

## Renée Helèna Browne

Renée Helèna Browne's practice focuses on sound as a physically intimate and emotional entry point into the body, creating and appropriating narratives about and through the female voice.

For *Platform: 2018* the artist turns to speaking, 'the most widespread private act performed in public and the most common public act experienced within the comfortable confines of one's body'.<sup>1</sup> *Deboned Voices* draws on how when speaking, one hears one's own voice as it is conducted from the throat and mouth through bone to the inner regions of the ear. Meanwhile, outside the body, other people hear the speaker's voice as it is carried through vibrations in the air, deboned.

*Deboned Voices* is composed of five compositions divided into two acts and three characters. Each section centres on the different hierarchies and exercises that govern the act of speech, ranging from raw residual noises that lie underneath language, to the sensual power of dirty talk and authoritative elocution exercises. Each composition is experienced in a different chair, chosen for the distinct sitting posture each requires and the differing points of contact between the listener's body and chair which result.

1. Douglas Kahn, *Noise, Water, Meat: A History of Sound in the Arts*



LEFT AND RIGHT:  
*Deboned Voices*, five-part sound installation on headphones, dimensions variable, 2018



LEFT AND RIGHT:  
*Body of Water*, single channel video installation with audio, 17 minutes, 2018

## Annie Crabtree



Annie Crabtree is an artist and researcher based between Glasgow and Arbroath. Her work explores the complex relationship between people, place and society, drawing upon her experience in socially engaged practice, human geography, and moving image. Previous projects have reworked found resources to articulate the contradictory depiction of place. More recent projects have focused on long term collaborative relationships and resituating herself within the work.

In *Body of Water* Crabtree turns the lens upon herself to examine the violation of bodily integrity, be it surgical or enacted by the camera's mechanical eye, in order to focus on the (mis)representation of female pain and the accompanying breach of self-determination inflicted by medical procedures, social norms and cultural representation. The work explores swimming as a tool supporting personal agency, enacting the feminist statement that 'the personal is political'.

Moving between panning bird's-eye view shots of the artist submerged in a mix of indoor and outdoor liquid bodies and exhibited as a large-scale video projection, the piece on display emphasizes the affective sensory qualities of video, coming to envelop its audience physically and psychosomatically. The resulting work is a fluid moving image piece which dreamingly drifts in and out of different modes of consciousness.

*The artist would like to thank The Arlington Baths, The Surgeons' Hall Museum, Eileen Daily, Emma Helen Reid, Matthew Nightingale, and Kieran Heather.*



LEFT AND RIGHT:  
*Sausageworks*, still from video installation, duration: 144 cycles, 2018

## Isobel Lutz-Smith

Working between film, sculpture and architectural installations, Isobel Lutz-Smith's practice explores the position of bodies within systems of production, translation and consumption. Her work aims to translate a body of research from the abstract into the physical, in which details of the research are objectified and made into props which are shot and edited to create haptic moving image narratives.

*Sausageworks* is an immersive four screen video installation composed of four moving image works running in sync. Borrowing from William Burroughs' cut-up technique, the piece employs various processes of assembly, disassembly and reassembly as means of examining the materiality of processed food and the processing enacted by the body.

Through a recursive process of script writing, object making, shooting, editing, reshooting and re-editing, Lutz-Smith's work cuts up the traditional linearity of filmic language. The resulting piece is a story of disparate small actions orchestrated, brought together and organised by means of a strategic use of colour, in order to become a whole.

The work's hyperreal shots, strip the film's objects, characters, and bodies of their physicality, replacing this instead with the video's own materiality. Immersive in scale, and yet devoid of dialogue or of any realistic human presence, the work speaks of an all-consuming, overly processed reality where images become the substance of affect and desire.

*The artist would like to thank The Glasgow School of Art, Alan Calvert, Conor Walker, Bridget McCall, Elke Finkenauer, Daniel Mcfarlane & Rory MacNab for their support.*



## Rae-Yen Song



LEFT:  
*Song Dynasty*, deity-sedan-chair, 2017

RIGHT:  
*Drawing for Song Dynasty II*, permanent marker on paper, 2018

Rae-Yen Song's multidisciplinary practice draws on her mixed cultural identity in order to explore the notion of the outsider – for the artist, a cultural other who uses the self to reveal something of the society. Surreal in nature, her work seeks to occupy the gap between her Chinese and Scottish identities, transforming this into a positive space from which to develop a unique cultural language.

Song presents *Song Dynasty II* as part of *Platform: 2018*, a project looking into the role of the female within her two cultural identities and the historic, ritualistic and ceremonial particularities of each. The project expands on previous collaborations with her immediate family to create an on-going series of family portraits. Prior to the exhibition, the artist and her family participated in a costumed outing through Edinburgh, the city where the artist grew up.

The costume on display is a syncretic amalgamation of different animals and cultural formations, referencing both the traditional Chinese lion dance and the Lion Rampant of Scotland. This ceremonial-like object speaks of a seemingly absurd alien foreign culture, which on closer inspection, becomes something real, imposing and disturbing in its familiarity. Exhibited at City Art Centre, the costume becomes an artefact of a past abstruse event, an exotic foreign object waiting to be 'discovered'.

Hung alongside the costume is a lenticular print which provides the only form of documentation of the family outing. Doubled in perspective, the print plays with the slippery formulations of 'truth' and a prevalent Western gaze within contemporary constructions of fact and fiction.

Artists’ Biographies

**Renée Helène Browne** (born 1992, Donegal) is an Irish artist based in Glasgow. Browne is currently undertaking a MFA at Glasgow School of Art. Recent exhibitions and screenings include: *Tap for Sound* at CCA Glasgow (upcoming 2018); *Interim Show* at Reid Gallery, Glasgow School of Art, Glasgow (2018); *Sounds In Exile* at Dublin Digital Radio (2018); *Redressing Redressing* at Outhouse LGBT+ Centre, Dublin (2017); *Testing* at Catalyst Arts, Belfast, Northern Ireland (2017); Critical Bastards Magazine Online Audio Issue 13 ‘Work’ (2016) and *Fools’ Bells Fall* at Hotel Maria Kapel, The Netherlands.

**Annie Crabtree** (born 1989, West Yorkshire) is an artist and researcher based between Glasgow and Arbroath. She graduated from the University of Glasgow in 2016 with a MRes in Human Geography and from Glasgow School of Art in 2012 with a BA in Environmental Art. Recent projects include: *in mud and friendship*, a collaborative film with Skye based crofter Cheryl McIntyre (ongoing); *my mother’s mother’s hands*, experimental short film with her mother Jill Powell (2017); and *how does it make you feel?*, an interdisciplinary research project examining the use of artist moving image in public space to stimulate dialogue around human rights (2016).

**Isobel Lutz-Smith** (born 1987, Kirkcaldy) is an artist based in Glasgow. She originally studied architecture and had the opportunity to work across the world participating and organising exhibitions, talks and publications including at the V&A in London, 561/563 in Mumbai, *MAP* in Copenhagen and *NOTCH 10* in Beijing. In 2016 Isobel graduated from the Glasgow School of Art with an MFA; as part of the course she studied for an exchange semester at Geidai University in Tokyo. Recent work include a collaboration with Dorine Aguerre at Hidden Door, Edinburgh and performances at David Dale Gallery, Glasgow, and Talbot Rice Gallery, Edinburgh.

**Rae-Yen Song** (born 1993, Edinburgh) is a multi-disciplinary artist based in Glasgow. She graduated from Glasgow School of Art in 2014 with a BA (Hons) in Sculpture and Environmental Art, and is the co-founder of the collaborative projects Jarsdell Solutions Ltd and YAKA Collective. Recent projects and exhibitions include: *Le Colt est Jeune & Haine*, DOC, Paris (2018); *Solution for Artist’s Type Foundry*, Good Press (with Jarsdell Solutions Ltd, Glasgow International 2018); Sura Medura International Residency, UZ Arts, Sri Lanka (2017); *Solution for Market Gallery*, Market Gallery, Glasgow (with Jarsdell Solutions Ltd, 2017); *GOOD FORTUNE! DOUBLE HAPPINESS!*, Laurieston Arches (Glasgow Open House Festival 2017). In October 2018, Rae-Yen will participate in *Survey* at the Jerwood Space, London.

Platform: 2018

City Art Centre,  
2 Market Street  
Edinburgh EH1 1DE

27 July – 26 August 2018  
Mon – Sun, 10AM-5PM  
ADMISSION FREE

Selected by: Sorcha Carey,  
Jonathan Owen and Hanna Tuulikki

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2018

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Platform:2018

Renée Helène Browne  
Annie Crabtree  
Isobel Lutz-Smith  
Rae-Yen Song

Platform: 2018

*Platform* is an annual opportunity for artists in the early stages of their careers to make and present new work as part of the Festival. Now in its fourth edition, artists are selected from an open call by a panel comprising the Festival Director and invited artists. This year we were pleased to work with Jonathan Owen and Hanna Tuulikki (previous participants in the Festival’s Commissions Programme) to select four artists from across Scotland: Renée Helène Browne, Annie Crabtree, Isobel Lutz-Smith, and Rae-Yen Song.  
The resulting exhibition encompasses a wide range of approaches to artmaking (from film installation to costume and sound) but there are also some clear themes running through the selection. Annie Crabtree and Renée Helène Browne both explore ideas around bodily autonomy and expression in their work; and their reflections on individual identity and its construction resonate with Rae-Yen Song’s exploration of her own multi-layered identities. The colour and playfulness of her ritualistic costume finds echoes in the intensely saturated tones and surreal objects featured in Isobel Lutz-Smith’s four screen film installation.  
*Platform: 2018* is made possible thanks to the generosity of our funders. The Scottish Government Festivals Expo Fund has been a key supporter of the initiative since its inception and we are also extremely grateful to the Idlewild Trust for their vital additional support. We would also like to express our thanks to City Art Centre and Museums & Galleries Edinburgh who are generously hosting the exhibition this year. Home to the city’s art collection featuring work by some of the country’s greatest artists, and currently hosting Travelling Gallery’s anniversary exhibition celebrating 40 years of sharing contemporary art across Scotland, City Art Centre provides a fitting setting for an exhibition dedicated to showcasing a new generation of Scottish artists.

Sorcha Carey  
*Director*