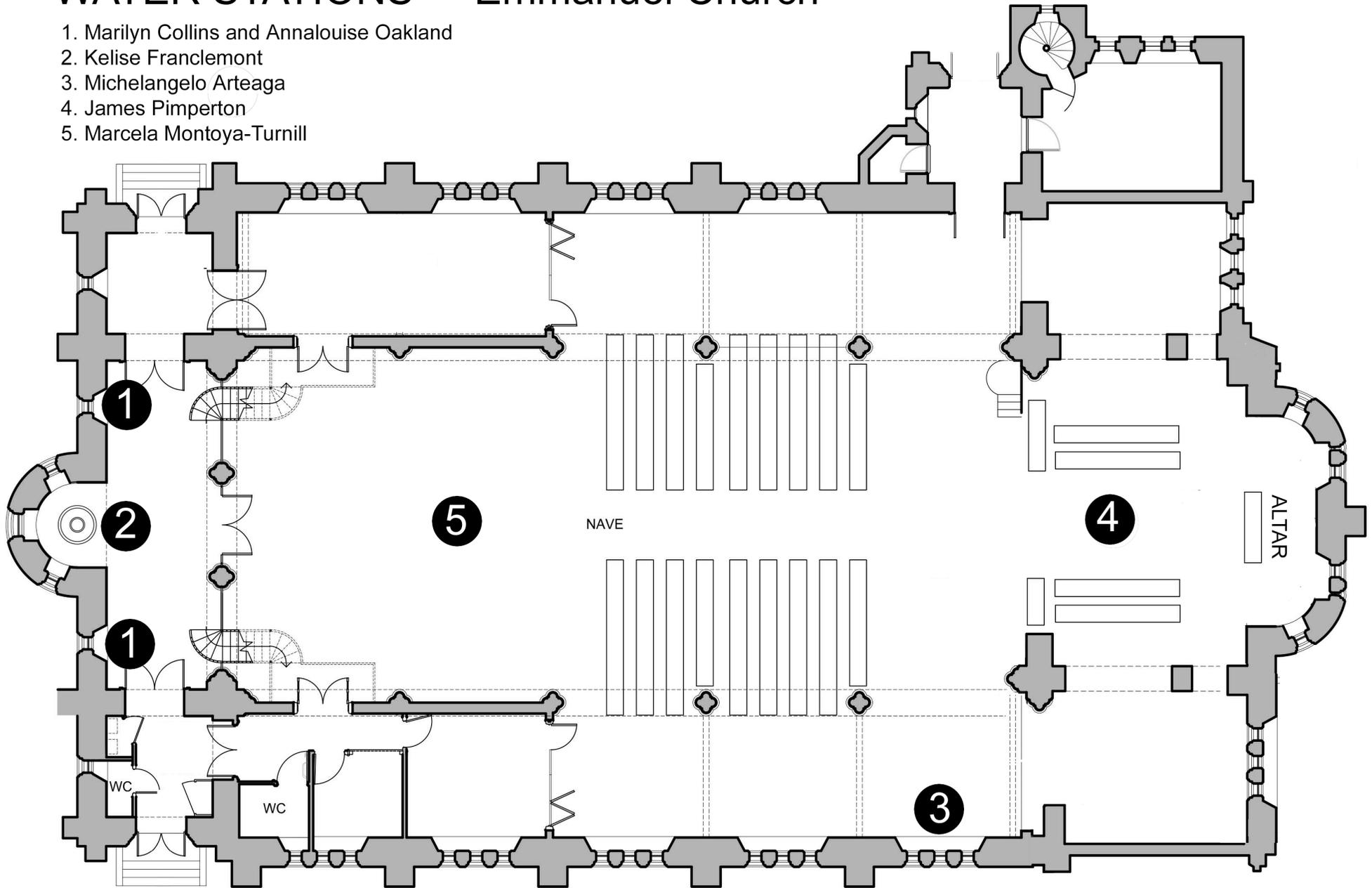


WATER STATIONS - Emmanuel Church

- 1. Marilyn Collins and Annalouise Oakland
- 2. Kelise Franclemont
- 3. Michelangelo Arteaga
- 4. James Pimperton
- 5. Marcela Montoya-Turnill



WATER STATIONS

Opening reception: Sunday 19th March 12 midday – 2pm
20th – 31st March, 9am – 1pm or by appointment

To celebrate World Water Day 2017, six artists respond to the theme of water in sculpture, installation, film and painting.

Curated By Regan O'Callaghan

1. **Marilyn Collins with Annalouise Oakland** *Untitled Film*, 2017, and *Two Maquettes*, 2017. Wire, wood, chipboard and staples. Dimensions Variable.

The culverted river Westbourne, which runs very close to the church, appears several times in the film. Leaving its source near Whitestone Pond, it runs down Redington Gardens and Heath Drive where it can be seen through grids in the road. From there it continues down Cannon Hill towards the church. The city we inhabit now has long been polluting its rivers, springs and wells, reducing many of them to the status of sewage conduits. With a bit of research we can still catch glimpses of them, and dream that in future we might find ways to incorporate them into our daily lives, connecting us with the underlying landscape that they created. The film's soundtrack is an improvised response to the imagery by Annalouise Oakland. The piece is accompanied by two figure maquettes that shimmer and shiver when bathed in reflected light.

2. **Kelise Franclemont** *Salat ul-istisqa'a [Prayer for Rain]*, 2017. Digital hologram in acrylic vitrine, copper and sound. 150 x 36 x 36 cm

When water is scarce, an ancient Bedouin tradition calls the faithful to beseech God for healing rains. This Islamic ritual is known as "Salat ul-Istisqa'a", rising to heaven one drop at a time.

3. **Michelangelo Arteaga** *Salt of the Earth*, 2017. Salt, ink, aluminium, wax, dry pigments, clothes, bricks, razor wire and sand on wood. Triptych each panel 180 x 120 x 6cm

The first panel (L-R) 'The Wall' is made with old red slip bricks simulating a real brick wall. The mortar is thick anti-freeze salt. This wall is painted with whitewash lime referring to whitewashed sepulchres in the Gospel of Mathew Ch. 23, v. 27. The second board is called 'The Cross and the Heart'. The cross is falling. The entire board is covered with a bed of table salt. In the union of the two metal bars is a human heart. In the third board, 'The Child' the ocean and waves are made with black and white salt. The shore is made from Mediterranean sand and covered with filthy salt, like a dust. On the shore, there is a red T-shirt and blue jeans from a three-year-old child. It has volume but it is empty. It is the presence of an absent.

4. **James Pimperton** *The Three States*, 2017. Oil on Panel and wooden lectern. Triptych, each panel 26.5 x 20cm

flow / pour / shimmer / drain / congregate / morph / evaporate / billow / form / condense / fall / negotiate / solidify / mould / shatter / modify / transform / nourish

5. **Marcela Montoya-Turnill** *I Thirst*, 2017. Oil, lead pencil and sand on wood and river stones. 4 panels each 120 x 30cm

The 1,172-mile underground and river Dakota Access Pipeline is another serious threat to the world's precious water resource. *I Thirst* is about the human right to clean water and the heroic efforts of the Standing Rock Sioux and activists to protect their land and water against environmental disaster. These water protectors are courageously defending our planet against the "Black Snake" crossing their ancestral land and the inevitable contamination of Lake Oahe and the Missouri River and tributaries. For them every part of the Earth is sacred and the rivers are our brothers.