

////////////////// **dowsing**

////////////////// **for**

(((((((((((((((((((((**water**))))))))))))))))))

Laurie Lax | Alice Vandeleur-Boorer | Azusa Chareteau  
Amy Hancock-Martin: Site research  
Matthew Dennis: Video *Dowsing for Water in Stanley Green Industrial Estate*  
Chloë Penman: Exhibition Notes

# Exhibition Notes

Dowsing is the process through which humans locate water (and/or minerals) via intuition. In 1948 P.A Ongley, of the Medical School at the University of Otago, published the results of controlled experiments performed on 58 New Zealand water dowzers. Ongley found no evidence to suggest that dowsing was any more reliable than chance.

## **Laurie Lax**

Pencil on paper and silt

Laurie often draws from "incidental moments" captured on a compact digital camera; she uses her drawing process to arrest the everyday encounters she documents. Her drawing, or "mark making", is a focused and labour intensive activity.

In the days leading up to the exhibition Laurie will create a large drawing on one wall of the exhibition space, she will be drawing from a digital image of nearby waterway: the Bristol New Cut. A self-termed "digital excavation" her work is systematic and meticulous, she unearths of new kinds of information from throwaway digital images. In addition she will arrange silt taken from the Cut on the floor next to the drawing, thereby propelling the drawing itself into relief.

## **Alice Vandeleur-Boorer**

Performance and document

Alice's work is fundamentally shaped by landscape; she is preoccupied with exploring ideas of place and placement. Her work begs the question: how does one be(come) in a situation? Her performances position the act of being in a landscape next to the act of looking at that landscape. Through performance she simultaneously immerses herself in, and separates herself from, her surroundings.

Alice is displaying five photographs and a digital video from a series of performances in different locations. The film will be playing on a loop in a small room in which the viewers must enter, donning headphones and immersing themselves in the act or watching (and listening).

In these performances Alice re-enacts and displaces the archetypal "swimming pool moment", the photographs exhibited are "snapshots" that draw (and comment) on the visual/aesthetic ideals of holiday. In these performances Alice inflates her lilo and relaxes on unexpected bodies of water; thus exploring the relationship between body and water.

## **Azusa Chareteau**

Installation

Through sculpture and light-play Azusa will dapple blue light across the white walls and white floor of a room. Her installation is working to provoke a

sensual encounter reminiscent to that of actually being in water. Movement and motion are integral to the piece, the viewer is invited to pass through this fluid space knocking and bumping the sculptural forms causing the light to shift and move. Water creates a kind of specific rapture and this work hopes to recreate the kind of immersion that is often synonymous with our encounters with water - be it staring into its shifting surface or diving in eyes open.

### **Amy Hancock-Martin**

Site specific research

Drawing on historical maps ranging from 1760 to the present day Amy has been looking at the historical positioning of various buildings on the Waring House site. She accessed these maps via *Know Your Place* - a website run by Bristol City Council that allows residents to explore their neighbourhoods through historic maps, images and linked information. Amy makes special note of Waring House site's relation to water: such as its proximity to watery neighbours the New Cut and docks as well as the architectural scalloping (a design feature which makes reference to the shell of a scallop) on the Francombe house side of the building. The water tower in Waring House also services Canynges House across the road, this distribution "in a small city centre footprint" links Waring House to hundreds of homes and families through utility.

### **Matthew Denniss**

Digital video on TV

*Dowsing for Water in Stanley Green Industrial Estate* is a first person document of the filmmaker dowsing for water on an industrial estate in Stockport.

*"Dowsing is said to channel energy through the body and dowsers often use a device to indicate the location of what they are looking for. In this video, I use brass rods bent into an 'L' shape and inserted into bamboo canes so they can move freely. There is no scientific evidence to support dowsing and it reflects my interest in pseudo science and unproven scientific theories. I wanted to make work that engaged with suburban industrial sites and that set up a relationship between the body and the landscape."*

*Dowsing for Water* is an exhibition curated by Bristol artists Laurie Lax, Alice Vandeleur-Boorer and Azusa Chareteau as part of the inaugural Bristol Biennial running from the 1st – 16th June.

Waring House | Redcliff Hill | Bristol | BS1 6TB

Opens Friday 1st June 6pm - 9pm

Runs from 1st - 16th June

# List of Works

## **Laurie Lax**

*New Cut*

Installation: Pencil on paper and silt

## **Alice Vandeleur-Boorer:**

(From left to right)

*Dog Pond*

*Boat Lake*

*Bird Lake*

*Park Water*

*Frog Pond*

Photographic performance series: Giclee Prints

*Swimming Pools*

(2011) 25min 16sec

Digital Projection

## **Azusa Chareteau**

*Seven*

Installation: lamps, lighting gel and hula-hoops.

## **Matthew Denniss**

*Dowsing for water in Stanley Green industrial estate*

(2011) 7min 9sec

Digital Video on TV

## **Amy Hancock-Martin**

Site Specific Research

Tape

With thanks to:

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