where a text is chosen to stimulate critical discussion. The group meets fortnightly and nurtures a safe space for conversations around inclusion and access within art education and the art world.

Evie Redwood studied Fine Art at Arts University Bournemouth.

W: [key-staff.org](http://key-staff.org)

W: [evie-redwood.co.uk](http://evie-redwood.co.uk)

Ig: @\_redwoodevie

To experience this work please visit [www.key-staff.org](http://www.key-staff.org)

## Chloe Davies

*The Interaction of Our Women*, 2020

Oil paint on Canvas with Audio

*There are some parts I like about my body*, 2020

Oil paint on Canvas with Audio

Chloe Davies' practice is about relationships – between the physical body and internal thought. The relationship between the hapticity of paint application and the subject of the female form, and the relationship between herself, the sitter and the viewer. Davies' current work combines the intense visuality of oil paint and the intimacy of recorded conversations to create heightened immersive experiences. She provokes thought about the impact media and society have on what it is like to be a woman and to be identified as having a woman's body. Her paintings depict unique hybrid bodies, constructed to suggest that each part adds up to form a collective whole. Davies wants to communicate that whilst we should celebrate the unique characteristics of our bodies and individual experiences, we should also highlight our shared connections.

Chloe Davies studied Fine Art at the University of Chichester.

Fb: [facebook.com/chloedavies.fineart/](https://www.facebook.com/chloedavies.fineart/)

Ig: [@chloedavies.fineart](https://www.instagram.com/chloedavies.fineart)

## **Daniel Martirosian**

*Max*, 2020

Charcoal on paper mounted on board

*Right Side-Profile*, 2020

Charcoal on paper mounted on board

Daniel Martirosian creates photo-realistic charcoal portraits that depict his subject at the specific moment when a photograph has been taken. He produces large-scale drawings of the sitters, finding oblique details and small nuances to convey their personality. The accompanying panels of smaller drawings offer a subtle extension of the timeframe of interaction, creating animations of the moment. The mixture of blurred and detailed close-ups of individual features offer different states of the sitter, conveying a sense of their identity.

Although Martirosian's portraits are hand-drawn, they are equally about the nature of photography. The artist's intention is that the viewer recognises the person depicted by creating a likeness that is captured through the lens but enlivened by the use of charcoal, demonstrating a sense of truth.

Daniel Martirosian studied Fine Art at the University of Chichester.

Ig: @dan\_m\_artist

## **Megan Georgia Smith**

***CHICKEN SHOP***, 2020

Acrylic on Canvas

***LAND OF MILK AND HONEY***, 2020

Acrylic on Canvas

Megan Georgia Smith's creative practice is centred around class, youth culture and 21st Century life. She creates large-scale paintings, drawing on her own social and cultural experiences growing up in Aldershot for inspiration. Smith's work attempts to critique, from a critically engaged standpoint, the issues of stereotyping that often occurs in the representation of youth and the working class.

By amplifying and satirising such clichés, she illustrates her dark sense of humour, mocking the idea that every working-class/young person can be categorized this way when of course, they cannot.

Megan Georgia Smith studied Fine Art at Solent University, Southampton.

W: [megangeorgiasmith.co.uk](http://megangeorgiasmith.co.uk)

Ig: @megangeorgiasmith

Tw: @megangsmithart

## Kayleigh Pyner

*Dilapidated Defences*, 2020

Digital Photographs

Kayleigh Pyner's photographic practice consists of documenting the memories, histories and stories that have been left behind in the British landscape. She is interested in revealing visible and invisible narrative within the landscape, capturing the remnants of ruins or locations of historic events. Pyner is particularly fascinated by the sites relating to histories of war, and presenting the historical and political significance these places hold. The work considers how these locations help us to remember what has happened and how our society has been shaped by past events.

Pyner's recent series, *Dilapidated Defences* consists of the architecture built to defend the country in the First and Second World War. To gain a wider understanding of the purpose and differences between each of the defences she has photographed the structures still standing within our surroundings today; exploring the approaches to protecting the British coastlines.

Kayleigh Pyner studied Photography at Solent University, Southampton.

W: [kayleighpynerphotography.co.uk](http://kayleighpynerphotography.co.uk)

Ig: @kayleighpynerphoto

## Caitlin Jackson

*Now You See Me*, 2020

Interactive QR codes on acetate

Caitlin Jackson's work is a combination of science fiction meets science fact. *Now You See Me* consists of images created by collecting living organisms and transforming them into interactive installations that also exist as artworks on social media. Focussing on bacteria the work aims to confront people with an unknowingly familiar presence; stimulating curiosity about the microorganisms that live within and around us, and building awareness of how easily viruses can be spread and our role in circulating these organisms.

The technological aspect of the work is important to this idea of spread as the work is experienced through Instagram's camera. It allows us to not only playfully interact with these unseen microorganisms but also to photograph and share the image online creating an additional layer of transmission. Before the current Coronavirus pandemic we were already experiencing a global health crisis; bacteria are becoming increasingly resistant to the antibiotics which are meant to protect us from them, making them a more tenacious invader than ever before. Jackson's work aims to immerse us in these cellular images, reminding us that these organisms are not so alien but in fact, living amongst us.

Caitlin Jackson studied Fine Art at UCA Farnham.

W: [echeloncait.wixsite.com/website](http://echeloncait.wixsite.com/website)

Ig: @caitlin\_jackson\_art

**To experience this work please visit Caitlin's Instagram profile using a smartphone. This work does not can be experienced fully on a desktop computer, iPad or tablet.**

## Ellen Ball

*Everest*, 2020

Installation

*Ascent/Descent*, 2020

Digital video

Ellen Ball's work centres around the sublime, elements found within nature, and 'the other'. Combining ideas about the natural world with the intangibility of the sublime experience, she shifts between notions of hope, failure, and wonder, reflecting her desire to articulate what she cannot grasp. From a place of curiosity and a long standing interest in the natural world, Ball experiments with materials and processes to explore methods of representation. Her research and ideas change between darkness and light, the ethereal and tangible, horizontality and verticality. Often working between opposites and dealing with tensions in the work and the ideas Ball is interested in philosophy and the sciences, such as theories of otherness and existentialism.

Despite commonly working with photography and video, Ball's artworks materialise in various forms. Currently working with tangible materials and household objects, Ball creates installations which talk about the human desire to seek sublimity and locate a sense of meaning. Her experience of feeling unable to effectively represent intangible elements in her artwork fuels an awareness of Bataille's notion of 'non-knowledge' in the 21st century, and how that intertwines with wonder and the sublime. Ball's recent works about Mount Everest combine elements of the natural world and the capitalist agenda, creating a discussion about our individual motivations to strive for perfection.

Ellen Ball studied Fine Art at UCA Farnham.

W: [ellenballart.wordpress.com](http://ellenballart.wordpress.com)

Ig: @ellenball\_art

**Katie Novell**

*Image Bank*, 2020  
Digital Photographs

Katie Novell's images follow the rules of the generic stock photograph aesthetic, appearing as clean, multipurpose representations of the ordinary. Stock photography is everywhere we look and yet it holds an invisibility as viewers pass unaware of the origin and systems in place. By taking the photographs out of the context of a stock site or advertisement, an overlooked weirdness within the stock business is exposed. Captions accompany each image with phrases and descriptive words that anticipate what the buyer is searching for. The work is more than just an image bank: critiquing a hidden, pre-structured world organised into categories and easy clichés. Within the project a unique uncanniness is revealed where photography begins to comment on photography itself.

Katie Novell studied Photography at the University of Portsmouth.

W: [katienovell.com](http://katienovell.com)  
Ig: @katie\_novell

## Caitlin Holford

*Alma, Through Her Husband's Eyes*, 2020

Digital Photographs

Caitlin Holford's character Alma is inspired by the myth of the sculptor Pygmalion, whose love for a statue he created was so great that it enabled the statue to come to life in the form of an exquisitely beautiful woman. Just as the statue was created as a result of Pygmalion's love, Alma is a product of her husband's desire. In this series the images are taken from the perspective of Alma's husband and explore the mystery of the mundane as Alma is seen carrying out the familiar act of eating. On the surface she appears to be the perfect woman, however, beneath her mask, she is deeply unhappy, feeling completely objectified by her husband's obsession.

Caitlin Holford studied Photography at the University of Portsmouth.

W: [throughherhusbandseyes.com](http://throughherhusbandseyes.com)

Ig: [@caitlinemilianaphotography](https://www.instagram.com/caitlinemilianaphotography)

## Emma Siân Davies

/'lɒkdaʊn/, 2020

Digital video

Emma Siân Davies' work asks where does reality begin, and where does it end? Inspired by the Japanese philosophy of an all-inclusive interconnected reality and following the worldwide lockdown, Davies has been considering this ideology under the new and unforeseen circumstances. The lockdown has brought these questions into greater significance, as we turn to technology to recreate a version of reality and normality. We have used our screens as a portal to access some kind of reunion with actuality, whilst in turn dissociating from reality itself. Examining both the syntheses and the margins of the artificial and the physical, Davies' current work reflects the collective experience of the boundaries and perceptions of reality and the self becoming blurred and mutated during the worldwide lockdown and Coronavirus pandemic.

Emma Siân Davies studied Fine Art at Winchester School of Art, University of Southampton.

Ig: @emma.davies.art

## Maryam Zahra Kazimi

*J'ai perdu mon Torse*, 2019

Oil pastel on plywood board

Situated at the intersection of research-creation, socially engaged art, expanded field of drawing, radical pedagogy, [curation, intervention] and a sort of an-archival practice, Kazimi's approach to making work is, at its root, 'for the sake of amusement, impulsive, vibrant to crucify boredom' (Tzara, T. 1918).

Whilst typically constructing immersive installations around her large-scale drawings, this work sits apart as a stylised self-portrait encapsulating Kazimi's feelings of displacement, entrapment and disembodiment, experienced while living alone in Paris for eight months. Rendering herself as a caricature with no torso, on such a large scale essentially served as a way for the artist to re-assert her presence.

Maryam Zahra Kazimi studied Fine Art at Winchester School of Art, University of Southampton.

IG: @\_maryamkaz