

PLATFORM

15 September - 26 November

Preview: 14 September, 6pm



Images (left to right) - Top: Pieta Marella, Fay Turner, Vytatue Trijonyte, Vanessa Omer. **Middle:** Morgan Ward, Christopher Beattie, Svetlana Ochkevskaya, Hannah Stockem. **Bottom:** Archie Munro, George Marguet-Pew, India Coles, Edward Carey.

Aspex is delighted to present *Platform 2017*, an exhibition showcasing creative graduates from Universities across the South of England.

Platform is a region-wide project, annually supporting emerging artistic talent.

Aspex selects artwork by two students studying Fine Art and Photography from higher education partners: The University of Portsmouth, The University of Creative Arts Farnham (UCA), The University of Chichester, Arts University Bournemouth (AUB), Southampton Solent and Winchester School of Art (University of Southampton).

The combined works by these twelve aspiring artists form a group exhibition previewing on Thursday 14 September (6 - 8pm), which runs through to the 26 November.

From the group show, **Aspex** will nominate one artist to be considered for the final *Platform* prize, alongside four other artists selected by partner galleries across the South Coast. This comprises of a

year-long professional development programme with artist and **Aspex's** Artist Advisor Jonathan Parsons, as well as a £2,500 bursary.

Director of **Aspex**, Joanne Bushnell said:

"Platform is a very exciting part of our exhibition programme, enabling us to showcase a range of fresh, relevant and eclectic artwork from emerging artists across the South Coast".

Platform is an initiative organised by the Contemporary Visual Arts Network South East (CVAN), a partnership between five galleries; **Aspex**, De La Warr Pavilion in Bexhill, MK Gallery in Milton Keynes, Turner Contemporary in Margate, and Modern Art Oxford.

Manager of CVAN South East, Oliver Sumner said:

"The artists selected from the region's degree shows make an outstanding field this year. Platform 2017 is set to be an extremely promising sample of the diverse practice currently emerging from art schools in the South East of England"

Join the conversation by using the hashtag #Platform2017 on Facebook, Twitter and Instagram.

Participating graduates at **Aspex** are:

Arts University Bournemouth

George Marguet-Pew
Fay Turner

University of Portsmouth

Archie Munro
Vytaute Trijonyte

University of Chichester

Pietra Morello
Morgan Ward

Southampton Solent University

Svetlana Ochkevskaya
Hannah Stockem

University of the Creative Arts, Farnham

Vanessa Omer
Christopher Beattie

Winchester School of Art

Edward Carey
India Coles

Ends

For further information please contact Oliver Tubb, Marketing & Communications Manager:
ollie@aspex.org.uk / 023 9277 8080

Notes

Aspex

www.aspex.org.uk

Aspex has a 36-year track record of supporting emerging artists and engaging audiences, through the delivery of a programme of exhibitions, off-site projects and participatory opportunities. Artists such as Mona Hatoum, Richard Wilson and Susan Collis, all internationally acclaimed, received support from Aspex at an early point in their careers. This work has continued with projects including EMERGENCY, an open submission biennial exhibition, offering key opportunities for artist exposure and professional development.

Since relocating to the waterfront at Gunwharf Quays in Portsmouth in 2006, the gallery has focused on finding ways to meaningfully engage its visitors by facilitating connections with artists and revealing the creative process. The participation programme provides activities for toddlers through to pensioners, and its work with children with Special Educational Needs and Autism has been described as exemplary.

About the artists

The statements below have been provided by the artists.

Arts University Bournemouth

George Marguet-Pew

Playing with spaces within the public realm, Marguet-Pew encourages a participatory audience to delve in and experience art in a 'pop up' context. As a performer he asks questions in an aggressive or uncertain way, the participant will follow up on a set up cliché or to go against this spurious assumption. The artist said: "I have seen similar things mentioned in Patrick Goddard impression management, whether or not to lower oneself to fit within a certain social situation. and the artist to get an unpredictable outcome, although set up for this exact unpredictable outcome".

Fay Turner

Experimenting with everything from found footage to video installations, Turner creates non-narrative films to entice and confuse her audience. She invites the viewer into the imagined world of her lucid dream, an immaterial space which she recreates using audio visual software.

Turner is interested in the philosophy of virtual spaces, cyberspace and its connection to our physical world. She has recognised that her own time is spent using social media, and sometimes goes days having more conversations online and over video chat than physical social interactions. These types of interactions are distinctively different. The way you type is not the way you speak, you use images, gifs and icons to communicate and say things you may not be able to say in person.

University of Chichester

Pietra Morello

Morello has produced a mixed media installation, which draws the viewer's attention to the experience of space. The frames are representational of doors or passageways in which we pass through on a daily basis. The rigid structure supports suspended and draped fabric, which resemble bodily or ghost like figures. These forms are embedded within the space, they push and pull, obstructing space and moving motionless, creating an ethereal.

Morgan Ward

Persistently working from preliminary studies in a sketchbook and allowing them to inform his paintings, Ward's practice aims to investigate the relationships between colour, form and space. How one might choose to fill the space of a canvas as an object, and whether paintings can communicate and inform themselves through relational proximity.

A key aspect is the expansion of a space, both physically and as an abstract illusion. Through translating forms and using colour suggestively to signify space allows him to build interconnected sequence as a network between his paintings. How the viewer can be manipulated in a space to react a certain way towards specific works has become the research focus of the work.

University of the Creative Arts, Farnham

Vanessa Omer

Vanessa Omer is a multi-media artist who uses a variety of different mediums to portray the body. The themes within her practice are concerned with the overlooked or disregarded sounds, which include the triggers of discomfort, such as the sound of people eating with their mouth open. Previously, the artist has explored themes of the body and technology, and still continues this with heavy technological material use in her works.

Omer has made use of mediums such as Digital Collage, Video, Projection and Sculpture to explore these themes, but currently her practice lies with sound installation and encapsulating spaces. This artist attempts to create serene environments with the addition of a slightly uncanny quality.

Christopher Beattie

Beattie aims to understand our increasingly intimate relationship with visual technology by using a mixture of sculpture and film in his work. It attempts to explore the effects of the touchscreen age that has been led by the almost hive minded nature of the internet and what has resulted from these two massive revolutions in culture.

Our links to our experience of the world has been extended past our nerve endings to fibre-optic cables and we sort through more data in our day to day lives than a brain has ever done before. The artist said: "I am not making work to preach on the doomsday that technology may bring, nor do I romanticize the past without it. This is not a tech demo and will never manifest into being anything more than an investigation into the largest revolution since the printing press".

University of Portsmouth

Archie Munro

Munro investigates alternate views into the same space. His photographs explore voyeurism and the gaze through an obscure portrayal of human existence, producing an alluring depiction of unaware subjects.

The illuminated space serves as an entrance into the world enclosed within the image, and provides an arena where the monotony of domestic life is observed. The imagery draws attention to the significance and representation of the minutiae, which construct narratives that the viewer is encouraged to scrutinize. A subtle association to governmental surveillance methods is formed through the obsessive collection of data, and challenges boundaries of photography and privacy in modern society.

Vytaute Trijonyte

Interested in how the land relates to a social and political history, Trijonyte's work explores notions of individual and collective memory and representations of personal and cultural identity. By working collaboratively with her father in a series of experimental performances, she seeks to show the sense of belonging and a connection with land in Lithuania, which has been affected by past histories of communism and political ideologies. The landscape becomes a testament to existence and actions.

Southampton Solent University

Svetlana Ochkevskaya

Through a transformation of objects, materials and her own body Ochkevskaya reveals an element of the unknown or unrecognized and simultaneously explores the sensuality of "thingness". She aims to deconstruct the normative perception of the human body and common objects in the unfamiliar and estranged spaces.

By associating the transformation of materials in her work she aims to make a statement about impermanence and continuous change in our existence. The artist believes that everything is subject to change and alteration. It changes continuously, becomes something or the other from moment to moment. Our future is a product of the present and only real and most important is the existing moment of our life (only now, only today). Through her work she would like to offer audiences new and alternative ways to interpret and approach an existing moment in our life in order to understand better ourselves and the world within us.

Hannah Stockem

Stockem combines craft skills with photography to make everyday objects, prior to photographing them. She has been using paper, an 'open' material, that can be easily manipulated and does not carry specific associations or memories.

The process of making objects by hand detaches the artist's practice from the limitations connected to location based photography and allows her almost complete freedom in choosing my subject matter. Creating an object by hand is a very personal process; the artist has control over the outcome and also have to consider details they might have missed looking through a camera. While working with an organic material, Stockem always contemplates different angles and strives to make images simple yet carefully considered.

Winchester School of Art

Edward Carey

Carey's practice explores a twelve month project where he traveled around the UK photographing people involved with demonstrations and activities associated with lobbying for social changes. His work connects the viewer to global issues he feels are relevant and important to today's society.

India Coles

Drawing inspiration from minimalist installation, Coles seeks to create works that not only utilise space as a medium, but actively engage with both viewer and site. Working with largely mass-produced components, chosen materials are manipulated as little as possible - placing emphasis on inherent desirable properties.

Her work is transformative yet familiar, aiming to be as authentic and as true as possible from the outset. The site-responsive work is subsequently affected by the viewer, whose presence alters the shared space; this serves as a reminder of their own physicality. The artwork exists somewhere between the art object, the site and viewer interaction; creating something that is at once immaterial, whilst inextricably linked to its materiality.



Supported by



Supported by
**ARTS COUNCIL
ENGLAND**