

Spring/Summer 2018

Editorial



With this, our last zine for 2018, it's interesting to examine how the gallery's focus has begun to shift and sharpen. When we began, our emphasis was on pure craft and design, and I was very strict about not showing any traditional 2D art. But as the issues the artists were portraying started to become more important, I began to care more about the message, and less about the medium.

I still doubt I'll ever show a landscape painting – but we have certainly had modernist abstract paintings, illustration and photography amongst our craft. What matters most to me is what the gallery stands for, and that is the focus I will be taking into next year and beyond.

Earlier in the year, after a rather quiet month in both the shop and the gallery, a friend told me I needed to be 'less serious', give up on all this 'feminist nonsense', and start exhibiting more commercial art. That was right before what became our biggest exhibitions to date – Jess de Wahls' Big Swinging Ovaries, and it was a pivotal moment for me – should I become more commercial, or stick with my values?

What has become clear is that by following my values, we are attracting our kind of people to the gallery. People who want feminist art, environmental art, art that has something to say about the society we live in. Our next three exhibitions all have something to say – a group show that tackles the important themes of death and dying; Leonardo Uribe's examination of immigration, based on his lived experience; and Kevina-Jo Smith's second solo show with Platform, which continues her exploration of environmental themes and the human impact on our planet.

I'm proud of what Platform is coming to stand for. I'm excited to be known as the feminist gallery, in addition to being a craft gallery. I can't wait to keep showing the work of artists who have important observations and insights into the world we live in. It's incumbent upon us all to stay true to our values and to keep putting it out there, keep showing up and doing the work to help make our world the place we want it to be.

Kelly xx

The Great Divide

19 October - 12 November

“It is the role of the Shaman and artist to visit the world of the dead and then return with the obtained wisdom; born again.”
— Yoka Terzic (aka Animal Bro)

What if, instead of desperately trying to avoid discussions about death and dying, we brought it out into the open? What if, instead of pretending it doesn't exist, and trying to cope with it on our own when it inevitably does happen, our society was primed to talk about what it's really like at the end of your life, or about grief, or about how death is just a natural part of life?

In *The Great Divide*, eight current and former Blue Mountains artists explore these themes, offering up their own concepts of mortality in order to help lessen the fear and denial around what it means to die or be dying. This exhibition is designed to help start a conversation that is long overdue in Western culture.

Artist Hayley West, who has reimagined a series of ceramic cremation urns, taking found vessels and creating new custom lids for each, is fascinated with the objects that get left behind when someone dies. “Ordinary objects can become significant keepsakes, at times revered like a reliquary of histories,” says Hayley.

Yoka Terzic (aka Animal Bro), who has produced black and white ink works that serve to heighten the contrasting nature of life and death, says “death scares us because life is all we know. It is the role of the Shaman and artist to visit the world of the dead and then return with the obtained wisdom; born again.”

Along with the big philosophical questions, this exhibition also delves into artists' personal experience with death. “My images were inspired in part by my grandmother, who recently passed away,” says Mount Victoria artist Nina Lipscombe. “I wanted the images to express that feeling of loss, but also of letting go.”

Join us for this beautiful, poignant exhibition, and join the conversation about death and dying, guided by the beliefs, insights and practices of the artists.

The Great Divide

— Catalogue

△ **DANCING ON THIS EARTH** – Cate Dudley
Drypoint, monoprint

△ **BIRDS AND BEASTS** – Cate Dudley
Monoprint

△ **CARRY WITH KINDNESS** – Cate Dudley
Monoprint

△ **BIRD WALK** – Cate Dudley
Monoprint

△ **I TRIED SO HARD TO STAY** – Nina Grødahl
Silk, calligraphy ink, filament

△ **LAST BREATH // FIRST BREATH** – Ona Janzen
photographic print, 100% cotton photo-rag

△ **FLEETING I** – Nina Lipscombe
Limited edition archival print on Ilford Galerie Gold Mono Silk

△ **FLEETING II** – Nina Lipscombe
Limited edition archival print on Ilford Galerie Gold Mono Silk

△ **TAKEN ABACK** – Justin Morrissey
Bronze

△ **QUICK STRETCH** – Justin Morrissey
Bronze

△ **MAGIC IS JUST KNOWLEDGE** – Kevina-Jo Smith
Mixed media

△ **THERE AND BACK** – Yoka Terzic (aka Animal Bro)
Ink on paper

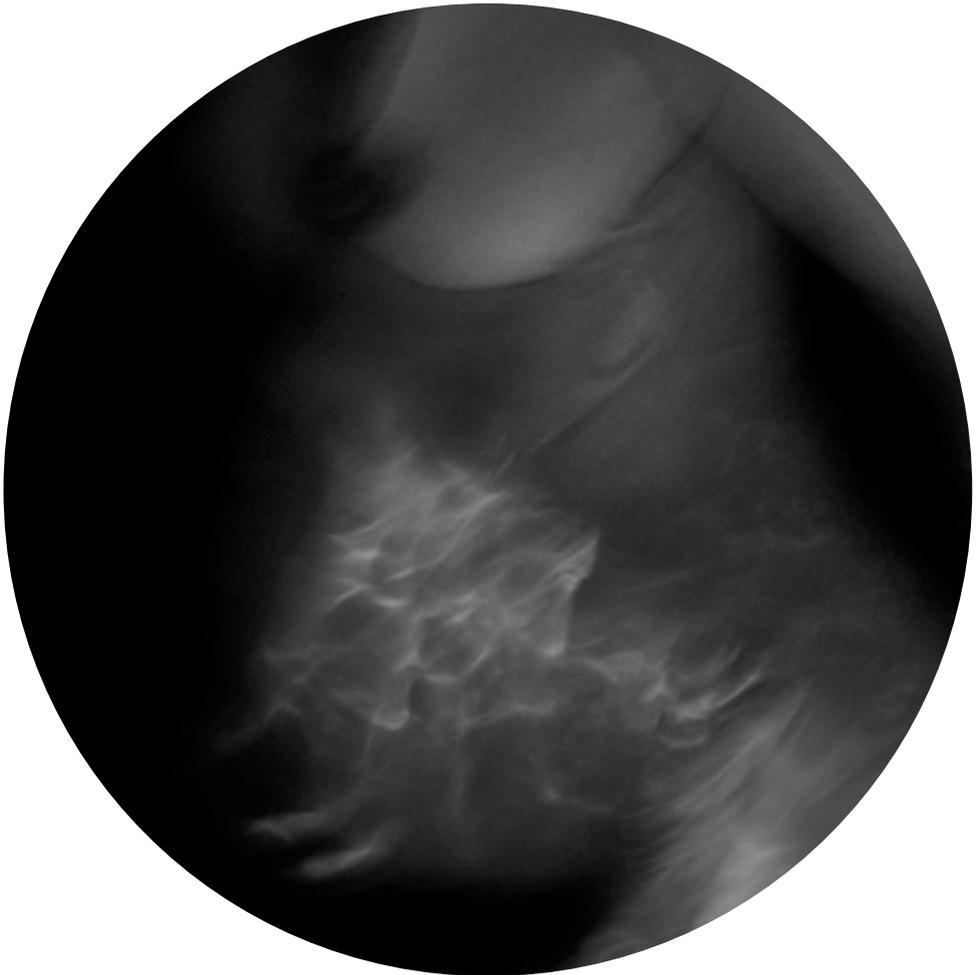
△ **THE GOOD EYE** – Yoka Terzic (aka Animal Bro)
Ink on paper

△ **WELCOME TO THE FIELD OF REEDS I – IV** – Hayley West
Found vessels with custom ceramic lids by the artist

There and Back
Yoka Terzic (aka Animal Bro)



Last Breath // First Breath (detail)
Ona Janzen



Fleeting #1
Nina Lipscombe



Welcome to the Field of Reeds I - IV
Hayley West





JOIN OUR RESIN JEWELLERY WORKSHOP WITH NADINE ON 1 DECEMBER

Sunday Crafternoon

2 : 0 0 –
5 : 0 0 P M

BYO craft project for a lovely afternoon in the gallery with fellow crafters.

Feminist Book Club

5 : 3 0 –
8 : 0 0 P M

Come along to our monthly get-together where we discuss feminism in all its fictional and theoretical literary forms.

Ticketed Events

Book for all workshops in the gallery or online at platformgallery.co

October

4	COMMUNITY	Feminist Book Club — No Country Woman by Zoya Patel
6	WORKSHOP	Relief print making with Jan Melville
13	TALK	Author talk with Zoya Patel
19	EXHIBITION	The Great Divide — group show
20	WORKSHOP	Christmas card making with Fran Cane

November

1	COMMUNITY	Feminist Book Club — Hunger by Roxanne Gay
3	WORKSHOP	Collage with Fi Kanera
4	COMMUNITY	Sunday Crafternoon
16	EXHIBITION	Cycle to the Anthropocene — Kevina-Jo Smith

December

1	WORKSHOP	Resin jewellery making with Nadine Sharpe
2	COMMUNITY	Sunday Crafternoon
6	COMMUNITY	Feminist Book Club — Dietland by Sarai Walker
14	EXHIBITION	Probare — Leonardo Uribe

Cycle to the Anthropocene

16 November - 10 December

“Almost all the planet’s ecosystems bear the mark of our presence. Our impacts are now connected, and systemic. This interconnectedness is what I have tried to reflect in my artwork.”

“We’ve reached an unprecedented moment in planetary history – the Anthropocene,” says artist Kevina-Jo Smith. The Anthropocene is a term used to describe the current epoch, characterised by significant human impact on the Earth’s geology and ecosystems.

“I have been investigating the idea of the cyclical nature of human behaviour – the idea that we’re going in circles. I envisage a cyclone, where there is an inward-moving cycle and an outward-moving cycle. That is how I feel humankind is behaving – some people doing everything they can to undo or at least not contribute to the problem, and some people are just winding deeper and deeper into environmental chaos.”

Kevina is known for her practice of creating large scale weavings using upcycled materials. For this exhibition, she has taken inspiration from the image of the cyclone, creating scaled-down circular weavings that reflect the tension between the inner and outer cycles, not only of the weather system, but of how humankind is dealing – or not – with anthropogenic climate change.

“There are now so many of us, using so many resources, that we’re disrupting the great natural cycles. Almost all the planet’s ecosystems bear the mark of our presence. As Oxford University geographer, Professor Andrew Barry says, our ‘impacts are now connected, and systemic.’ This interconnectedness is what I have tried to reflect in my artwork.”

“While creating these artworks I have also been preparing to give birth for the first time – and so it is important for me to consider not only my personal impact on the environment, but also the impact my child will have on this planet.”

“I have been reconfiguring my practice, adjusting to working on a smaller scale. I have been researching and speaking to other artists about how they have continued their creative practice once becoming a parent, and I hope the meditative nature of this process and my art practice encourages the audience to think about their own personal impacts, and what they can do to change it.”

Kevina-Jo Smith
Image by Louisa Clayton



Cycle to the Anthropocene
Kevina-Jo Smith



Probare

14 December - 7 January

“For me the best proof of who I am, and who I will be in Australia, comes from photos and objects that belonged to my family.”

“For this exhibition I was inspired by my immigration situation,” says Leonardo Uribe, a Colombian artist who has been in the Australia for nine years, and living and making art in the Blue Mountains for the last several.

“I had a difficult time recently, when I had to give the Immigration Department a lot of evidence about myself and my intentions to become a permanent resident. It is the same every few years, when I have to re-apply for my visa.”

These immigration interviews and evidence-gathering, resulting in mounds of paperwork, often leave Leo feeling frustrated. He began channelling these feelings into his artwork, resulting in work that reflects not only his immigration journey, but more fundamental questions about family, identity and belonging. *Probare*, the exhibition’s title, is a Latin word, meaning to prove, demonstrate, get accepted.

“For me the best proof of who I am, and who I will be in Australia, comes from photos and objects that belonged to my family. I have taken inspiration from this, for example re-creating family photos and immigration documents using my family’s hair.”

Leo grew up surrounded by hair in his mother’s salon, which he had to walk through to get to his house. Using hair as an artistic medium is, for Leo, both “beautiful and symbolic.” It is also a literal marker of his identity, with hair containing both his and his family’s DNA.

Another significant influence for Leo is religion, having grown up in a religious family in the majority Catholic Colombia.

“I am working with some religious elements that remind me of my childhood. For this exhibition I have used rusted metal to recreate ‘niches’ – the traditional little shelters that contain sacred images.

“And I have used LED lights and motors in some of the sculptures, inspired by the movement and light found in the traditional Nativities in Colombia.”

Probare is a powerful meditation on immigration, religion and identity, expressed through sculpture, assemblage and painted works. The artworks may be based on Leo’s personal journey, but the themes – and the works’ appeal – are universal.

Leonardo Uribe
Image by Sebastian Estrada



Dad (hair, wire, light)
Leonardo Uribe



