



LEFT TO RIGHT:  
*King of Kings and Lord of Lords*  
(2016) Mixed media  
Courtesy of the Artists  
*Brain Invaders (Pickled Onion)*  
(2016) Archival paper  
Courtesy of the Artists

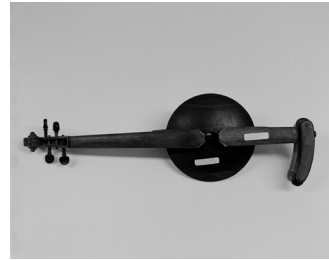
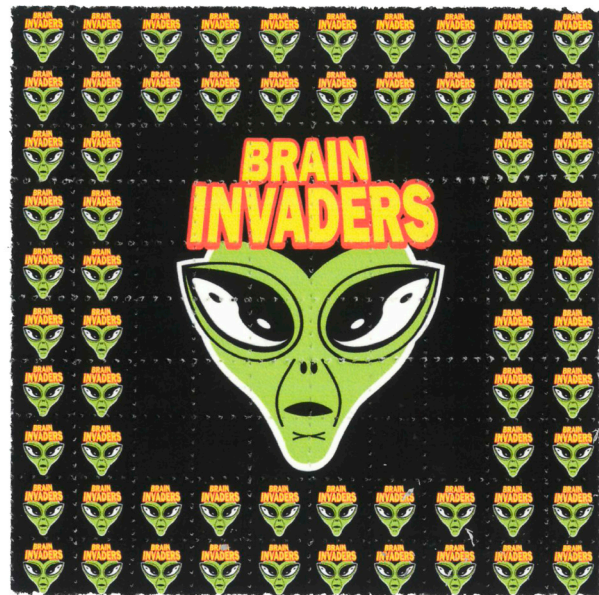
## The Brownlee Brothers

The work of The Brownlee Brothers combines warped narratives with boyish humour to form dark caricatures of growing up in Scotland. Establishing their own brotherhood, they take inspiration from secret societies such as the Freemasons to create sculptural objects and performances with a deep sense of belonging and ritualistic past.

For *Platform: 2016* their new body of work incorporates a wide range of references – prison tattoos, religious sigils, recognizable trademarks – to explore the importance of branding, highlighting the power of motifs and their use to construct hierarchies within society.

*Lying on the Temple Floor* includes a gold plated cast sculptural object displayed on a cylindrical white wax pillar. The cast object has associations with, or a role within, a ritual process – but within this exhibition context it is removed from its original function, suspended in time, seemingly a relic of a past, present or future, and revealing the ritual associations inherent within creating and presenting art.

The hand crafted textile banner takes influence from the Brownlee's background as 4th generation publicans by using an iconic Scottish trademark. They are interested in the longevity the Sweetheart Stout logo has enjoyed without any change, as well as the colloquial name of the brand.



LEFT TO RIGHT:  
'Rondello' Violin  
Collection of Inverness Museum  
and Art Gallery  
Photograph: Claudio Crist  
*In Alto and Bass* production image  
Ingret Van Ree  
Photograph: Karin Van der Meul

## Dorian Jose Braun



Multidisciplinary artist Dorian Jose Braun has created a body of work reflecting an ongoing enquiry into the history and nature of sound, through audio, video and sculptural works, developed in collaboration with a range of specialist partners.

For *Platform: 2016* Braun's presentation includes a sound installation, *In Alto and Bass*, originally recorded in May 2015 in Enschede Netherlands, in collaboration with two opera singers from the Netherlands Nationale Reisopera: John Fernon (bass), and Ingret Van Ree (alto and cello). The work re-contextualizes Johan Wolfgang Von Goethe's Prologue text taken from his play, *Faust* (1831). Braun, working with Bob Whitney, specialist recording studio engineer from the Royal Conservatoire of Scotland, has restored and mastered a new sonically enhanced version of the recording for this presentation. This work arose from a conversation with John Fernon, concerning the resonance of the human body, and the creation of overtones produced within the skulls of gifted opera singers.

In addition to this work focusing on the resonance of the human voice, Braun presents a publication that pays homage to Alexander Grant (1856-1942), a famous fiddle-maker born in Speyside who was fascinated by the acoustic properties of stringed instruments. The book presents an account of a progressive violin design invented by Grant, which no longer survives but was reputed to be, '... *a stringed instrument, absolutely true, with resonance like the human voice*'. The book is made in collaboration with Cristina Garriga (editor, designer), Claudio Crist (photography), and Jasper Coops (editor, foreword and afterword).



LEFT TO RIGHT:  
*Bowler (confetti)*, June 2016  
Photograph: Rosie Harriet Ellis  
Courtesy of the Artists  
*The Jockey*, August 2016 –  
Aniela Piasecka and  
Paloma Proudfoot (left to right)  
Photograph: Rosie Harriet Ellis  
Courtesy of the Artists

## Paloma Proudfoot & Aniela Piasecka

Through the steady disintegration of sculpture and ritual performance Proudfoot and Piasecka explore the destruction necessary to creation.

Created specifically for *Platform: 2016, Made to be Broken* is an exhibition of Paloma Proudfoot's ceramic sculpture, with a series of performances choreographed by Aniela Piasecka in collaboration with Jamie Robson. Over the duration of show, the installation of the works will morph and collapse as Piasecka and Robson interact with them as the apparatus of their performance.

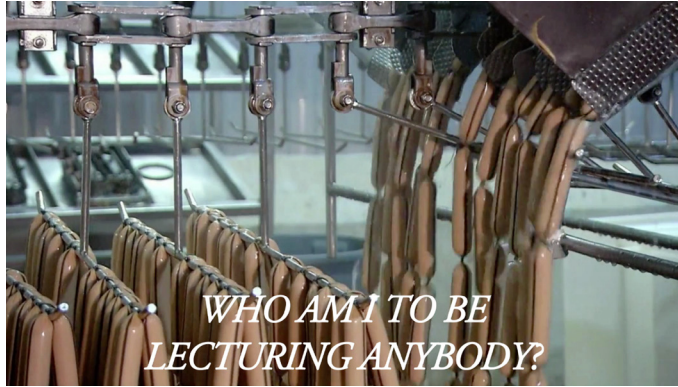
The sculpture takes as its starting point ten-pin bowling balls and pins, which have been transposed into hollow clay clones using the process of slip casting. Proudfoot manipulates the once seamless hourglass and spherical physiques of the ball and pin to create mutant renditions of their originals. The resulting concave bellies and sunken cheeks emphasise the anthropomorphism of their shapes; the pins become slouching or reclining bodies, the balls punched-up ghostly faces. The perfection of the original is interrupted but not entirely broken; they are still aspiring, just falling slightly short.

The vulnerability of these pieces is emphasised by the ritual performance developed by Piasecka and Robson. Just like the sculpture they will interact with, the routine steadily breaks down, delving further with each repetition into the self-defeating impulse at the heart of the work. With each fight, the broken remnants of sculpture become heirlooms of their ill-fated relationship.



LEFT TO RIGHT:  
*Scene (People leave, but they come back again)* (2015)  
C-type print  
Courtesy of the Artist  
*Unrelenting Love* (2013)  
HD video, 3 minutes (looped)  
Courtesy of the Artist

## Jack Saunders



Jack Saunders' thoughtful arrangements of text and image reveal a fascination with the perplexing, mass-manipulated nature of information. His artworks explore and exploit different tones and strategies surrounding language and the media, ranging from persuasive or manipulative, to instructional, self-righteous, or indecisive. He is particularly interested in exploring the ill-defined territory between the conscious and subconscious: for instance, the way in which direct messages with brash aesthetics can initially overwhelm, yet ultimately convey ambiguous information.

For *Platform: 2016* Saunders presents a new body of work which reflects on the perennial restructuring and reordering inherent to life's cyclical nature. Incorporating a range of media and styles which echo advertising and the didactic language of the 'hard-sell', Saunders' works elevate the familiar to the unforeseen. In *Unrelenting Love* (2013), footage of a food production line is repeated ad nauseam, while in *Not to be overly dramatic (Good News, Bad News)* (2016), a spoken interjection is isolated and fixed alongside a peculiar image on a displaced section of wall. In *What of you?* (2016), a single, steaming hotdog presents itself proudly, floating on a blunt tarpaulin backdrop. The collection of works are immediate, direct and commanding, yet on closer inspection reveal an equivocal and complex core.



Artists’ Biographies

**Calum and Fraser Brownlee** (born 1991 and 1989, Dundee) live and work in Dundee and have been collaborating as the Brownlee Brothers since 2012. They graduated from Duncan of Jordanstone College of Art in 2013 and have since been awarded the John Kinross Scholarship, SSW Residency Award, and the Fleming Wyfold Bursary. They are the 4th generation of Dundee publicans and use their heritage to inform their sculptural practice. Recent exhibitions include: *Pointy Jaggy Stabby Things*, ECA Sculpture Court, Edinburgh (2016); *New Scottish Artists*, The Fleming Collection, London (2015); Impact 9 International Printmaking Conference, Hangzhou, China (2015); *Ripperz*, VAU, Glasgow (2015).

**Dorian Jose Braun** (born 1989, Aachen, Germany) lives and works in both Glasgow and Ullapool. Since graduating from Duncan of Jordanstone College of Art and Design Dundee in 2013 he has received awards including the John Kinross Scholarship, The Royal Scottish Academy New Contemporaries Award, and Friends of the RSA Award. He has recently presented a solo exhibition at the Twente Biennale and the PET Paviljoen, Enschede, Netherlands, and has undertaken residencies at Hospitalfield, Arbroath, ARE in the Netherlands, and Can Serrat Art Centre in Spain.

**Paloma Proudfoot** (born 1992, London) and **Aniela Piasecka** (born 1992, Glasgow) live and work between Edinburgh and London. They began working together whilst studying at Edinburgh College of Art and the University of Edinburgh respectively. Their most recent installation and performance *The Jockey* showed at Edinburgh Sculpture Workshop, Edinburgh / Bloc Projects, Sheffield / Union Street Studios, London / BYOB presented by LUX, London / Buzzcut Festival, Glasgow (2015/16). They are co-artistic directors of performance group Stasis whose most recent work was featured at *Glasgow International* (2016) for Marvin Gaye Chetwynd’s opening event *Mega Hammer* and Zoe Walker and Neil Bromwich’s *Circus Between Worlds*.

**Jack Saunders** (born 1990, Edinburgh) lives and works in Glasgow. He graduated from Glasgow School of Art with a BA in Environmental Art in 2012. Recent exhibitions include: *Watch Yourself*, Rele, Lagos (2015); *LUX Artists Moving Image Festival*, Tramway, Glasgow (2015); *Film Open*, ICA, London (2015); *!?*, The Pipe Factory, Glasgow (2014); *Musée Imaginaire Presents: Disembodied Voice*, Star and Shadow Cinema, Newcastle (2014); *Pardon me, but our position has been struck by lightning*, The Substation, Melbourne (2014); *Salonely*, Embassy Gallery, Edinburgh (2014); *Chaise Longue*, The Old Hairdresser’s, Glasgow (2013).

Platform: 2016

9-11 Blair Street,  
Edinburgh EH1 1QR  
28 July – 28 August  
Mon – Sun, 10AM-6PM  
ADMISSION FREE

Selected by: Sorcha Carey, Rachel Maclean,  
Ross Sinclair, and Mary Watson

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City Art Centre,  
2 Market Street  
Edinburgh EH1 1DE

[www.edinburghartfestival.com](http://www.edinburghartfestival.com)

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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:2016

The Brownlee Brothers  
Dorian Jose Braun  
Paloma Proudfoot & Aniela Piasecka  
Jack Saunders

Platform: 2016

We are delighted to bring back *Platform* for a second year, a new festival initiative intended to showcase Scottish artists at the early stages of their career.

Working with Ross Sinclair and Rachel Maclean – both artists who have previously participated in the festival programme – we selected four artists’ practices from an open call issued in January 2016.

The selected practitioners are drawn from across Scotland (Ullapool to Glasgow, Dundee and Edinburgh itself), and the resulting exhibition reflects the continued vitality of contemporary art practice in Scotland, incorporating a wide range of different approaches to artmaking, from performance to sound installation, sculpture, and works rooted in more craft-based traditions. Two of the selected practices are collaborative duos: The Brownlee Brothers, and Proudfoot and Piasecka.

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.

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 a-n, who have offered vital additional support for the exhibition.

Sorcha Carey  
*Director*