

EAF24

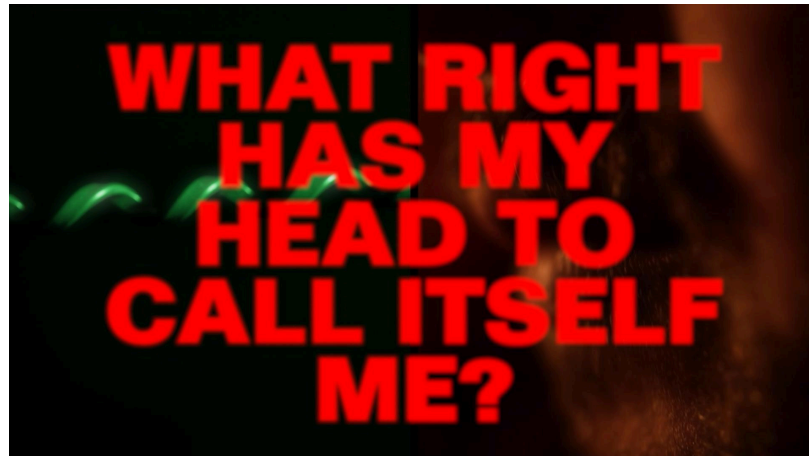
EAF announces PLATFORM24 artists as Alaya Ang, Edward Gwyn Jones, Tamara MacArthur and Kialy Tihngang

Artists living and working in Scotland are also at the centre stage of the Edinburgh Art Festival Birthday programme this summer. This year's 2024 PLATFORM artists **Alaya Ang, Edward Gwyn Jones, Tamara MacArthur** and **Kialy Tihngang**, selected by Amal Khalaf and Eliel Jones, and Eleanor Edmondson, will respond directly to the themes of the 2024 programme, centering intimacy, material memory, protest and persecution. The exhibition takes place as part of EAF 9 – 25 August 2024 (press view 8 – 9 August) at City Art Centre. EAF will also be collaborating with The Skinny for a third year to commission emerging writers Celeste Macleod-Brown, Ella Williamson, Gabrielle Tse, and Rory McMillan to respond creatively to the PLATFORM works and the EAF24 programme at large.

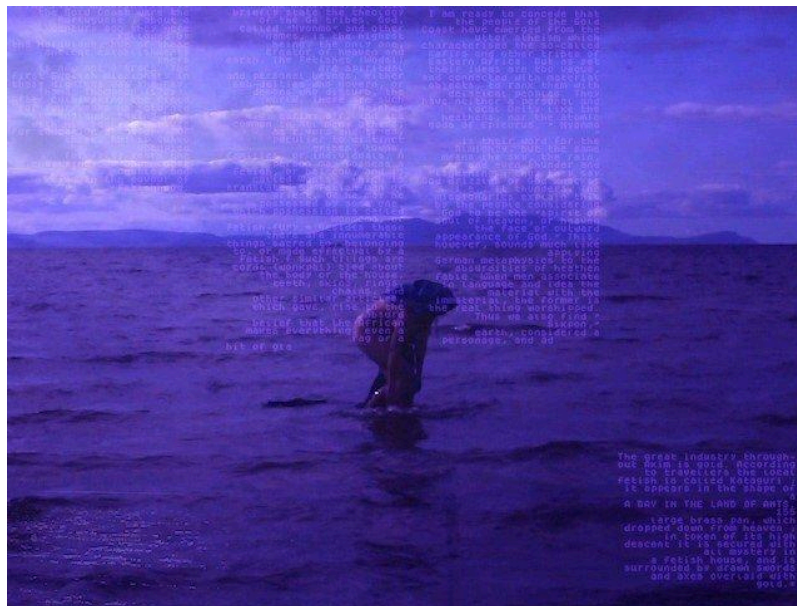


Alaya Ang is a multi-disciplinary artist who seeks to unravel the multiple material and symbolic fractures produced by colonialism and capitalism, bringing in their connection to Singapore, Scotland and something deep within the sea. Ang's work for Platform 2024 is a composition looking at the breath, and the architecture of the weather defined by words and utterances, often referencing a saturated state, such as humidity and conditions of productivity and their effects on the body.

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Edward Gwyn Jones is an artist working with moving image, text and printmaking. Edward is motivated by a desire to understand and complicate persistent social, technological, and personal histories through the reframing of seductive and latent artefacts.



Kialy Tihngang works in sculpture, video, textiles, animation and photomontage, typically involving elaborate sets, costumes, graphics, props, and collaborations with performers and musicians. As a British-born Cameroonian, her research-based practice focuses on colonial European misrepresentation, extraction, and demonisation of West African cultural practices, but also on her own misremembering, misreading, and romanticisation of said practices, primarily by designing artefacts from reimagined histories and speculated futures. Through combining the dark humour of Nollywood with the aesthetics of retrofuturism and the visual language of Western mass media, Tihngang explores Blackness, queerness, Britishness, and the crushing structural oppressions surrounding these identities.

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Tamara MacArthur uses installation and durational performance to explore longing, futility and the boundaries of intimacy. Their glittering installations are constructed for a moment of emotional intimacy between the viewer and themselves. Everything is laboriously hand-made and embellished - no effort spared. But the “glittering silver” is kitchen foil - they’re fragile façades... paper-thin. Audience-participants are asked to suspend disbelief, because ‘it wouldn’t be make-believe if you believed in me’. Repetitions of sentimental pop songs become Tamara’s lament and while singing, crying and smiling, they maintain eye contact as long as viewers hold it.

Amal Khalaf is a curator and artist and currently Director of Programmes at Cubitt and Civic Curator at the Serpentine Galleries. Eliel Jones is the Curator of Performance and Time-based Media at KANAL – Centre Pompidou, a new interdisciplinary museum of modern and contemporary art due to open in Brussels in 2025. Eleanor Edmonson is EAF’s curator, and will also lead on the development of the exhibition this summer with the artists.

EAF Curator, Eleanor Edmonson said, *“PLATFORM24 is the 10th iteration of the award that has supported over 30 emerging artists. Supporting early career artists is essential to us - it’s a core part of our programme. This year we had so many incredible applications and the four we are showing – Alaya Ang, Edward Gwyn Jones, Kialy Tihngang and Tamara MacArthur – each have strong, and critical practices. For the first time the artists were asked to respond directly to the themes of the festival, so expect an ambitious, generative and absorbing show.”*



ENDS

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Images:

Alaya Ang, *Unravelled Gathering*, Mimosa House, Photo: Andy Stagg. EAF24

Edward Gwyn Jones, *TWISTED PAIR*, 2023. EAF24

Kialy Tihngang, *For Those In Peril On The Sea* (frame at 4m45s), 2023. EAF24

Tamara MacArthur, *Wished On The Moon For More Than I Ever Knew*, 2022. Installation and performance. Kunsthalle Lissabon, Lisbon. Photo: Bruno Lopes, EAF24

EAF (Edinburgh Art Festival) is the UK's largest annual festival of visual art. Founded in 2004, we cultivate connections between artists, collaborators and communities to develop contemporary visual art projects in Edinburgh. In August, we present the UK's largest annual visual art festival that is deeply rooted in the city and Scotland, with a global dialogue and connection. We amplify intersectional voices and perspectives. **2024 is EAF's 20th birthday.**

The festival is the moment once a year where we make public and bring together in a live moment all of the relationships and support structures that we embody. Since 2004, we have presented 19 editions, working with an average of 35 partner galleries and venues every year. We have programmed 685 events, in addition to the hundreds of other events presented by our partners. Since 2011, we have welcomed a total of over 2.5 million visitors to EAF. EAF is Directed by Kim McAleese.

Our public funders are: Creative Scotland, the public body that supports the arts, screen and creative industries across all parts of Scotland distributing funding provided by the Scottish Government and The National Lottery. Further information at creativescotland.com. We are also supported by City of Edinburgh Council.

Our major programme supporters are: the PLACE Programme, a partnership between Edinburgh Festivals, Scottish Government, City of Edinburgh Council and Creative Scotland; and Event Scotland.

More about the selection panel:

Amal Khalaf is a curator and artist and currently Director of Programmes at Cubitt and Civic Curator at the Serpentine Galleries. Here and in other contexts she has developed residencies, exhibitions and collaborative research projects at the intersection of art and social justice, recently launching Support Structures for Support Structures, a fellowship and grant programme for artists working in the field of community practice and spatial politics. With an interest in radical pedagogy, collectivity and community practice, she has been part of developing a migrant justice programme through Implicated Theatre (2011-2019) using Theatre of the Oppressed methodologies to create interventions, curricula and performances with ESOL teachers, hotel workers, domestic workers and migrant justice organisers. She is a founding member of artist collective GCC and is also a trustee for film cooperative not/nowhere- London, Art Night-UK and Mophradat-Athens.

Eliel Jones is the Curator of Performance and Time-based Media at KANAL – Centre Pompidou, a new interdisciplinary museum of modern and contemporary art due to open in Brussels in 2025. His research interests and methodologies stem from intersectional approaches to queer and feminist discourse and are guided by his



involvement in direct community action and solidarity. Prior to KANAL he was the Curator of the 2nd Brent Biennial, London's only biennial taking place in the North West Borough of Brent. He has also held curatorial positions at Metroland Cultures, Cell Project Space and Chisenhale Gallery (all in London), where he worked towards realising multidisciplinary commissions by emerging artists and setting up infrastructures of support for artists and young people. Throughout the Covid-19 pandemic he curated Queer Correspondence, a mail-art initiative that reached nearly 1000 subscribers in 42 countries through monthly letter-sized commissioned projects by artists and writers. Jones has curated other independent projects in the UK and abroad and is a regular writer for various publications. He is currently a faculty member of the Curatorial Studies postgraduate programme at KASK in Gent, a Trustee at PEER, and a Committee Member for the LUX Moving Image Collection.