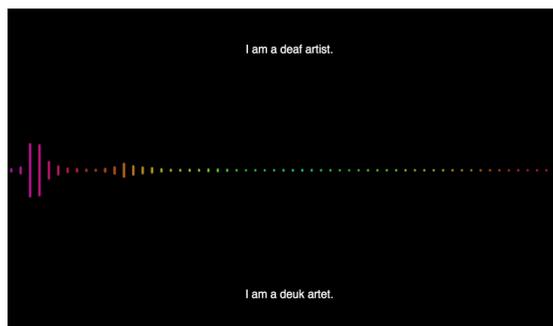


**Kulsuma Monica Khatoon**  
Oxford Brookes University  
*Can You Say That Again?*  
3–13 October 2019



Kulsuma Monica Khatoon, *Can You Say That Again?*, film still, 2019

#### Artist Statement

I am a profoundly deaf Muslim artist. I wear two cochlear implants that give me access to sounds which I could not otherwise 'naturally' hear. Due to the limitations of this sonic range, my comprehension of the English language can appear delayed and my speech can often be unclear for others to understand. Therefore, to communicate, I lip-read and use a fingerspell sign language alphabet to both 'understand' what is said and to be 'understood' by others. *Can You Say That Again?* looks at the relationship between sound and sight, between speech and text, between hearing and reading. The work foregrounds my disability and my daily struggle to be understood. Website: <https://www.kulsumakhatoon.com> / Instagram: @monny96\_art

#### Event: Kulsuma Monica Khatoon In Conversation with Aaron Williamson

Saturday 12 October, 2-3.30pm, Creative Space

Join Kulsuma Monica Khatoon and Aaron Williamson to discuss Monica's Platform work *Can You Say That Again?* and to discuss social models of disability, the relationship between sight and sound, the power of communication and how the concept "deaf gain" applies to the creation of art work.

Aaron Williamson has been a practicing artist and activist for 25 years, creating performances across the globe addressing ideas around the politics of disability, identity, isolation and access. His work stands out as being both political and humorous, focusing on his experiences since gaining deafness.

#### Reading list and authors who inspire:

Kenneth Lysons, *Understanding Hearing Loss*, 5th ed. (1995)

Dorothy Dot Miles – Poet and deaf artist

Artur Zmijewski - <https://culture.pl/en/work/singing-lesson-artur-zmijewski>

#### Viewing list:

Sanjay Leela Bhansalim, *Black* (2005)

Chris Overton, *The Silent Child* (2017)

# PL ATFORM

**Grace Robertson**  
(Ruskin School of Art,  
University of Oxford)

5–15 September 2019

**Amy Richardson**  
(University of Reading)

19–29 September 2019

**Kulsuma Monica Khatoon**  
(Oxford Brookes University)

3–13 October 2019

The Platform Graduate Award presents new work by emerging artists. Modern Art Oxford has consistently promoted emerging artists throughout its history and in 2012 launched Platform, an annual project that nurtures and profiles Fine Art graduates from local universities across the south east of England.

Platform is an initiative led by Contemporary Visual Arts Network South East (CVAN South East) in partnership with four public galleries – Aspex, Portsmouth; Modern Art Oxford, Oxford; MK Gallery, Milton Keynes and Turner Contemporary, Margate. Each gallery has selected artists from this year's graduate shows to exhibit at their respective institutions over the coming months. An artist exhibiting at each gallery will be shortlisted for the Platform prize in which the winner receives a year of bespoke professional development and support as well as a monetary contribution towards their practice. The winner will be announced in November 2019 at Aspex.

Modern Art Oxford has selected an artist from each of the graduate shows at University of Reading, Oxford Brookes University and the Ruskin School of Art, University of Oxford.

Each artist has developed an exhibition for the Creative Space and will present a new public programme event at the gallery. The artists work closely with the team at Modern Art Oxford on gallery activities including technical installation, marketing and events planning to gain invaluable experience within an established public gallery.

To accompany their exhibitions, each artist has supplied a statement and a recommended reading, listening and viewing list.

Platform is curated in partnership with Associate Curator Sarah Mossop.

**Grace Robertson**  
Ruskin School of Art,  
University of Oxford  
*Red in, blank, Blue out*  
5–15 September 2019



Grace Robertson, *Catch*, installation view, 2019

#### Artist Statement

Rooted in exploring the dynamics of drawing, I work to navigate the boundaries of subjective perception in relation to scale, mapping, composition and translation.

Drawing, writing, sound and found materials underpin these investigations into site-specific locations. Collected information is then organised and re-articulated through a system of interactive fragments that self-generates the conditions of its own composition. Here, objects come in and out of view through a shifting relationship with the body and its parameters. This process continually de-composes and re-composes sites of material and immaterial interaction, calling into question the frameworks of art production and viewing, material agency and ecological thought.

Like a blank page of paper, the space becomes a site of transformation.

#### Event: Artist Talk

Sunday 8, Wednesday 11 and Saturday 14 September, 3pm, Creative Space  
Join Grace Robertson for an informal drop-in conversation at the gallery where she will 'activate' her work.

#### Reading List

Tim Ingold, *Lines, A Brief History*, Routledge Classics, London and New York (2016)  
Donald Barthelme, *The Balloon in Sixty Stories*, Penguin Classics (2005)  
Levi Bryant, *The Democracy of Objects*, Open Humanities Press (2011)  
Sara Ahmed, *Orientations: Towards a Queer Phenomenology*, GLQ: A Journal of Lesbian and Gay Studies, Volume 12, Number 4, p. 543-574 (2006)  
Kobo Abe, *The Box Man*, Vintage Books (2001)  
Vicky Kirby, *Un/limited Ecologies in Eco Deconstruction: Derrida and Environmental Philosophy*, Fordham University Press (2018)

#### Viewing List

*Llanberis Slate Mine*, Wales

**Amy Richardson**  
University of Reading  
*There's nothin' soft about hard times*  
19–29 September 2019



Amy Richardson, *There's nothin' soft about hard times*, detail, 2019

#### Artist Statement

My practice capitalises on the intricacy and dedicated labour associated with textile embroidery in order to emphasise the value of marginalised individuals within society and the socio-political issues they are effected by.

*There's nothin' soft about hard times* centres around a series of nine free-embroidered cushions which retell my uncle's story of homelessness. They reflect upon the effects of a harmful childhood, struggles with learning difficulties, mental health and addiction as well as the negative societal and governmental attitudes which contributed to the times. The display of soft domestic items, floral printed cardboard tiles and a political banner produces conflicting feelings of comfort and discomfort and creates an appropriately confusing space indicative of the statelessness felt by people who are homeless. My work encourages the audience to move beyond the immediate prettiness that may be most alluring and instead be witness to the veracity of the messages contained within the work that makes a personal plea for change.  
<https://amyeliseart8.wordpress.com>

#### Event: Artist Talk

Saturday 28 September, 12noon - 3pm, Creative Space  
Join Amy Richardson for an informal drop-in conversation about the exhibition and her artistic practice.

#### Reading list

William Morris, and Norman Kelvin, *William Morris on Art and Socialism*, Courier Corporation (1999)  
Murry Edelman, *From Art to Politics: How Artistic Creations Shape Political Conceptions*, University of Chicago Press (1996)  
Rozsika Parker, *The Subversive Stitch: Embroidery and the Making of the Feminine*, IB Tauris (2010)

#### Viewing list

The People's History Museum, Manchester, *Protest Banner Exhibition* (January - December 2019)  
*Grayson Perry Discusses Art and Craft*, V&A, Artist Interview (2009), Accessed 23 July 2019  
Richard Bell, *My Art is an Act of Protest*, Tate, Artist Interview (2019), Accessed 30 July 2019  
*Hannah Hill x Kate Rolison on Embroidery and Mental Health*, Tate collective, Artist Meets (2018), Accessed 25 July 2019