



LEFT TO RIGHT:  
*Bell*, 2017, cast bronze and pine,  
courtesy of the artist  
*Modular*, 2017, courtesy  
of the artist



## Uist Corrigan

Uist Corrigan draws upon craft and narrative to create functional sculptures that reveal his interest in ideas of story-telling, sculptural process and materials. The gaining of new experiences, stories and skills is key to his practice, and his current role as an artist-technician supports this approach.

Corrigan's new work, created for *Platform: 2017*, marks the culmination of a period of research into the making and use of bells. The bell as an object dates back to the 3rd millennium BC. One of the earliest instruments, the sound of the bell is strongly associated with ideas of community, place and religious ritual. In this work, it is used to explore how we as humans have tended to attach meaning and value to the inanimate objects that surround us.

Corrigan has created a mobile bell tower (a collapsible wooden structure supporting a hand-cast bronze bell), which he has transported and installed at a range of sites across Scotland with a particular significance for the artist. Through ringing the bell at these remote locations, Corrigan seeks to create a fundamentally human sound in the landscape; a sound which would communicate to a passer-by, even at some considerable distance, the presence of another human being (the ringer of the bell).

In the exhibition, the bell tower takes on a sculptural presence, and is displayed alongside a series of still images and an ambient recording, documenting the bell in a range of different sites.



LEFT TO RIGHT:  
Production still from *Beyond the visible* (working title), 2016 – ongoing,  
courtesy of the artist  
*Object 003*, production image from  
*Beyond the visible* (working title),  
2017, courtesy of the artist

## Rebecca Howard

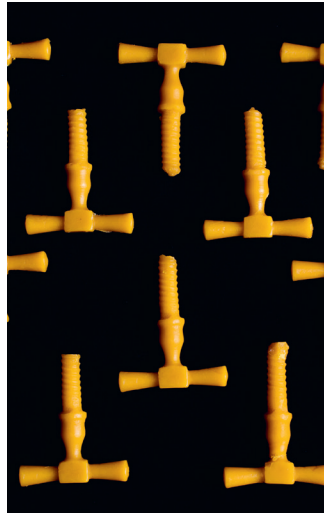


Working with writing, performance and film, Rebecca Howard creates scenarios that challenge conventional modes of exchange. Using structures from different forms, such as serialised writing and radio dramas, her work becomes a response to the formal qualities of the genre and its tropes. These qualities become a focal point, which she then works to obscure, to the point of absurdity.

For *Platform: 2017* Howard presents an interdisciplinary project interweaving elements of sculpture, writing and moving image. The work is centred around the production of a science fiction film which explores an occurrence of meta-physical events induced by a series of everyday objects that possess supernatural ability. The 'Objects', which are represented through new sculptural works, become central characters of the film and their story is told from the perspective of the room they are located within.

This new body of work explores the value placed on something through language and exposes the power that can be afforded to an inanimate object by storytelling. The work draws from narrative structures and literary devices used within the science fiction genre to create interplay between the written and visual imagery, giving life to events and ideas beyond the visible.

*The artist would like to thank Elizabeth Murphy who has worked with her on the production of the film.*



LEFT TO RIGHT:  
*Impossible Colonies*, 2017, beeswax,  
courtesy of the artist  
*Impossible Colonies*, 2017, photo  
etching, courtesy of the artist

## Kotryna Ula Kiliulyte

Multidisciplinary artist Kotryna Ula Kiliulyte's work exists in the tense territories between fact and fiction; the personal and the political; memory and imagination. Often originating from her personal experience as a migrant Kiliulyte's work orchestrates multiple narratives.

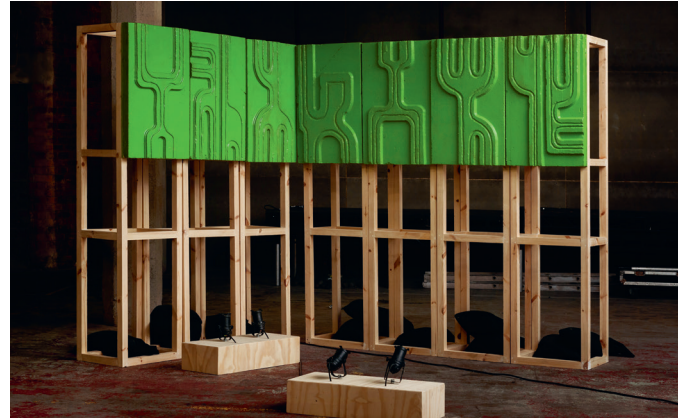
Created specifically for *Platform: 2017, Impossible Colonies* takes its starting point from the utopian project 'Dausuva' proposed in the 1920s by the Lithuanian geographer and diplomat Kazys Pakstas (and named after Dausos – the spirit world in Lithuanian mythology). In response to prevailing geopolitical tensions, Pakstas proposed moving the entire nation of Lithuania to an alternative location: in order that it might exist as a peaceful colony in purchased or leased land. Suggested locations included Belize, Madagascar, Quebec, the Sao Paulo region of Brazil, and the Bahamas.

*Impossible Colonies* incorporates a wide range of references, ranging from archival practices, notions of souvenirs as memory objects, to representations of landscape and water as liminal space. Combining elements of photography, printmaking and sculptural objects, the work explores alternative scenarios through a future viewed from the past. By taking a century old utopian project out of its geographical and political conditions and opening it up to the current global context, Kiliulyte invites us to imagine possible new directions.



LEFT TO RIGHT:  
*Untitled*, cast concrete, 2017,  
courtesy of the artist  
*Bastion*, cast concrete, pine and  
parcan lights, 2016, courtesy of  
the artist

## Adam Quinn



Adam Quinn uses a consciously clichéd formal vocabulary to explore aspects of, and encounters with, public space and sculpture. Derived from the ubiquitous, and often poorly maintained, public art found on, or in the vicinity of, post-industrial buildings, this vocabulary is employed to create installations that suggest an open utility, whilst remaining in the realm of sculpture.

For *Platform: 2017* Quinn presents a new body of work exploring the renewed interest in brutalism within popular culture, and the ability of a modernist sculptural language to simultaneously face past, present and future. In this way, *Dais 17* stands as a blatant reference to a specific historic era, in clear opposition to its original sculptural language.

Questioning the role of the artist as the creator of such art and architecture, Quinn compares the approach to that of fraudster or charlatan. By employing methods and techniques of mise-en-scène and theatrical scenic construction, he stages the work in the language of theatre and artifice.

As the viewer steps onto the raised platform of the work, their role shifts from passive gallery viewer to performer, acting out a proposed public engagement that these civic environments facilitate. This encounter with *Dais 17* renews the relationship between artist and audience whilst exploring the theatricality of urban public space and the way in which its occupants forge an identity within it, whilst simultaneously being spectators themselves.



Artists’ Biographies

**Uist Corrigan** (born 1992, Dundee) lives and works in Lumsden, Aberdeenshire. Corrigan graduated from Duncan of Jordanstone College of Art and Design in 2014 with a BA in Fine Art. He has since been awarded RSA John Kinross scholarship to Florence (2014); RSA Open residencies, Sweeney’s Bothy, Eigg (2015). He works as a technician at the Scottish Sculpture Workshop; sculptural techniques used through this work in turn have influenced his practice. Recent exhibitions include: *SUMMA*, Royal Scottish Academy, Edinburgh (2017); *Generator Members Show*, Generator Projects, Dundee (2017); *Timezone*, The Biscuit Factory, Edinburgh (2016); *Stuffed Gallery*, Newave Gallery, Aberdeen (2016); *RSA Open Exhibition*, Royal Scottish Academy, Edinburgh (2015).

**Rebecca Howard** (born 1990, Manchester) is an artist and facilitator based in Glasgow. Howard graduated from Edinburgh College of Art in 2013 with a BA in Intermedia Fine Art. Recent projects and exhibitions include: *Active Model*, Glasgow Open House, Glasgow (2017); *Alt.*, Bargain Spot Project Space, Edinburgh (2015); *Heading Southwest*, Cuchfritos Gallery and Project Space, New York (2014); *Beyond the Visible and Back Again*, performed at Speechbuster, Storefront for Art and Architecture, The Clemente, New York (2014) and *Klapaucious*, Embassy Gallery, Edinburgh (2014). In October 2017 Rebecca will present a solo exhibition at Intermedia, CCA, Glasgow.

**Kotryna Ula Kiliulyte** (born 1986, Vilnius, Lithuania) lives and works in Glasgow. Kiliulyte graduated from the Glasgow School of Art with MLitt in Fine Art in 2015, and has since been awarded a Lithuanian Culture Council grant, Glasgow Visual Artist award and an Eaton Fund Grant. Recent exhibitions include *Tabula Rasa II*, Street Level Photoworks, Glasgow (2017); *Amber Room*, galerie LAME, La Photographie Marseille, France (2016); *Jill Todd Photographic Award*, Stills, Edinburgh (2016); *Other 8*, Klaipeda Cultural Communication Centre, Lithuania (2016); *Peripheral Histories*, Lighthouse and Platform, Glasgow (2016) and *Tabula Rasa*, Kaunas Gallery, Kaunas, Lithuania (2015).

**Adam Quinn** (born 1991, Glasgow) lives and works in Glasgow. Quinn graduated in 2014 from the Glasgow School of Art with a BA in Fine Art, and his work has since been supported by Creative Scotland Open Fund, and Clyde Gateway. He works in theatre as a Stage Carpenter, which in turn he uses to inform his sculptural practice. Recent exhibitions include: *Diorama*, New Glasgow Society, Glasgow (2016); *IDEAL FORM ZONE*, Glasgow International, SWG3, Glasgow (2016); *Leger Demain*, Albus Building, Glasgow (2015); *Phoenix Bursary Show*, Reid Building, Glasgow, (2015); *Fanfare*, The Whisky Bond, Glasgow (2014).

Platform: 2017

The Fire Station at  
Edinburgh College of Art,  
76-78 Lauriston Place,  
Edinburgh EH3 9DE

28 July – 27 August 2017  
Mon – Sun, 10AM-6PM  
ADMISSION FREE

Selected by: Sorcha Carey,  
Jacqueline Donachie and Graham Fagen

*Platform: 2017* is made possible through the generous support of the following funders and sponsors:  
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City of Edinburgh Council – Celebrating 70 years as the Festival City  
The Saltire Society Trust  
Edinburgh College of Art,  
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Platform:2017

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Rebecca Howard  
Kotryna Ula Kiliulyte  
Adam Quinn

Platform: 2017

Now in its third year, *Platform* is a dedicated opportunity for artists based in Scotland and at the beginning of their careers to participate in the Festival. The artists exhibiting in *Platform: 2017* have been selected from an open call by by a panel comprising myself, and artists Jacqueline Donachie and Graham Fagen – both of whom who have previously made new work as part of the Festival’s Commissions Programme.  
Drawn from across Scotland, this year’s *Platform* artists represent a broad range of practices, from sculpture to installation, sound and film. Each have been supported to make and present new work as part of the exhibition.  
Despite the openness of the selection process, some interesting common themes and formal synergies are emerging in the final selection. Uist Corrigan and Rebecca Howard are both interested in the powers we attribute to objects, Adam Quinn and Kotryna Ula Kiliulyte both look to the language of utopian projects in their work.  
*Platform* would not be possible without the generous and continued support of several key funders. I would like to thank the Scottish Government Edinburgh Festivals Expo Fund, City of Edinburgh Council, the Cruden Foundation, and in particular, the Saltire Society Trust, who have supported this initiative from the first.  
We are delighted to have the support of Edinburgh College of Art, University of Edinburgh, as a partner in presenting *Platform: 2017*, which this year, for the first time takes place in the historic setting of the old Central Fire Station for Edinburgh. Built in 1900 and latterly run as the Museum of Fire, the building has recently been acquired by the University of Edinburgh, to become a core part of the Edinburgh College of Art campus. It provides a fitting setting for an exhibition focussed on sharing the very best new talent.

Sorcha Carey  
Director