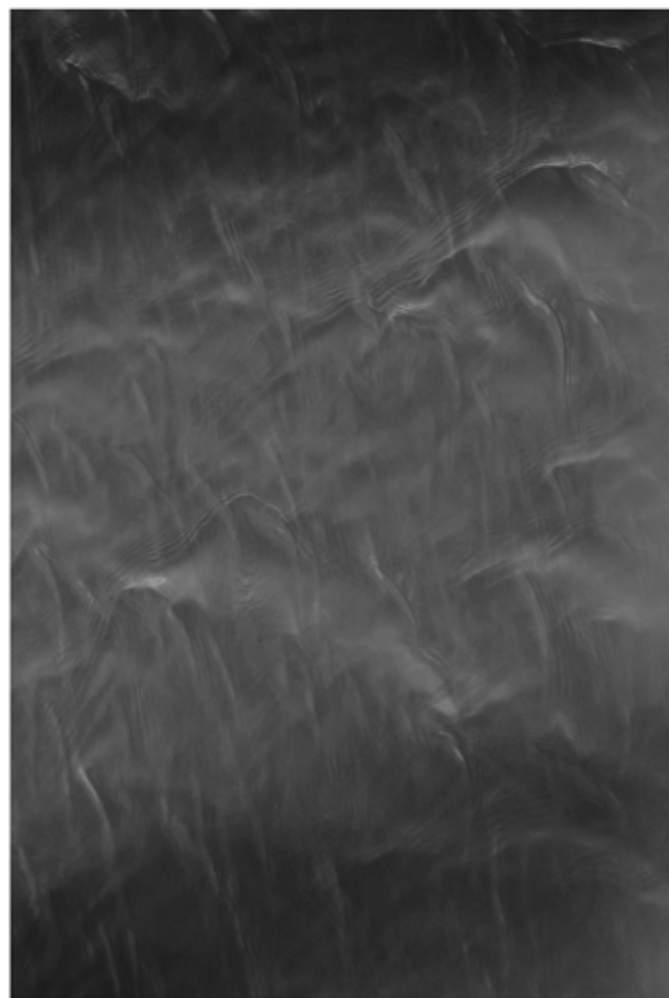


PLATFORM

VOLUME 1

For Volunteers
By Volunteers



INTRODUCTION

'For Volunteers, By Volunteers.' is the ethos of PLATFORM and is mirrored by my collaboration with each artist throughout the design process. This collaboration helped achieve the main aim of PLATFORM, to showcase the artist's personal endeavours outside of the gallery every six months.

Like our ethos I believe it was fair any and all creative content was included hence why there is such a wide variety of work and mediums. In this first issue alone work ranges from photographic straight through to literature.

Martha Goddard has two poems, Cry and Amazon Dream. The first goes in depth about anxiety and what that is like to deal with, whilst the latter looks at global climate change. In the same vein as Goddard, Chloe Evelyn has submitted her Bright Eyes photographic project which explores the effects of plastic waste on the environment. Alternatively Pengnien is showcasing his Attachment photographic project which explores his birthplace of Taiwan.

From the early stages of PLATFORM we decided to make this an E-Publication. The main reason for this was the ease of showing people. Most if not all people carry around a smart phone in this digital day and age, thus making it easy to show everyone PLATFORM which is what this is about, showing off work and giving a platform.

Leah Jones
Organiser of PLATFORM

LIST OF ARTISTS

[Samantha Airey](#)

[Caitlian Brown](#)

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[Asha Mavers](#)

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ARTIST NAME:

Samantha Airey

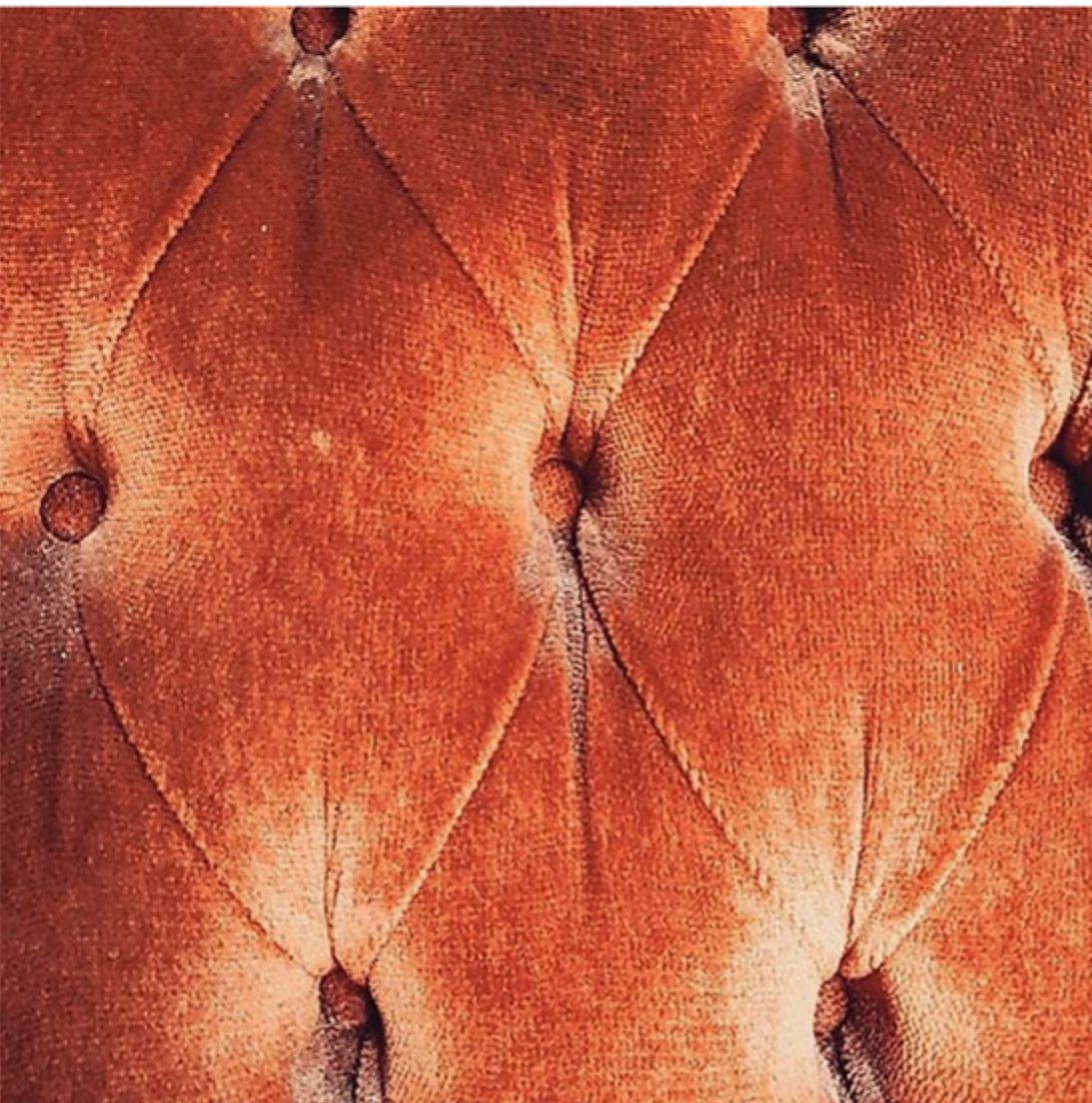
INSTAGRAM:

[@Brassygold](#)

ARTIST BIO:

Samantha Airey, a freelance visual artist and performance designer graduated from Edge Hill University with first class honours in Theatre Design. Since Graduating she's obtained the designer role in Hope Street Ltd Emerging Artist programme.

Now Samantha is harnessing her skill set to create and broaden her photography by working with bloggers, musicians and actors, showcasing ideas and experimenting with creative processes to reflect work which is more than just visual.

**PROJECT NAME:**

Home

PROJECT INFORMATION:

Focusing on the intimate relationship between person and illness, Home offers new perspective on mental health awareness. Home reflects on the persons past, present or future as they find comfort with their mental health.

The collective is to inspire outreach, bringing together a community of people, who can openly talk about mental health or mental health related issues. This will be an ongoing goal, seeking wider community and outreach for conforming a new image of mental health. An image of self-strength and progress with each personal account. With support from the Open Eye Gallery we hope to expose the collective and become a source of artistic influence and support for charities, people and education. Long term goal would be to create a book of photo stories to be published both for artistic purpose and educational.

Trapped in my mind, getting through most days with a smile as a disguise,

I've never felt the need to fit in, I'm more familiar being by myself and I've never really known why. When I hit the Spliff it's the only time I'll accept help, even though I'm high I'll still feel low.

Sinking in the sand of my hourglass hopefully this is just a phase and will pass

They say its not mentally healthy to be alone but I'm in a situation where it feels like home



I've never felt the need to fit in, I'm more familiar being by myself and I've never really known why

Kai's Home

I can't pinpoint what it is about here, that makes me feel at home. There's a collective feeling in an unfamiliar place, You see; the people here aren't just taking up space: They all seem to be doing things; wonderful, creative and inspiring. I have spent a lot of time here, simply admiring the people, and their passions, hobbies and beliefs.

For a city which has faced so much grief, from those abusing their power: Institutional discrimination. This city has been tainted with Lies and false accusations. But the scousers continue on above the prejudice they find. They continue to be caring, they continue to be kind.

A city that housed the largest UK Jewish community during WW2, And has proved to be a welcome hub to refugees anew. A city that shunned the tabloid newspaper of the masses. Rupert Murdoch can kiss Liverpudlian a****.

So maybe I do know what it is that I love, about this place where the birds watch down from above, Where the dock land is too beautiful to ignore, Where everyday is an adventure different to that of the one before.

It is the hope and strength that suffices, That shines through when disaster arises, it is the soul of Liverpool I do desire. The unequivocal love that I truly admire.

CODIES HOME





I would go to school and envy my peers for being able to talk to each other but it comforted me to know that I could go back to my piano at the end of the day and get lost in the sounds.

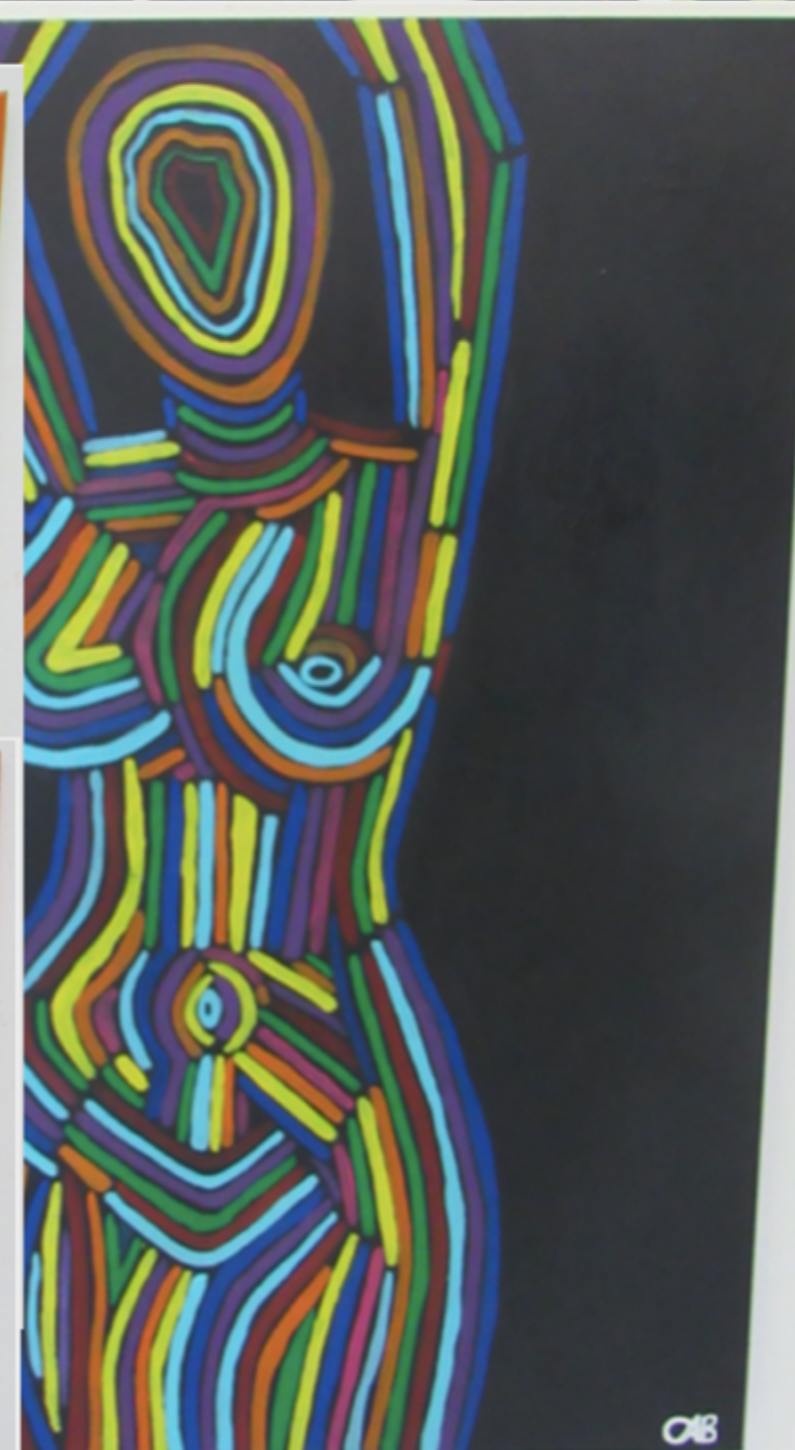
When I was young I was overwhelmed. In everyday life I was plagued with feelings anxiety and social awkwardness, as though there was something I was missing that everyone else understood. At school I would sit silently in class, hoping to fall under the radar. Hoping that no one would talk to me for fear of revealing how ridiculously anxious and awkward I was. The mere thought of the teacher asking me a question in front of an entire class would make my cheeks burn and my palms sweat. These visible, physical symptoms of anxiety made me even more afraid to speak and fuelled my social anxiety further. I felt trapped and lonely.

Then I would come home and sit at my piano and sing. I wasn't musically exceptional or technical but the sounds that I created felt beautiful to me. I could sing about all these feelings and turn them into something of worth. I could go to school and envy my peers for being able to talk to each other but it comforted me to know that I could go back to my piano at the end of the day and get lost in the sounds.

Now, as a young woman, I don't feel anxious around people. I love and appreciate people and best of all, feel like I am one of them! The contrast between my experience of life then and life now makes me feel free. It makes me appreciate things more than if I had never felt the anxiety. For that I am grateful. I'm not sure how this transition happened but I know the comfort I get from sitting in front of my piano is still something that lifts me. It gives me a sense of self-acceptance which I think is in some ways a feeling of Home.

Martha's Home



**ARTIST NAME:**

Caitlin Brown

WEBSITE LINK:

<https://caitlinbrown979.wixsite.com/contemporaryartsite>

PROJECT NAME:

Curatorial Rationale

PROJECT INFO:

I wanted my pieces to represent how women are portrayed in society and the pressure put upon women by the media. Women are pressured to be beautiful constantly, and be in prime shape all hours of the days. Since the introduction of social media I think beauty standards have increased and self esteem has gone down due to society's view of what is considered beautiful. I wanted to exhibit this through my work while also addressing the themes of objectifying women and equality. How women are portrayed in the media and the effect this has on a person's mental state is very important to me and my work and I wanted the audience to see this through my portrayal of the female body. I think that most of the time people dismiss the importance of the portrayal of women because they are used to the media's definition of beauty and I wanted to rebel against this by using women of all shapes, sizes and colour in my work.



Neon Demons

For one of my pieces I wanted to portray the contradicting support and hate with women, and how women either support one another or tear each other down.

Nirvana

The figure was inspired by my interest into distortion and this also connected with the unrealistic bodies and photo shopping of women to make them fit the current beauty trends.





Facing Fluorescence

I still wanted to include some trends from my other pieces and this is why I included shapes and bodies around the piece.

Broken Geometrics

For this piece I wanted to portray the female face and incorporate broken pieces which represent pressure of beauty and the self esteem of a woman after being told they aren't pretty enough.

ARTIST NAME:

Pengnien Chen

ARTIST BIO:

I am Pengnien Chen. In 2005, I came to the UK to study for an MA in Intercultural Communication at the university of Sheffield. After the study, I returned to Taiwan to work until I met my partner. I currently live in Bidston, Wirral.

PROJECT NAME:

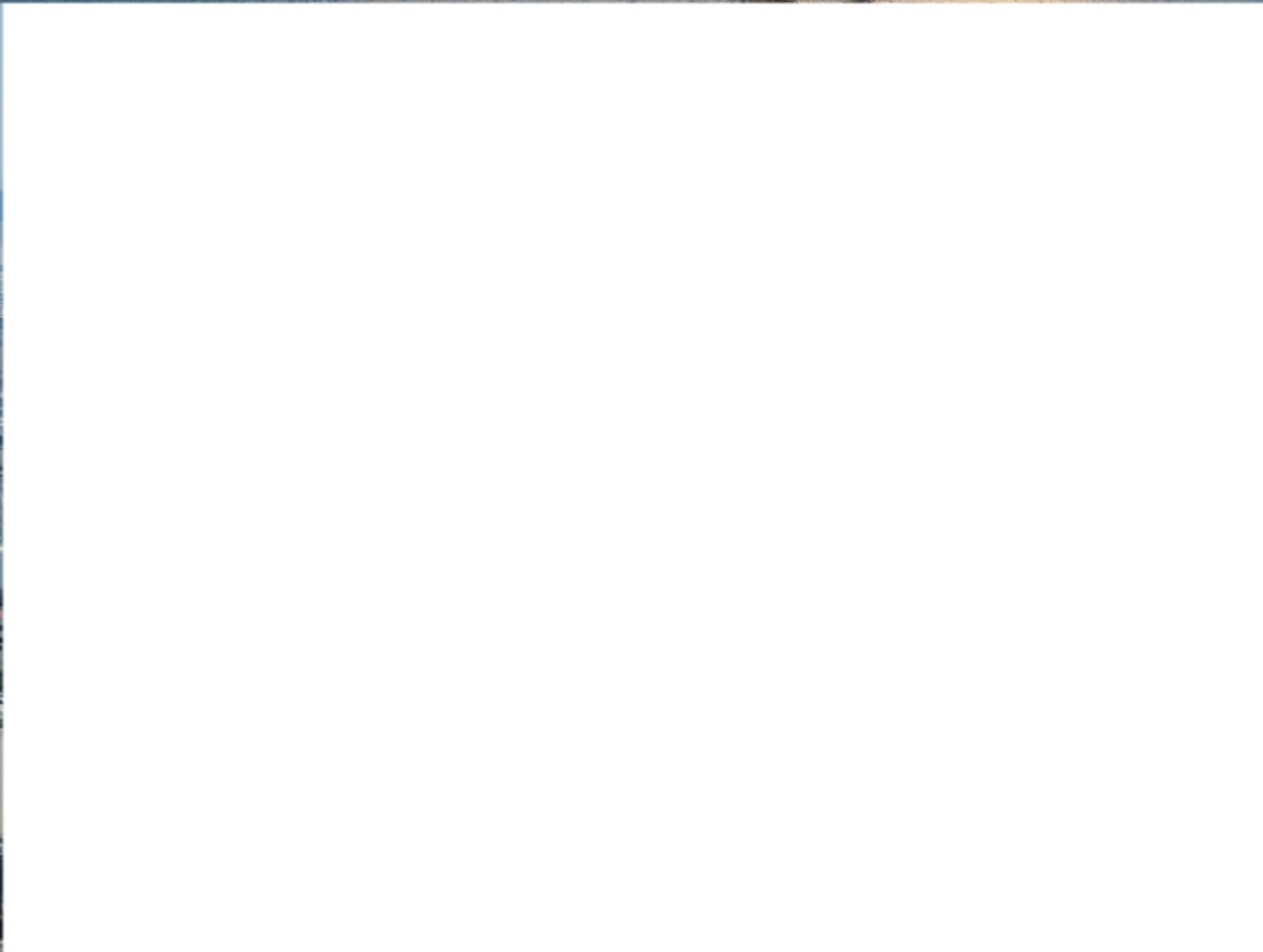
Attachment

PROJECT INFO:

Relocating to a new place, especially a foreign country, always comes with a great number of unexpected challenges, resulting in constant culture shock, and being lost in an alien culture is an inevitable part of the adaptation to new living environments.

These random images were taken when I visited my family back in Taiwan over the summer holiday. Surrounded by the particular familiarity of sounds and sights, I came to realise there was a strong hidden attachment to everything I took for granted in the past, waiting for me to rediscover, reshape and retain.









ARTIST NAME:

Chloe Evelyn

WEBSITE LINK:

www.chloeevelyn.co.uk

TWITTER:

@_chloeevelyn

INSTAGRAM:

@chloeevelynphotos

ARTIST BIO:

I'm a Social Documentary and Fine Art photographer, recently graduated from the University of Cumbria Institute of Arts with an MA in Photography. I have a background in performing arts, which inspires and influences my photographic practice, and within every project I create lies a message to be conveyed and a story to be told.



**PROJECT NAME:**

Bright Eyes

PROJECT INFO:

This project, Bright Eyes, is inspired by the novel and motion picture, Watership Down, and takes an in depth look at the destructive behaviour that we as humanity have adopted towards our environment. This series also documents aspects of our environment that can and are still being protected from our reckless and destructive behaviour. This particular series of images documents human altered landscapes, the protection of our forest/woodland areas, and the ever growing issue of plastic pollution.





CRY

These white hot shards of broken
glass
Pierce my molten chest.
The up and down, the ebb and flow
Won't calm this painful mess.

I feel a rhythm in a cage
It quickens to excess
Until it's broken free
It can't be caged
It has to be expressed.

And now its made its way
Into my throat
A rope around my neck
And up it goes
To clench my eyes
I feel like I'm possessed.

Then
Sweet relief
The tears fall down
They flow without protest.
I pour this demon from eyes
And finally I can rest.

ARTIST NAME

Martha Goddard

INSTAGRAM:

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

ARTIST BIO:

Martha is predominantly a singer song-writer, an art form she began at a young age as a response to and escape from an ongoing struggle with social anxiety. As she grew older this anxiety eased and Martha left song-writing to pursue a degree in Psychology in Leeds Beckett University. On completion of her degree (for which she gained a 2:1) she decided to return to Liverpool where she met fellow musicians and once again began singing, song-writing and playing keyboard in the band Hushtones.

Martha went travelling around countries in South America on two occasions which provided much creative inspiration. She travelled through Ecuador, Peru, Bolivia, Brazil, Colombia and more. As she was unable to write music while travelling she turned to poetry.

On return from this second trip at the start of 2019 she began managing her band Hushtones and pushing this further. Hushtones have subsequently released 3 songs all of which are on Spotify/iTunes and other platforms. They have also performed at festivals and gained traction around the city with regular bookings from agents. They are now planning their first UK tour.

Martha now works part-time in an art gallery and makes jewellery in her spare time. She also does session vocals for other artists such as Yank Scally. This is something she aims to do more of over the next year. Martha is also now planning her first solo music endeavour.

AMAZON DREAM

Once, I closed my eyes
And for a split second,
I felt as though all of civilisation
Could have been
Nothing but a dream
To wake up from.

I was gliding through the waters of
The Amazon River
And the last image left on my eyelids
Was that of beautiful long trees
And tall grass in water.

I thought of the modern world I knew;
A world where all
The technological advances form
An aggressive progression
From natural to manufactured.
The communication revolution,
The dirty machinery,
The endless pollution,
The accelerated growth
Of the human population.
Production, consumption, greed, war.
More, more, more, more.
Yet no satisfaction.

A world where oceans are filled
With plastic suffocation.
With mass production, intensive farming
All for us to gorge on.
A world where beautiful beings
Are driven to extinction
A world where the climate is changing,
Global devastation.
A world that is pushed to the brink.
And still the people do not think.

....

Then I opened my eyes
And saw nothing but the river
The long, beautiful trees
And tall grass in water.
All a dream
I thought for a moment
As the engine of the boat
Propelled me forwards.

ARTIST NAME:

Leah Jones

WEBSITE:

<https://leahsusanjones.wixsite.com/leahjonesphotography>

INSTAGRAM:

[@leah.jones.photography](https://www.instagram.com/leah.jones.photography)

ARTIST BIO:

I am a Liverpool based photographer who loves to dabble in portrait and documentary photography. My style is very minimalistic but I still try and capture the essence of people and the scene I am in.



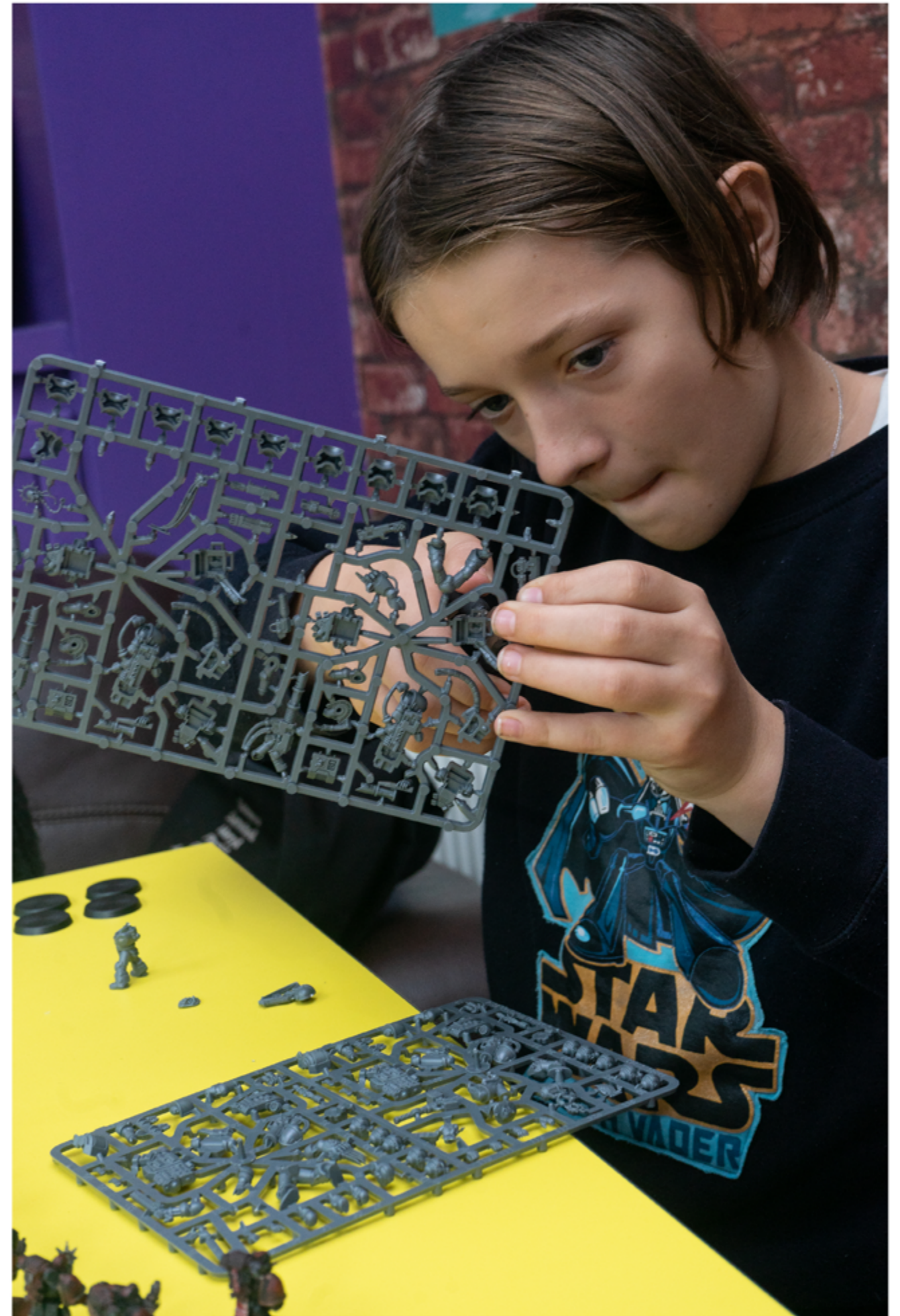
PROJECT NAME:

Geek Culture

PROJECT INFO:

Geek Culture explores the culture to demystify some of the pre-conceived thoughts people have about this type of culture.

I have recently turned the project into a zine and selling it at the gallery. I hope to publush issue two in the near future.







**ARTIST NAME:**

Asha Mavers

INSTAGRAM:

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

ARTIST BIO:

My name is Asha Mavers. I'm a female photographer, aged 21, from Liverpool. I became interested in photography in secondary school, after a friend showed me Tumblr. It was then that I began to look at life differently. I got a camera for Christmas that following year, but I didn't properly get into it until I joined college and began studying photography at A-level. My work generally consists of nature and what man has made - the patterns that coincide. I am currently in the middle of making my website, which should be done soon and a zine printed.

PROJECT NAME:

Pattern

PROJECT INFO

Patterns are made up of repeated elements and can be natural or man-made. For instance, the feathers of a bird can be considered a pattern because of repeated elements. Of course, man-made patterns exist, e.g. lines on a t-shirt. These examples are visual patterns, but patterns in behaviour are also common, like humans walking on two feet.









ARTIST NAME:

Ruth Monks

ARTIST BIO:

Ruth is a fine artist from the North West of England with an interest in identity and accessibility.

She is a current research fellow with the British Council for the Venice Biennial and writes critically about the arts. Her writing has recently been featured in The Emotional Art Magazine, Future Fatigue issue.

PROJECT NAME:

Analysis of Jonny Briggs' work, 'Unpalatable Truths' (2017)

PROJECT INFO:

For PLATFORM Ruth has decided to write a piece analysing Brigg's work that was on display during LOOK Photo Biannual 2019.

Content warning: This article contains information about historic childhood abuse cases and themes some may find unsettling.

'Usually it's the topics that are the hardest to voice that are the ones that need to be spoken about the most.' – Jonny Briggs

In 2006, the States of Jersey Police launched an inquiry into allegations spanning several decades, describing child abuse which had taken place across the island of Jersey's various care homes and institutions. Two years later, Labour MP Austin Mitchell called for the UK government to hold an inquiry, expressing no confidence in the public inquiry undertaken by the Jersey authorities. The investigation saw in excess of 160 victims and 40 suspects.

The phrase the "Jersey way" described a system where serious issues were being repeatedly ignored, and in an apology to victims on behalf of the Jersey government, Senator Ian Gorst, stated that 'too often, children were not believed. Unpalatable truths were swept under the carpet because it was the easiest thing to do.' It is from this apology, the title for Jonny Briggs' work is taken.

Jonny Briggs is a multidisciplinary artist whose practice reflects on the fictive nature of photography. During his time spent as Photographer in Residence at Archisle: The Jersey Contemporary Photography Programme in 2017, he began to direct his artistic inquiry towards the island's dark history; as told through the Société Jersiaise Photographic Archive.

The product of this residency, Unpalatable Truths (2017), tackles a societal issue, from which audiences are often repelled. By identifying an audience who have historically been passive, dissociated and removed, Briggs explores the importance of dealing with difficult histories. Through his photography, he attempts to question 'issues of censorship and the use of art as [a] method for saying the unsayable.' Briggs' work visualises a frequently avoided sense of horror by using the one common experience that all viewers, no matter how diverse, have experience of; the human body.

Viewing through the Language of the Body

The use of the human body in contemporary practice is often used as a tool to reflect on identity. In this case, references to the body are intended to provoke connections in a viewer's relationship with honesty, trauma, and exploitation. As well as the unmistakable, visual references to the human body, the curation of this piece considers the importance of the act of viewing from the human perspective.

Hung at the height of a child, The Bailiff of Jersey's Microphone gestures towards the disturbingly young age of the victims. Surrounded in a thick black box frame, the viewer bends to look at the imposing object. It's intensity demands empathy for the extreme pressure put on those who gave witness statements. Crouching to this height, audiences may find themselves posed as though talking to a child, they echo the trauma of the adult victims returning to their childhood in order to recall their experiences.

To the right of this, protruding from the installation wall, The Royal Court Witness Box faces upward, towards the ceiling. The coloured wood-grain texture matching the surrounding frame is theatrical, bordering on sculptural. Walking past, you are drawn closer, to look downward. By bringing the audience's gaze down, Briggs calls out any internalised superiority and demands viewers reconsider how they approach the subject. Audiences are forced to question their distant perspective.

Visualising the Human Experience

Visual references to the human body in Unpalatable Truths run throughout. By departing from the convention of two-dimensional photography, Under Oath shows two hands, printed in colour, breaking through the grey-scale faces of the sitting figures. The movement of the hands reaching across to grasp one another is a gesture often understood to imply friendship, a deal made, or even the possibility of collusion. The tight grasp, pushing down on each hand is one that can be felt, it is uncomfortable.

The theme of teeth is recurrent throughout this work; the direct realism of which is contrasted by unconventional composition, of which could be compared to the work of Frances Bacon's 'Three Studies for Figures at the Base of a Crucifixion' (1944). The manipulation of teeth naturally evokes feelings of both horror and discomfort for a number of reasons. Trauma to the teeth is a primal fear, one that creeps into dreams during periods of stress. Additionally, teeth can be universally understood as an indication of the threat of a predator.

By looking down on The Royal Court Witness Box at the centre of the installation, viewers are confronted with a set of teeth, encased within a claustrophobic hole. They appear upside down, with the jaw sitting at the top rather than bottom. This creates a dilemma in the viewers mind which is abject, for reasons which may feel buried deep within the subconscious.

Speaking Through an Object shows not only teeth, too wide for the frame of the face in which they sit, but the underside of a tongue. It is rare that we observe the inside of someone's mouth; the view feels too bodily, too intimate and familiar. Combined with the formal composition of the portrait, the image becomes deeply uncomfortable. The mismatched emotions between the posed eyes and bared teeth and tongue provokes a carnal fear. The combination of realism and the abstract is abject in a similar way to Kiki Smith's Hard Soft Bodies (1992) or Sarah Lucas' Chicken Knickers (1997). It grasps any internalised preconceptions about the human body and questions them through graphic imagery.

Red is central throughout 'Unpalatable Truths.' It is a colour which often indicates fear; bringing to mind injury, flesh, and blood. Closing Opening is concealed with a bold red lipstick. For Briggs, this uncommon material 'evokes the inside of a human body and references the closed mouth and the use of make-up in covering up.' The red of the lipstick is echoed in the pixilated curtains of Spotlight

