

Kay Aplin & Joseph Young proposal for The Chapel
part of the *Edges* exhibition at Watts Gallery & Artist Village, April 2024

From October-December 2023, Kay and Joseph were artists-in-residence at Watts Gallery as part of their wider curatorial project *Edges*, an international residency programme connecting their own work with artists from Ireland and Estonia through the media of ceramics and sound.

Kay Aplin (ceramics) and Joseph Young (sound art) are artist-curators based in Brighton and they have been working together since 2015, both as artistic collaborators making joint installations for exhibition, and as curators producing international projects together. That work is documented at The Ceramic House website (<http://www.theceramichouse.co.uk/edges>), a showcase for Kay's architectural tiles which feature all over the inside and outside of the house, a pop-up gallery space, an occasional artist's residency space and their home.

As part of a concluding exhibition of the *Edges* project, which has been running since April 2022, the artists, in collaboration with Watts curator Laura MacCulloch, propose to site a specially designed installation of Kay's work in The Chapel in one of the gated alcoves to the left of the door (see accompanying sketch). A standalone mounting panel will be used to display a tile-based installation, made from porcelain; its subject matter drawing on microscopic images of lichen and fossils found in the countryside around Watts Artists Village and in Connemara, Ireland where they also were artists-in-residence in June 2023, as part of the wider *Edges* project. These small ceramic objects will be arranged in a kaleidoscopic design which take their inspiration from the Watts Chapel itself, whilst referencing the natural world and the complexity of what the eye cannot see, as magnified by a microscope.

The work will be accompanied by a headphone-based soundtrail by Joseph Young on the Echoes app (<https://echoes.xyz>) which will connect the site of Limnerslease, where the remainder of the *Edges* exhibition will be located, with The Chapel, including a specially composed sound work in The Chapel (via the app) referencing the nearby grave of Aldous Huxley and the biblical text quoted in Mary Watts' artwork in The Chapel.

Kay Aplin: <https://kayaplin.com/>

Joseph Young: <https://artofnoises.com>





Foraminifera (to be glazed with moss-like glazes) – working design

Dimensions:

The proposed artwork and its mounting panel will have maximum dimensions of *190 cm (height) 70 cm (width)* and will sit freestanding on either the floor or the ledges either side, depending on the final design of the work.

Lighting requirements:

In order to sufficiently illuminate the artwork behind an iron gate, it will be necessary to install a simple spotlight (or two) to give light and draw attention to the artwork during opening hours. These could be battery operated (if necessary), although ideally, we would seek to run an extension cable from an existing power source.

Security:

With the artwork housed behind a metal gate, there should be minimal risk of either accidental or deliberate damage.