

January - March 2017

# platform

platformartsbelfast.com

1 Queen Street Belfast, BT1 6EA

GALLERY 1 & 2

JAN  
JAN



## Balls and Things Levi Hanes

6 -21 January 2017  
Opening Thurs 5 Jan 6-9pm

"Balls & Things" features new artworks by Levi Hanes that examine aspects of the relationship between objects and images and their intended use. The series of objects and images were made with the intention of creating a tension between the viewer and the expectations associated with the objects and the exhibition space. Featuring a range of objects; from a large PVC banner of scanned fruit, hand painted sports balls, an oil painting reproduction and images, the exhibition seeks to critically explore a range of internalised physical and cognitive disruptions in the viewer, suggested by the artworks through visual puns and gags.

Hanes' (b. U.S.A.) practice frequently explores the role of the artist in mediated culture. His exhibitions draw on modernist theories of the individual and materiality, and Enlightenment concepts of beauty and the sublime with a critical orientation regarding the relationship of these theories in contemporary practice.

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



core of our planet, impelling the tidal surging of oceans and seas to erode its rocky surface, a wearing away in deep time over the course of millennia.

At human scale, we inhabit this planet as it orbits its host star, witnessing the cycles of night and day, season changing to season, year following year. Circling the star, the Sun, and our planet's own natural satellite, the Moon, trace arcs across the day and night sky, and warmth and light ebbs and flows from summer peaks to winter depths. We find evidenced in the landscape prehistoric recording devices and inscriptions of this wax and wane, as its passing repeats from one year to the next. These grand monuments include stone circles and other formations – replacements for earlier timber structures – and alignments produced by these arrangements, occasionally supplemented with other natural features in the landscape. Such stone architectures form solar, lunar and stellar observatories and calendars, recording the cyclical movement of astronomical bodies so that they may in turn be predicted and foretold. As the human species transitioned from a hunter-gatherer to agrarian culture, the timing and cycle of seasons were tracked through the movement of bodies in the sky, crucial to the successful implementation of agriculture; when to sow seeds and to harvest; when winter was turning and summer was waning. The very condition of civilisation's development is a relation at the planetary and indeed stellar scale, and signifies a material relation with temporality, deploying landscape and monumental objects sited within it as a *prosthesis* or technology. These monuments advance the capacity to not only record the past and anticipate the future, but motivate the human with an ontological status at the planetary scale; *becoming-stellar*.

At Torr Head is found such a monument, a small arrangement of nearly a dozen large stones surrounded by a circle of similarly sized standing stones. The original configuration of stones has possibly been disturbed, the central stones perhaps forming part of a stone lined burial chamber, with the covering soil long since eroded away. Nonetheless, this prehistoric site stimulates speculative alignments and purposes that might emerge from or be inscribed upon the landscape, located at this narrowest of

points between Ireland and Scotland. Mythic possibilities emerge from the swelling and surging panorama that spans the sea and the mountainscape occupying the horizon beyond. Abstract alignments arise to pattern the vista from this ancient podium, drawing the view and viewer deeper into the topography. The siting of the standing stones in the panoramic landscape of Torr Head mobilises a composition pulled down from the heavens, the eruption of a technical topography that the celestial slices and penetrates. These monuments intervene in the waveform arrangement embedded in the landscape, instrumentalising the landscape as a prosthesis, a means of reaching out, to become exteriorised upon and through the landscape.

Through their inscriptive capacity, these Neolithic landscape architectures manifest a linguistic paradigm. The material procedures that intervene to capture the cyclical motions of stars, planets and moon, the significance of returning seasons, recordings of the past in the landscape and its application to anticipate the future, converge to bestow a linguistic occupation of the monumental panoramic array. The recording of repeated events urges an archival motivation; the expression of a structure that recounts what has come to pass, with the expectation of reappearing in a future to come. Language, as a structure of words and writing, can only be defined as such through the capacity of iteration, of being repeated; a word is only a word if it is repeated as such, allowed to come again. A sound might be uttered or a mark made, but not until it is uttered or marked again does it become a word, becomes writing. The cosmological choreography captured and inscribed in the landscape manifests a *geo-linguistics*, a type of writing and material relation with planet and star. The cycle of the stars not only imprints the earth, but the human as the observer in these astrological apparatus located in the landscape; *becoming-stellar* is a linguistic condition engraved by the stars themselves.

As landscape technologies of a linguistic comportment, the influence of these monuments is spatial and temporal, of presence and absence. Stimulating a space-time aesthetic that extends to the stars, it is an aesthetic nonetheless linguistically linear in disposition. The model

Standing on the precipice of Torr Head on the north-east coast of Ireland, one gazes the 12 miles to where Scotland lies closest. In this gap the two landmasses pinch together, constricting a mouth through which flows the weight of 2,800 cubic kilometres of sea water. The Irish Sea pulses through this gap, tidal action drawing the vast volume of water back and forth. This earthbound rhythm is choreographed at a planetary scale, the play of gravity of Sun and Moon pulling and tugging at the skin of water that is all the oceans that surface the Earth. Spurred by this solar and lunar relation, the sea inhales and exhales with tumultuous friction between the cliffs that border it, respiring at a heavenly scale. Between near and far shores, the distinctive breast of Ailsa Craig emerges from the sea mist, resembling another planetary orb that has descended to settle in the water, bobbling in the tides. Peering across the channel, mountains and peaks thrust up to silhouette the horizon, contours and valleys adding further undulation to the panorama. The landscape unfurled before Torr Head oscillates, a choreography that includes an apparent fixity of rippling geologic landforms, the fluidic motion of sea and the cyclical motion of astronomical bodies. This is a waveform composition of an immense magnitude. Stellar and geologic aesthetics move into alignment through the cyclical motion of planetary and solar bodies, their gravitational influence tugging at the hard but plastic



# Monuments in a Nonlinear Landscape



of time prompted in these monumental technologies is linear – past precedes present with future to follow – and both confirms and conforms to the manner in which we experience the world. However, a linear materiality might suppose to prohibit these apparatus in realising a complete geo-linguistic potential. To clarify, the space-time characteristics typically experienced in both language and the prehistoric astronomical array – itself proposed as having a linguistic capacity – depend on a here and not here, now and not-now, this and not-this, that and not-that. The play of presence and absence is such that the materials caught in the array – the celestial objects, the landscape and the observer – are not concurrent but are relative to each other. The objects and materials are distinct individual entities, and while monumental technologies are disclosed that bring about compositions of these objects and materials, these are distinct linear arrangements where no one element occupies the same space-time as another. To presuppose any alternative or expanded paradigm that geo-linguistics might enable, it is essential to reach a determination for the *nonlinear*, and ask what such a possibility may signify for geo-linguistics.

Speaking casually, the nonlinear may be considered in antithesis to the linguistic linear outlined above, which could presuppose a disruption of temporality and reach a fusion or dissolution of the sequential ordering of past, present and future. In a manner of speaking, the nonlinear might collapse of all moments of past and future into the present, teasing the possibility whereby the future can be viewed from the present. This appears a fantastical proposition, but a more useful consideration of this temporal aptitude lies not in the collapse or reconfiguration of the temporal, but rather its omission as a relative value. This presents a model that instead of pulling the past and future into some type of continuity or simultaneity with the present, the present is allowed to expand to occupy everywhere and everything. To distinguish between the two might seem a minor or pedantic turn of phrase, but it is essential to note that while the first state continues to maintain the values of 'past' and 'future', for the second temporality ceases to be a contingent value. Under this paradigm the hierarchical function structured by the process of linearisation is dissolved, emancipating any experienced

present from the weight of history. In this, the present is not determined by the past, not does it reproduce the past, and the very conception of history and its influence ceases to be reductive of the present moment.

Moreover, from a system approach a nonlinear event is that where the input is not directly proportional to the output. This proposition, viewed linguistically, provides some continuity to the anthropologist André Leroi-Gourhan's proposition of the "mythogram" as the antithesis to linear writing, a state that was contingent to linearisation's development. Further expounded by philosopher Jacques Derrida through his development of *grammatology*, the mythogram is "a writing that spells its symbols pluri-dimensionally; there the meaning is not subjected to successively, to the order of logical time, or to the irreversible temporality of sound." A nonlinear linguistic event is spontaneous in its eruption, and rather than drawing significance from an exterior or prehistory, involutes or unfolds significance from its own interior outward.

The significance of nonlinearisation for geo-linguistics lies in the capacity to reconfigure existing waveform arrangements. The inscriptive function of geo-linguistics, outlined above as distributive of space-time aesthetics in magnitudes of a massive and potentially non-human scale, can be reconfigured by nonlinearisation to be more readily accessible to common everyday experience. Again, this is not to assert the collapse of massively distributed aesthetic values into a discreet and locally accessible singularity, but instead proposes the singularity as a point of conception, from which distinct aesthetic expressions can unfold. The very notion of 'value', as applied and descended from the exteriorities of past and future, is rejected, nullified. Where the linear captures events in a sequential ordering and numeric imposition, a nonlinear event free from outside influence promulgates its own capacity for description. A nonlinear geo-linguistic event has the potential to erupt upon the local, occupying and delivering a space-time aesthetic that is unique and authentic. When positioned within the horizon of massively distributed structures, the nonlinear event unfolds from a singularity to deploy procedures which perform their own discreet activities of measurement and alignment. Such an event does not rely

on external alignments to realise ontological conditions, but instead materialises new pluri-dimensional waveforms that disrupt existing alignments or manifest new nonlinear alignments or arrangements.

When considered in the landscape of Torr Head, a nonlinear configuration can produce an excess to the existing waveform arrangement as previously outlined. The existing arrangement, as the confluence of geologic landforms and astronomical systems as focused through Neolithic architectural practices to bestow a becoming-stellar, can be reconfigured by nonlinear procedures. Where the linear landscape has been instrumentalised by Neolithic practices to accomplish a becoming-stellar, it remains to propose the development of nonlinear procedures that are capable of accessing or instigating pluri-dimensional waveform arrangements, and the monumental projections that can produce such an arrangement. Where the previous linear paradigms have instrumentalised the landscape under a linear function, it is necessary to propose the *post-monument* that deploys landscape in a nonlinear fashion or via processes that reconfigure landscape nonlinearly.

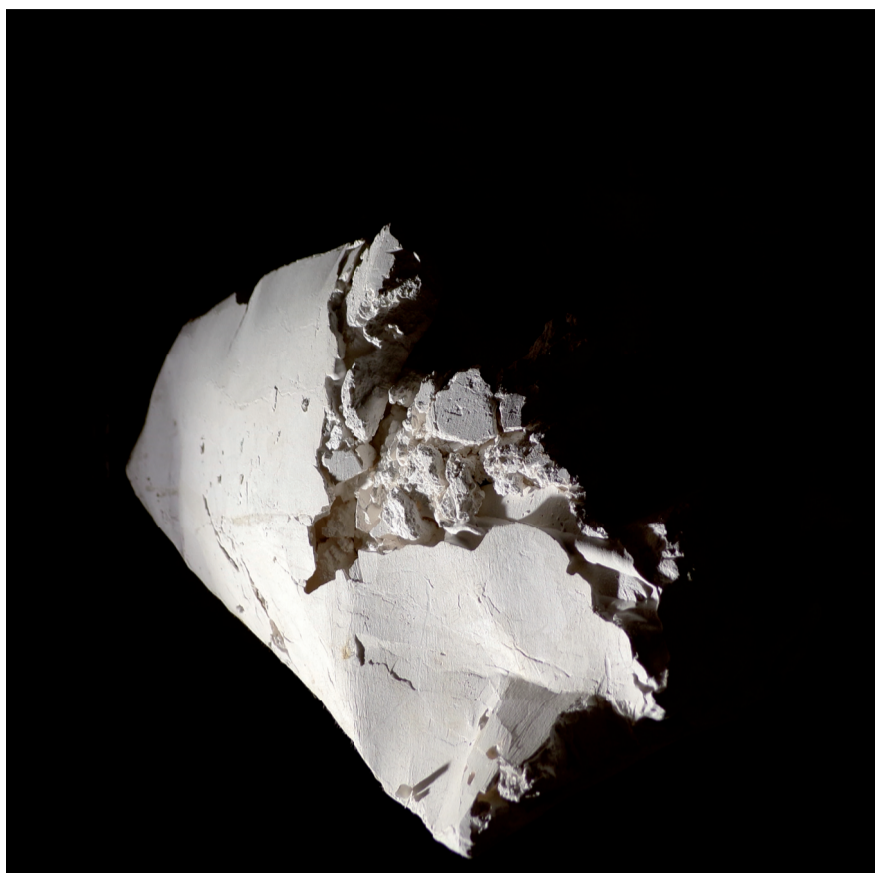
The traditional category of the monument offers not a relation with the stellar or any other materiality, but rather asserts ideologies and stories of nationhood, which nonetheless deploy and reproduce linear temporalities and the weighting of history. As such, the demand of the post-monument is not simply the return of material ontologies comparable to becoming-stellar. The post-monument pursues the dissolution of the linear conditions that underlie ideology and other regimes of reproduction. The post-monument offers an interruption to linear reproduction, establishing technologies and other apparatus that can reconfigure waveforms to access nonlinear ontologies and ways of being beyond the linear. Where the both traditional monument and the mysterious stone circle support a transcendental condition, the post-monument organises an immanent situation emancipated from reproduction. The post-monument can deliver access to a material reality immune to the influence of ideology and its histories.

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





FEB FEB FEB



## Transmit

Helouise O' Reilly / Jacqueline Huskisson / Justine McDonnell / Cait Morrison / Hannah McBride / Declan Proctor / Rosanna Wilson / Nathan Crothers / Siobhan McQuade / Paula Deji / Matthew Bourree / Angelina Chung / Colin Scott

3 - 18 February 2017  
Opening Thurs 2 Feb, 6-9pm

An exhibition of works by current 2nd years on the MFA Fine Art Course at the Belfast School of Art. 'Transmit' presents the diverse multidisciplinary approaches undertaken by this group of emerging artists, exploring a variety of themes, tactics and antics across a range of media.

The MFA Fine Art in Belfast was established in 1979 and the course's vision today remains as radical and relevant as it was then- in providing multidisciplinary art education experience that asserts plurality, relevancy, criticality and quality in today's contemporary art world.

MAR MAR MAR



GALLERY 1

## Space in Time

**Erin Hagan**

3 - 25 March 2017  
Opening Thurs 2 Mar, 6-9pm

*Erin Hagan's work is expressionistic in nature, and connects to a sense of mystery and spiritual complexity. She maintains a material process enabling her to become engrossed within the work without having preconceived ideas of what the outcome will be. This process offers a sense of encountering, finding or revealing.*

*Hagan's work ranges from painting and drawing to installation and sculptural aspects. Space in Time will include her most recent works.*

[erinhagan.com](http://erinhagan.com)



GALLERY 2

## Making Scenes

**Rachel Rankin**

3 - 25 March 2017  
Opening Thurs 2 Mar, 6-9pm

*Rachel Rankin's work explores and re-writes narratives relating to her sense of self, often in contrast to her idea of an image of Utopia. Through the use of video and performance, an autobiographical narrative is created, using metaphor and anecdote. The focus is often on perceptions of the artist's body as a female one, and associations of woman as maternal, sexual and domestic figures. Rankin, in making work, creates acts in time to protect the ideas that sit very old within her. Through her work, she is either filling up or emptying out herself in some way. She allows hidden things to leak out.*