

Expression of Interest : Pod 5:
Immersive Art Residency 2024

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Introduction

Thank you for the opportunity to present my ideas for Pod 5, East Quay, Watchet.

My practice and the installation ideas presented here relate to the '*Identity and Belonging*' and '*Community and Place*' aspects of the brief. Within these two overarching themes, other ideas are explored, such as: the concepts of home; belonging; safety; refuge; connection; and then: what the forced absence of these things brings with it: displacement; transience; uncertainty.

I hope to fully utilise the dual function of the space - as both dwelling and art space - to draw these threads together and present them in a multi-sensory installation, that can be accessed and understood at several levels.



The proposed installation will:

- Fully utilise the space in Pod 5 including the full height, all surfaces and 'dead' space above fixed areas and utilities including bathroom, bed and kitchen areas.
- Seamlessly fuse the dual function of the space (as functional living space and art exhibition space) as well as linking it to the immediate outside local environment, and to current global and domestic world events and lived experiences in the wider world through the use and allusion to the living space.
- Create an immersive, multi sensory experience, that will be accessible and inclusive, and multi thematic

where the ideas can be accessed and understood on a range of levels.

Over the past year I have become increasingly interested in the 3D form my digital works will take in the world. This would be a natural extension of this, an opportunity to actualise the layers in my work - walking through/exploring a 3D palimpsest.



PROPOSAL OUTLINE

An installation comprising of:

- A white space: white walls, fabric and paper hangings that will cover the walls and also hang within the full height of the space, obscuring the finite boundaries of the space, and creating a space that is partially concealed and obscured, that must be investigated/explored.
- A combination of digitally printed textiles, in-situ drawing, and audio-visual projection across the space and fabric hangings, using the full height of space by suspending and hanging fabric panels from the upper level and using this space from which to project images and sound. issue sound.
- The use of the light fabric panels at doorways, windows and within the space itself creates a need to cross / transcend physical partitions or boundaries. Transcending separateness. An act of conscious boundary crossing, reaching across.
- Hanging, free flowing Fabric panels in the space, dividing, obscuring, concealing, revealing.
- Obscuring the finite edges of the space to the eye. Walking through, one would feel the fabric brush against you. You would have to find a way through, uncertain of what might be ahead. Projecting on to them, figures, shadowy, they're then gone. Half glimpsed.

Sound. Disorienting. Disorientation.

But a light space, gauzy fabrics, opacity and translucency.

Fabric would be printed or drawn on. Monochromatic.

- The clear domesticity of the space is universally recognisable, and brings with it an internal boundary of exploring a private space.
- Also the potential to site works outside, to connect the wider area with the pod, and to allow the outside works to take their chances with the elements. - connection with the sea and the local geography.
- With the projection elements, and the need to enter, to explore, visitors will become a living part of the installation.

Rather than painting on the walls, imagery would be projected, or drawn - transient, temporary, ephemeral. I anticipate using materials which are translucent,, fragile, that let light through whilst still obscuring. Fabrics such as voile, muslin, net, Indian cotton - fabrics that will hang, drift, flow, float and move in the space; that will hang the full length of the space; that will be tactile, as visitors have no choice but to brush through and past: a sensory experience; a connection. The moving, translucent textiles will create shadows, silhouettes, layers: obscuring the finite edges and boundaries of the space, necessitating an exploration into the sudden unknown of a recognisably domestic space.

In addition, the home and refuge aspects of the space will be brought into focus with the provision of a selection of everyday domestic objects that carry imagery alluding to the themes, particularly:

- Household linens - bed linen, towels, shower curtain, curtains, tea towel;
- Domestic items such as: plate, mug, soap dispenser or bar of soap, washing up liquid
- Items of clothing - a T-shirt, an item of baby clothes, a bag
- Sealed envelopes; crumpled writing paper in a waste paper basket.
- Items left hurriedly - a half-drunk cup of coffee, a towel on the floor, a child's much-loved toy, an opened letter, or one half-written...one small shoe.
- The bed made up as if hurriedly left; a half-drunk cup of coffee; tooth brush abandoned in sink; radio still playing, wet towel on floor? Just examples...

- A clothes line outside with items blowing - connecting the inside with the outside.
- A door curtain so that there is a definite sense of differentiation between inside and outside.

The installation will make use of and explore the domestic space, exploring themes of home, a place of safety, domesticity, and also evoking the loss of these things: a home, a refuge, a safe domestic space. The concept of temporary accommodation becomes important.

It is my intention that visitors to the installation will be able to understand, experience and appreciate the installation and inherent ideas on a range of levels: from the sheer physical, sensory experience of touch, sound, sight; through an exploration of a reimagined living space that connects them to their own experiences of life, home, domesticity; to wider themes engendered by global events and the experiences of families, women, children caught up in unimaginable situations far away. The shared human need for home, a safe space for family, children, is a universal need and a universal connection.

In this way, the living space is fully connected to the installation, and the ideas of 'home', 'refuge' and 'safety' as they connect to a sense of place, and when they have to be abandoned or are suddenly taken away, can be introduced. Displacement. Transposing the acknowledgement of other lives on to a recognizable space.

The pod becomes a vessel for concepts of place, home, identity, refuge, safety, loss, transience.

IMAGERY

figurative - shadowy figures, multiples.

My work often makes use of groups of silhouetted, shadowy figures, my 'Greek chorus' - they appear across bodies of work: they variously represent: humanity, family, the witness, the bystander, the crowd, humanity.

Water imagery: I grew up on the south west coast and retain strong links to it across Devon, Cornwall and Somerset. My coastal works are rooted in a sense of place - referencing the obvious beauty that draws people, but also what it is like to live in a tourist town all year round; the industry, the deprivation, the day to day challenges of jobs, accommodation, teen entertainment.

Latterly, I have also used water and sea imagery in a series of works entitled '*Freedom of Movement*' which references both my own experience as an artist and mother, and wider themes of the rights of women currently in retrograde across the world.

Water and sea imagery will evoke both the local area and reference themes of forced migration, perilous journeys to safety and refuge in this country. I like to work in situ so images taken in and around Watchet could be incorporated into the work.

Sound:

The opportunity to provide an additional layer of immersive experience through sound.

Perhaps sounds recorded on the local coast, or in the immediate area of the quay; perhaps music, or muffled half-heard voices; children laughing; a baby crying. Perhaps less comfortable sounds: the sounds of a hurried and unwilling departure.

Accessibility

- The elements of touch, and sound - maybe even smell - will make the installation accessible to sensory-impaired visitors to experience.
- The many layers of the installation can be experienced at different layers of meaning and understanding.

SUMMARY

In the light of current world events, this tiny self-contained dwelling, becomes inhabited by shadows and ghosts - allusion to layers of time, of women and children who have no safe space, no amenities, no refuge.

Echoing the EQ ethos - this becomes a multi layered 'refuge' - for the artists who come and stay and work; for the many gauzy layers and projected figures that will inhabit the space and which the 'real bodied' visitors will walk amongst, touched by fleetingly, by lives of people we can never know, and whose lives we can barely imagine.

As I write this, I feel increasingly strongly about the idea of a space where visitors enter and brush against (literally and metaphorically) other lives - perhaps separated by time, geography, accident of birth / the luck of the draw / "there but for the grace of god, go I".

This installation, by an emerging, woman artist, would reference a long tradition of women artists making use of the everyday, the domestic in their work. There is also an additional layer here: the "banality of evil/terror" such as in the work of Doris Salcedo. The concept of horror or showing things via the use of the domestic - what is left behind.

That sounds so dark, but this would be a space full of light and softness and safety, but which carries with it a set of universal allusions and themes which can be considered to a greater or lesser extent by the viewer.

IMAGES

Presented in this section are a selection of working images designed to evoke a sense of how my work might project into the space. Please note that they are not the finished imagery that may be installed and are designed to evoke a feeling and a sense of place.

As I work digitally, and iteratively,, my proposals tend to be image heavy and unwieldy. To avoid this I have uploaded the images to a private web page on my website.

To view the proposal images, please visit: <https://www.mellonytaper.com/east-quay.html>

CV

Please see se o d attached pdf.