

PLATFORM

New Beginnings

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Goodbye no.1 Queens street

Back in 2015, Christopher McCambridge and David Turner - Founding Board and Studio members. Reminisce about the conception of platform arts, and finding the hidden treasure that was no.1 Queens street.

“ In 2009, Platforms’ present space at Queen Street had been sitting empty for some time. I was invited to view it by an agent who knew we were looking for a bigger space. I remember walking around the space with Fiona Goggin and just seeing the grin on her face when she saw it. The space was much as you see it today with rooms on the first floor and an open space on the second but it needed a lot of work. It was a momentous task but we decided to take on the building.”

- David Turner.

“No. 1 Queen Street was a space that was worth the risk. We signed the lease and the story of Platform began. We managed to secure some investment from local solicitors and this gave us the funds required to make minor renovations to the gallery. Our first exhibition, the MFA 1st Year Show was secured, which is still a highlight of the Platform calendar.

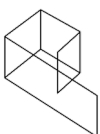
....Happy 5th Birthday Platform and I look forward to seeing it in whatever guise it may take, in another 5 years.”

- Christopher McCambridge.

On March first 2020 with a heavy heart, we wished Platform’s home for the past ten years no.1 Queen Street goodbye.

We will miss this building to a great extent, and all the memories made there, yet we are incredibly excited for the next chapter for Platform.

We want to thank everyone that has come through these doors during the past ten years and supported Platform as it’s grown from strength to strength.



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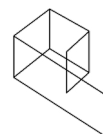
Hello Connswater

We can't wait to welcome you through our new doors soon.

Leaving no.1 Queens street has been hard as it is the birthplace of Platform. However, we will take the original philosophy of platform arts (To widen the access to contemporary art in Northern Ireland) with us to our new home in Connswater.

Here's to new beginnings!

Along with a brand new premises we are welcoming new co-directors, volunteers and studio artists to join us on our new adventure.



PLATFORM

Meet the studio member artists

Ciarraí MacCormac

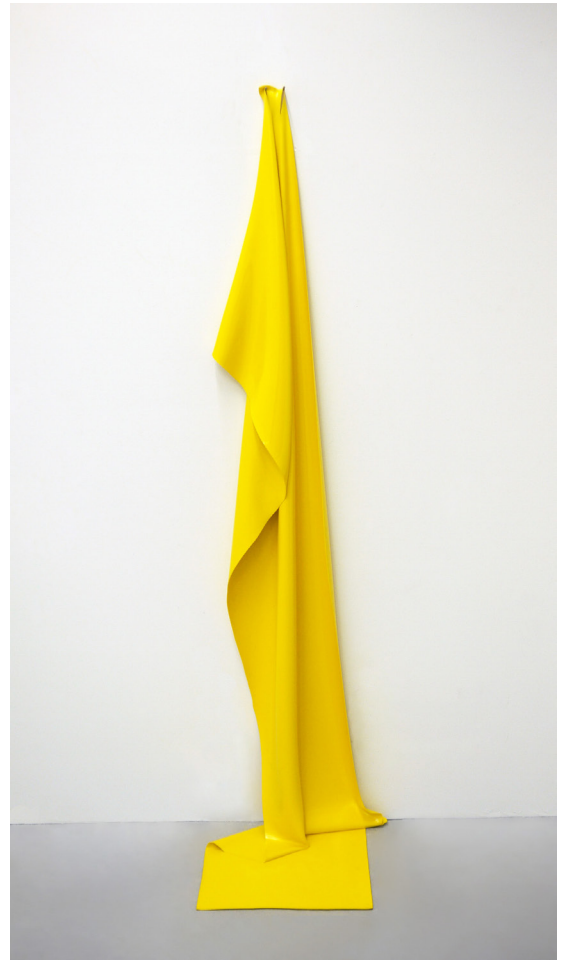
Ciarraí MacCormac's expansive paintings frustrate fundamental parameters of spatial orientation and do not appear as a delimiting confluence of the horizontal and the vertical but rather as a spatial surface that appears two-dimensional and multidimensional simultaneously.

Here, painting has liberated itself from the canvas and frame, the 'image' is restless and never quite caught. Skins of paint are stripped and pulled from a glass frame, the paint skin is attached to walls and ceilings with hooks or nails, allowing the material to create its own form. The paint oozes, collapses and buckles once hung, giving an internal value, changing the method of painting and the process of making. These works are inadvertently relevant to the self, the human condition and what it means to be alive.

MacCormac's work updates the procedure of viewing painting, dissolving the distinction between painting/ sculpture and addresses the viewer to move in the space. Inviting physical involvement with the work it allows for continuous production of new images, perspectives and viewpoints with their body movements and perceptual acts. The surroundings become part of the image and the image has become the environment.

instagram: [@ciarraimaccormac](https://www.instagram.com/ciarraimaccormac)

tumblr: ciarraimaccormac-blog.tumblr.com



Composition with yellow. 1930



Fleeting front, 2021



The things it encounters is silenced, 2021.

Una Kavannagh

I was working on a sculpture in 1991 during my Masters in The National College of Art and Design and there was a distinct moment of awareness and understanding to what kind of artist I was. I realised I was a figurative artist. The body was my metaphor. I remember then asking myself, “Yes? But what kind of figurative artist are you?” Some artists create only in a singular form, others in many (e.g. Tracey Emin, Louise Bourgeois). They create sculptures, paintings, video, embroidery, installation.

They use many and varied mediums to create with. I felt that was the pathway I would also like to choose. Let the concept choose the medium. At that time to make one piece of sculpture or painting I would excavate and create. I would write, draw, compose. I would move and photograph myself and life models to see the three dimensional image in space. I would make maquettes, films, collages of photography.



Four hour performance art-
Manchester international festival.2019 ANU productions.
For more information see highlights Ceaseless on instagram @unajude



From THE ELDERS collection - 1991, STONEWARE,
PORCELAIN, SLIP, STAIN & METAL

I was working on very large scale pieces that took months to make. I had many ways of producing that final work and communicating them. Today particularly in my work with ANU I still use many, varied artistic methodologies and crafts to create with.

They all co-exist to create a live embodied performance.

They also co-exist and inspire me to make new art works in conversation with these embodiments. A pluralism of art forms co-existing and communicating. Many art forms can collide to create unique works of art. The pluralism of creative language can exist inside the artist too. A pluralist multi-form interior language. I have spent the last three decades creating a canon of female narratives. Some inspired by real women hidden away in laundries or silenced by armies across the world. Bodies of women. **The unknown knows.**

Website: <http://www.unakavanagh.ie/biog.html>

Film <https://www.youtube.com/user/UNAJUDE>

instagram: @unajude



Daniel Coleman

Daniel Coleman is a Visual Artist from County Armagh in the North of Ireland. Primarily a painter he also explores drawing, installation and text as part of his practice. He has exhibited regularly in the North and South of Ireland since graduating with First Class Honours in Fine Art (Painting) from the Belfast School of Art (2016). Selected group exhibitions include, '190th & 189th RHA Annual Exhibition' RHA Dublin (2020 & 2019), 'PeripheriesOPEN' Periphery Space Gorey School of Art Wexford (2018), 'Ad'va : ns' Crescent Arts Centre Belfast (2017), 'Very Good Waves Now' Catalyst Arts Belfast (2016) and a solo exhibition, 'All That Remains' at The Braid, Ballymena (2016). Daniel Coleman is a member of 'The Drawing Journal' (2018-present) a collaborative drawing and text project. Recent shows with this group include, 'Image of Thought', Cultúrlann McAdam Ó Fiaich, Belfast (2020-2021) and an upcoming show with Ards Arts Centre, Newtownards (2021). Daniel Coleman is the recent recipient of the RHA/ Áras Éanna Residency Award, Inis Oírr, Co. Galway (2021).

"Within my practice, I explore the impermanence of life and the symbolism and rituals within Catholicism in relation to my rural Irish upbringing. My art is centered on objects and their contexts. I select key objects and symbols to act as a catalyst for memories. In painting them I hope I am creating another catalytic object – a means of exploring transience and history. In my treatment of the figure I apply the same process of 'objectification'. Through the process of painting I wish recognize the importance in the everyday ritual. I am keen within recent work to examine the Artist within the studio, an equally ritualistic endeavour. I aim to address the undisclosed in these rituals by creating spaces that go beyond the surface of the canvas, in a bid to understand the positioning of themes in a modern Ireland and their relationship to the culture of the Irish landscape."

Website: <https://thedrawingjournalnet.wordpress.com/>

Instagram: [@danielcolemanart](https://www.instagram.com/danielcolemanart)



'He Fell To The Studio Floor'

Oil on Canvas 32 x 25cm 2019



'Reflection In The Studio Window'

Oil on Canvas 30 x 25cm 2020

Our first show

'Rule Driven' By John Macormac

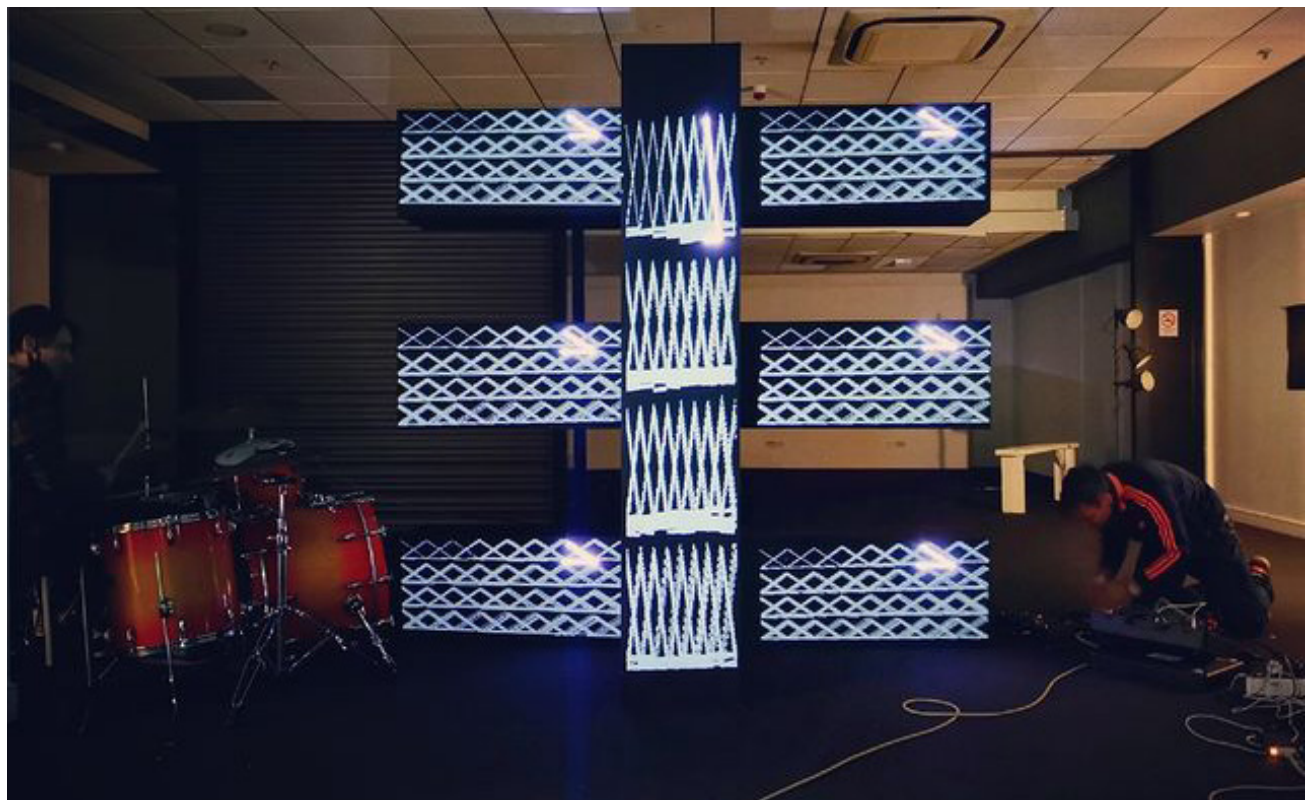
April 10th - 30th 2021



'Rule Driven' Was the first show in the new premises. For this exhibition we had to work along with covid restrictions and thus the exhibition could only be viewed from the outside the gallery windows.

The exhibition was the latest manifestation of an ongoing exploration of sonic and visual pattern, informed by mathematics, geometry and the natural world. Each component enacts a set of carefully formulated, self-determined rules, influenced greatly by instructions for works written by Sol LeWitt.

Densely worked drawings of repeated forms echo those present in nature gathering inspiration from wide ranging sources, from the hexagonal structures of beehives to the lattice formations of atoms in crystals. In providing Instructions for drawing for the audience to take and make themselves, the heroic artist myth is interrupted and the artist/audience hierarchy is challenged. Visual rhythm is augmented and amplified by layers of percussive sounds and field recordings that have been digitally processed.



The show featured a specially composed collaborative performance with Doctor Robin Price that included a drum kit prepared with contact microphones triggering synthesised sounds and images that are manipulated in real time. The show was streamed live and is still viewable on our Facebook, Instagram and John's Youtube. : <https://www.youtube.com/watch?v=wzfGBwgrVtw>



Geometric form sculpture Photo - ©simon@photosby.si

The imposing sculpture takes influence from science fiction, particularly the mysterious monolith in *2001: A Space Odyssey*. It is a three dimensional distillation of a sustained period engaging with geometric forms.

This 'monolith' sculptural form represents a 3 dimensional distillation of a sustained period of working with geometric shapes. It evokes a range of associations, from tetris bricks to oppressive architecture.



Performative drawing in process

John Macormac 's intricate drawings are made from repeated shapes, layered and connected by a set rule.

Photo - ©Simon Mills @photosby.si

"I deliberately chose the component shapes for their resemblance to natural forms such as plant leaves. As more layers are added to the drawing over the duration of the exhibition, the drawing will appear to grow, echoing organic forms in the Belfast Spring."



Wall drawing close-up photo- ©Simon Mills @photosby.si



Hand cut stencil photo- ©Simon Mills @photosby.si



Photo - Simon Mills @photosby.si

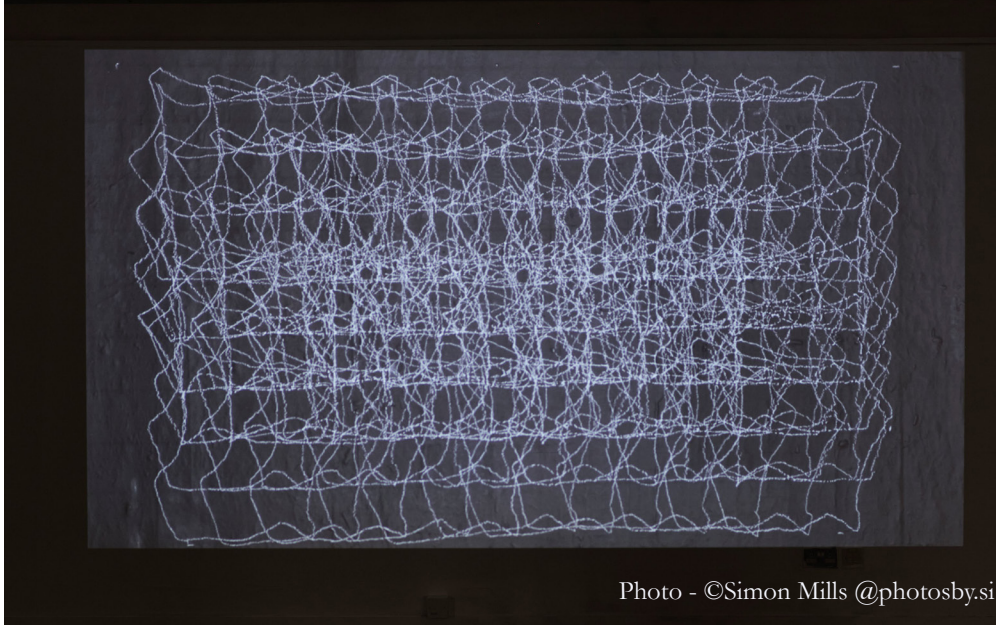


Photo - ©Simon Mills @photosby.si

Video and Sound piece - can be viewed here :

<https://www.youtube.com/watch?v=hrEXKTUxk0k&t=14s>

“Rows of shapes form and are augmented by heavily processed percussive & found sounds.”



'Nebula' screenprint -
photo simon@photosby.si



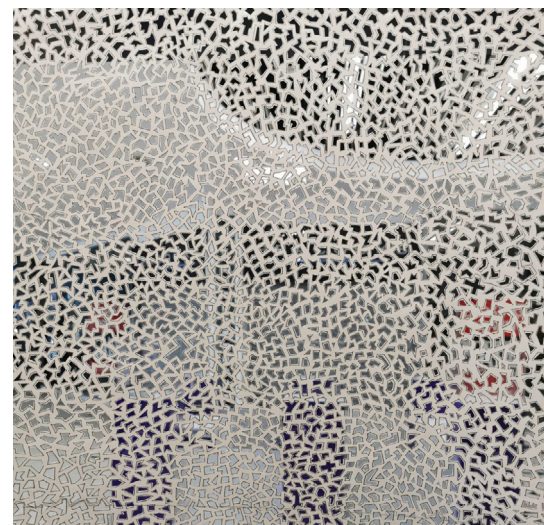
'Passers by' ©Simon Mills @photosby.si



'Analogue' metronome on plinth
photo simon@photosby.si



Photo - Simon Mills @photosby.si



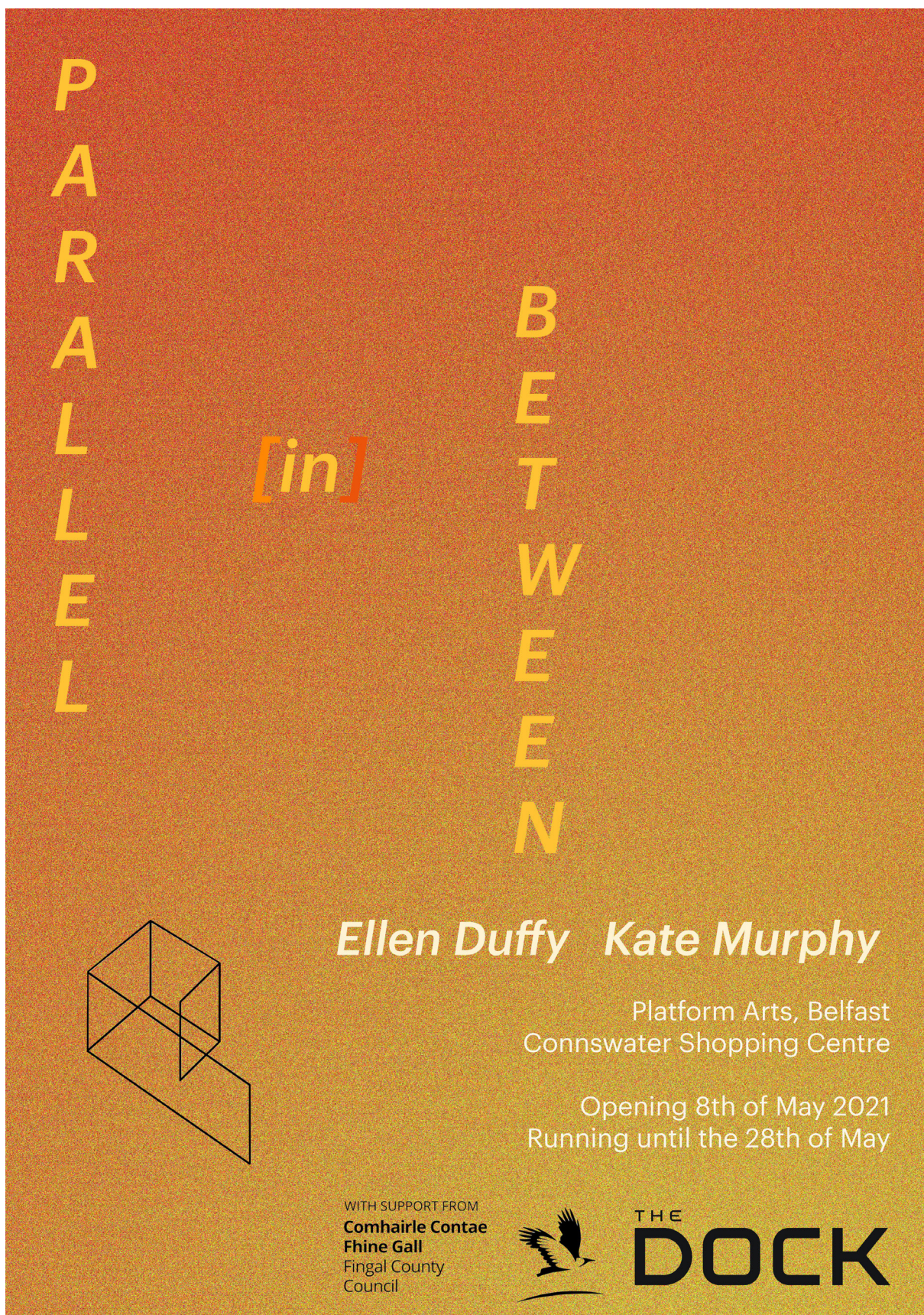
Hand cut shape stencil
photo - ©Platformarts Belfast

What's On - May

Parallel [in]Between | *Kate Murphy and Ellen Duffy*

Opening 8th May 2021 - 28th May

Email to book a viewing between Wed-Sat 11am-4pm



Platform presents a collaborative show of site-responsive sculptural installations by Ellen Duffy and Kate Murphy. *Parallel [in] Between* is an exhibition born out of the pair's collaborative project of the same title that has been ongoing since early 2020. This iteration of the collaboration follows a series of events and collaborative happenings that lead to the body of work presented in Platform Arts Gallery. Utilising the tools garnered from working on their collaborative commission, they build on the vernacular established while working together extensively over the last year. This show will exercise their personally developed visual language and engagement with the gallery as a new site. There is a learned balance that has developed over the course of *Parallel [in] Between's* journey, and it is one that is at constant play.

This long term project played out in a series of formats, beginning with the exchange of a series of collages, writings, images and small sculptural objects. Both artists' worked on top of the materials and sketches that they received in the post, interjecting themselves into the others' work. A dialogue began that freed up expectation and any preciousness one might have towards their own work. It enabled them to engage haptically with work other than their own and build upon the frameworks set by their individual practice, allowing scope to take on new ways of thinking about collaborative art making.

In late 2020 they reconnected for four days of making and conducting material research in the BKB Studios, Dublin. Working collaboratively to create a number of assemblages through material exploration and responding to the characteristics of the space. They utilised processes of cast-making and assembling to build site-responsive works while taking time to reflect and reconfigure over the four days. This time provided them with as many questions as answers. They had completed works, works yet to be figured out and small scale material explorations with a future. All of which held equal importance. This project was not intended for answers or even an ending for that matter. Questions beget more questions and this, in fact, works for their collaborative practice and as artists. As it was and is that in-between space that gives them the freedom to move around. Much like the earlier stages in their project they sought not to allow the work to become complete in a way that was 'too finished'.

The pair share core values that impact how they make work. The importance of materiality, the dependence on the work's response to a site and a process led practice. These key factors manifest in sculptural installations for both of them. However, it is at that point they start to diverge. Ellen's assembling process involves free-form decision-making that utilises found/discarded and industrial materials, incorporating them into fabricated structures that create interdependent assemblages. Kate implements a more rigorous set of rules, taken from industrial processes – such as cast making, woodwork and welding – to exercise the points between object and space. Kate considers looking, reflecting and spending time within the boundaries of a site an important aspect of how she fabricates her sculptural interventions in space.

Throughout the year the pair both worked through their copies of Contemporary Japanese Sculpture by Janet Koplos. Her chapter '*Sculpture as Relationship*' resonated with both artists' practices in a significant way. When discussing the work of Mono Ha artist Lee U-Fan, she writes "... *the materials do not merge into a unity but retain their separate identities and play off each other in weight, form, colour, etc.*". The relational network of things are built in response to one another - in balance with one another and the space of the gallery. Kate and Ellen fabricated and assembled this installation based on structural and spatial characteristics of the install site.

Alongside exhibiting together in Platform Arts in May 2021, Ellen will also be showing in Second Summer, in The Dock Arts opening in May and later in the year in the Draiocht in group show Platform. Kate has been curating and facilitating a site-orientated project titled Non-Events, including Ellen and four other artists; Aine Farrelly, Emma Griffin, Rachael Melvin and Lucy Tevlin. Kate's exhibition design and the artists' responses to the project will be shown in the newly established, artist-run Arcade Studios, Belfast this August. Kate's solo-show in Ballina Arts Centre, Mayo will open in mid 2022.

