

ABOVE:
Collected evidence of the eternal and the unknown, 2015, cast glass, wood, plaster cast, detail, installation view.
BELOW:
Untitled, 2015, Watercolour and ink on paper, 10 x 15cm.
All images courtesy of the Artist.

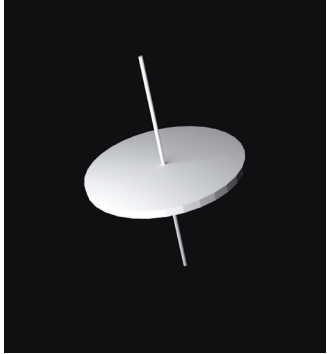
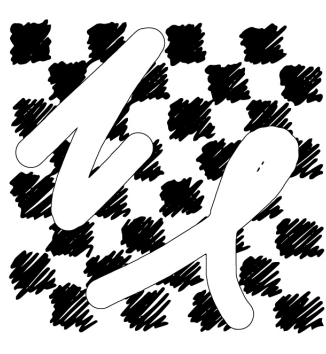
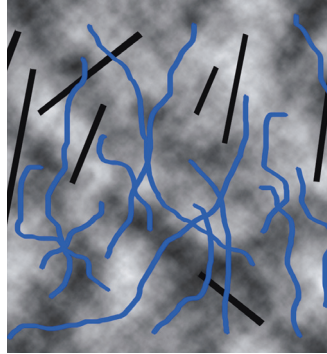
Antonia Bañados

Focusing on objects that are familiar and unimportant, easy to recognize but with little emotional agency, Antonia Bañados aims to dilute the everyday into other realities. As pre-existing materials are transformed into sculptural objects, they become vessels for immaterial concepts, such as emptiness or absence. Her new work, *Space Remains*, traces an unknown and strange landscape; one that perhaps does not exist, as such, in our reality, or perhaps is not on this earth.

Exploring the complex and multiple histories that can be discovered through one point of origin, the work takes its starting point from the Atacama desert, and is presented to us through the form of a Cabinet of Curiosities. Populated with strange glass objects that echo the depictions around the room, the disposable materials of our 21st century consumer culture are elevated to being worthy of consideration through their display in the cabinet – a display method symbolic of the human compulsion to collect and fetishise objects.

Evoking a myriad of references from disparate points in history, the sculptures, bespoke cabinet and paintings displace us out of time. There is a vertigo of perception engendered in Bañados' work: time is no longer linear and subsequently the landscape we are asked to imagine is at once a cohesive whole, and at the same time an impossibility.

Exploring the moment of transformation as the familiar becomes unknown, Bañados reminds us that for the temporality of each moment, there is an indelible presence of the materials, images and landscapes that exist in an entangled suspension between an internal self and external reality.



LEFT TO RIGHT:
Annotated Cloud Noise, 2015, digital drawing.
Chess Vector, 2015, digital drawing.
Top, 2015, 3D render.
All images courtesy of the Artist.

Ben Callaghan

Inspired by Plato's *Symposium*, Callaghan continues his exploration of the object as a locus of philosophical enquiry, exploring their innate intentionality as a methodology to understand consciousness and empathy, existence, things-as-they-are and thought-as-it-is. From the physical world we can readily perceive, such as the room you are in or the furniture you are sitting on, comes a certainty of knowing; for the moment you can tangibly engage with it, it 'exists'. In contrast, the ephemeral world of the unknown, of the internal self, of ideas and visions, requires a belief and understanding that is not directly manifest.

Callaghan designs both objects that are functional, and others that appear to be so, but often with no apparent purpose. His objects invite and encourage 'toying'; the doing itself more than the completing or achieving. There is a purpose, but the conclusion is open, retaining space for the unknown.

For *Platform: 2015* this dialogue between the manifest and the immaterial is expanded into the digital realm – a space that is in contemporary society as familiar a landscape as the one we physically inhabit, but is as immaterial as a thought.

From the utilitarian objects to digital representation, Callaghan presents an encapsulation of contemporary life – viewing an intangible and often inexplicable landscape, whether in corporeal or immaterial form. Whilst he offers certain objects as platforms to consider these dialogues, they are a collection of singular points forming an indeterminate gesture, rather than as a singular statement or comment.

Sit on it, move it, play it.



LEFT TO RIGHT:
Just Gone Eleven, Nine Glasses of Tap Water, 2015, archival ink on handmade paper, 26cm x 38.5 cm.
Locus of Points, 2015, installation view, drawings on handmade paper.
All images courtesy of the Artist.



Ross Hamilton Frew

Ross Hamilton Frew works predominantly in drawing, print and paper making, creating delicate line-works based on rules and systems that explore pattern and repetition. These self-imposed restrictions act as a tool, both physically and conceptually, resulting in works that appear mechanical and restrained, whilst still retaining the visible marks of the artist's hand.

Frew's new body of work emerges from an extended period of research with Paper Studio Northumbria at Northumbria University. The resulting works on handmade paper incorporate the mastering of a new skill coupled with the nuances of working on a surface that is subject to an element of chance. The artisanal element of the handmade paper surface furthers the contrast to his drawings, with the regimented lines juxtaposed against the paper's natural irregularities and imperfections.

Frew uses recycled print as the primary material for his paper – meaning that the process of making necessarily incorporates the considerations of destruction in order to create. In contemplating this as he manipulates the old into something new, Frew salvages words and phrases to create haiku, repurposing not only the material, but also the content to create new meaning.

Moving between an artisanal practice and the systems employed within his drawings, Frew's work embraces the tension between order and chaos: self-imposed restrictions forming a world of order and control, yet open to the fallibility of the artist's hand and the entropic speckles left by the destroyed text and paper fibres.

Jessica Ramm

Often when beginning with the creation of a work from a fully formed vision it can be difficult to manifest the perfect imagining into an imperfect reality. Jessica Ramm's work for *Platform: 2015* originated from a vision that appeared to her while she was looking at the iconic photograph of the earth taken by the Apollo 8 moon mission. Her vision took the form of a human-scale sphere of lines highlighted by the coloured holds rock-climbers use for practice. The challenge to manifest visions or ideas that are seemingly impossible, such as creating clouds, inverting a piece of the earth using her body, or most recently, creating a sphere of lines to climb upon, introduces an inevitable element of risk.

Describing her work as a series of ongoing, sometimes haphazard experiments, Ramm examines our contemporary perceptions of nature through the engagement of the human body with its surroundings. In *Hand Over Foot*, the human body is used to activate this hypothetical model that has been transported into the external elements. As the climbers grapple with the sphere and begin to navigate the shifting object, the set of circumstances put into place begin to interact with each other. Inevitably vulnerable to failure, Ramm's experiments also challenge preconceived notions of how matter ought to behave.

Returning the object to the gallery, the physicality of its presence within a confined space lends it an aesthetic distance, counterposed with the echo of its brief journey into an unknown landscape playing from the nearby room.



TOP TO BOTTOM:
Hand Over Foot, 2015, video stills.
All images courtesy of the Artist.



Artists' Biographies

Antonia Bañados (born 1990, Chile) is undertaking postgraduate studies at Edinburgh College of Art. Her work explores the movement of ephemeral ideas into tangible moments through painting and objects.

Ben Callaghan (born 1989, Ireland) is based in Edinburgh, working from his studio at Rhubaba Gallery & Studios. His work centres on the use of objects as props or protagonists in ongoing philosophical debate.

Ross Hamilton Frew (born 1984, Scotland) is currently based between the Isle of North Uist and Newcastle. Frew creates delicate line drawings based on rules and systems, exploring patterns and repetition.

Jessica Ramm (born 1987, England) works with sculpture, performance and installation. Graduating with an MFA in Sculpture in 2014, her work is a series of "ongoing, sometimes haphazard experiments that examine contemporary civilization's ordering of nature through technology and science."

Platform: 2015

9-11 Blair Street, Edinburgh EH1 1QR
30 July – 30 August
Mon – Sun, 10AM-6PM
FREE ENTRY

Selected by: Christine Borland, Craig Coulthard, Sorcha Carey and Emily Gray

Curated by: Emily Gray

Platform: 2015 is made possible through the generous support of the following funders and sponsors:

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Scottish Government Edinburgh
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City of Edinburgh Council
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Edinburgh Art Festival

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Edinburgh EH1 1DE

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Founded in 2004, Edinburgh Art Festival is the UK's largest annual festival of visual art, combining ambitious presentations of contemporary art alongside major solo and survey shows of artists from the 20th century and historic movements. Our commissions programme champions new work by Scottish and international artists, each year inviting leading and emerging artists to develop new work for public spaces and historic buildings in the city.

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Platform: 2015

Platform: 2015 is a new annual initiative, intended to showcase Scottish artists at the early stages of their career. In the Spring of 2015 we issued an open call, inviting Christine Borland and Craig Coulthard (both artists who have previously participated in the festival commissions programme) to work with us to select three to five practitioners from the resulting submissions.

We are delighted that in its inaugural year, the quality of the work in the resulting exhibition continues to demonstrate the strength and vitality of contemporary art practice across Scotland. Our practitioners range from the Isle of Uist to the Central Belt, and several of the artists (Ben Callaghan and Antonia Bañados) have travelled to Scotland specifically to develop their artistic practise.

I would like to thank my fellow selectors for the careful and considered attention they have given to each of the submissions; and their company in choosing what we hope will make for a stimulating exhibition. Despite originating in an open call, several clear themes have emerged in the final selection. A largely monochromatic exhibition, all of the works presented express an interest in strategies that negotiate the fine line separating control and order from the unknown.

Our sincere thanks go to Creative Scotland, City of Edinburgh Council and the Scottish Government Edinburgh Festivals Expo Fund, whose continued support for the festival have made this exhibition possible. A particular thanks to the Saltire Society and Cruden Foundation, who have offered vital additional support for the exhibition.

Sorcha Carey
Director

Platform:2015

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