

LINDSAY WOODMAN

FINE ART

MASTERS PORTFOLIO SEPTEMBER 2025

DIGITAL PORTFOLIO



[Avon Anima](#), 2025.

Video.



[Avon the year there is no water](#), 2025.
Video installation.



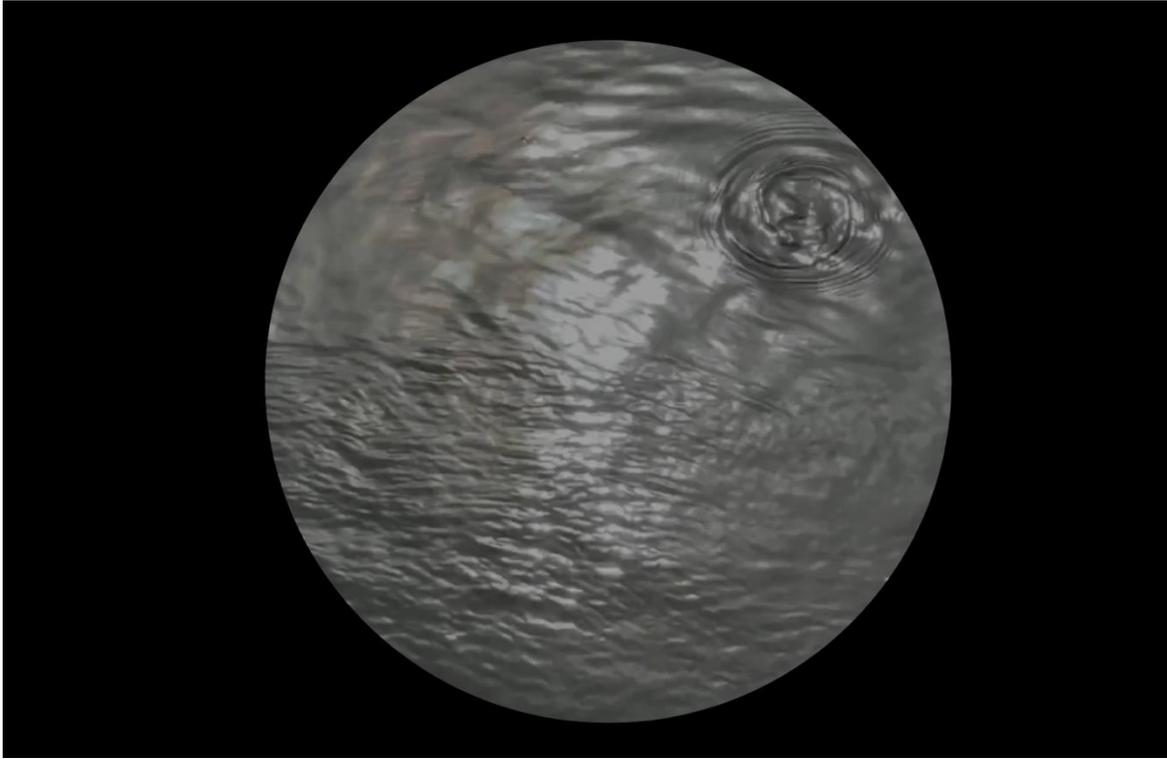
[Avon Old River Old Girl](#), 2025.

Video.



[Avon I can't access the water](#), 2025.

Video.



Scrying Pool, 2025.
Digital Photograph of projected Installation.



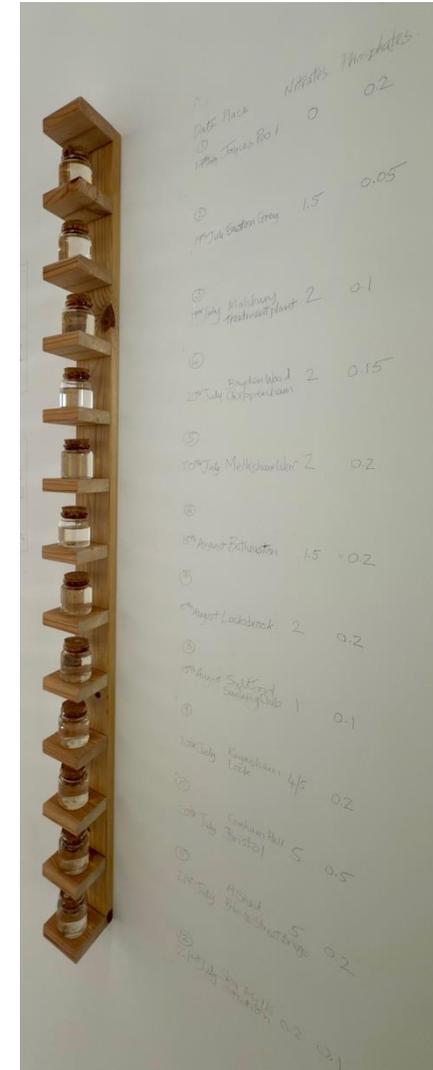
Scrying Sky, 2025.
Digital Photograph of window, paper, Installation.



In the heat of 2025, 2025.
Digital Photograph.



Installation Avon Anima, 2025.
Plants, fishing wire, audio, poetry concrete.



Avon Anima Water, 2025.
Wood, Avon river water,
glass bottles, graphite.



Source to Sea Installation Close Up, 2025.
Digital Photographs.



First Avon Sewage Works, 2025.
Mist, Projection and Digital Photograph.



The Year There Is No Water, 2025.
Mist, Projection and Digital Photograph.



Damp Pool, 2025.
The year there is no water film still.



Dew and spiders web, 2025.
Digital Photograph.



Drawing a line under the M4, 2025.
Digital Photograph.



Drawing a line under the M5, 2025.
Digital Photograph.



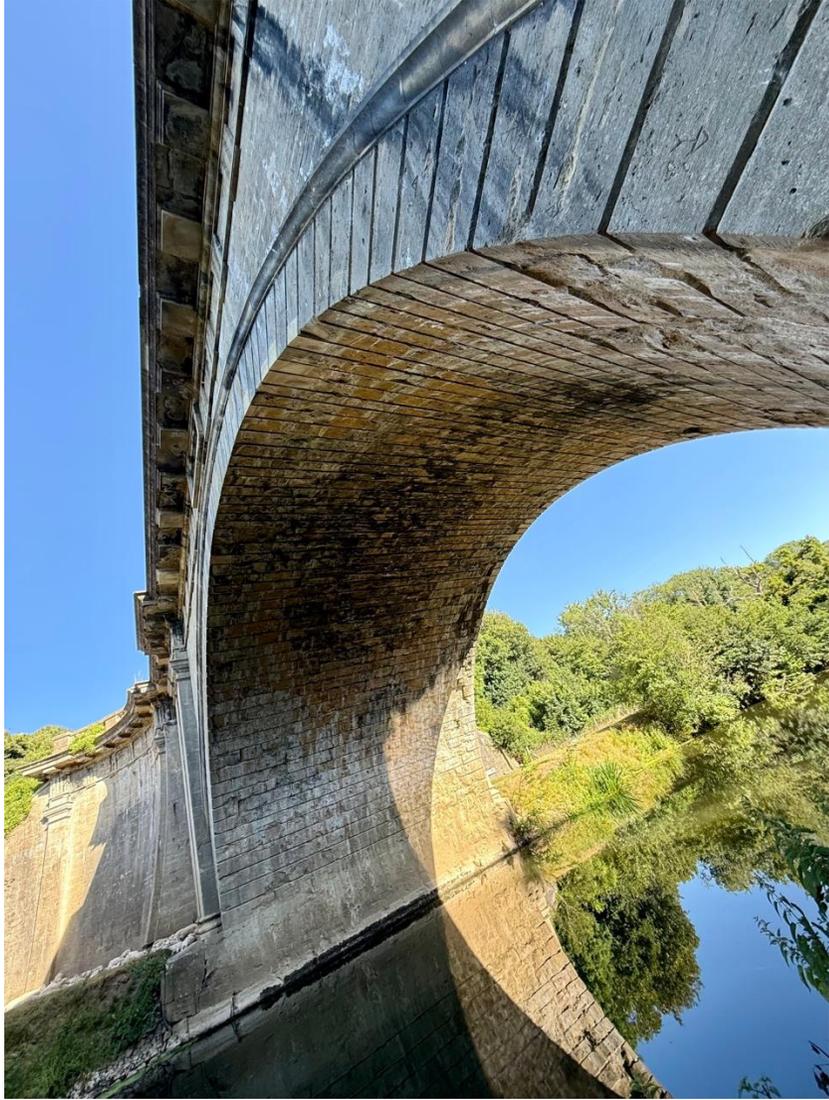
Drawing a line under the A4, 2025.
Digital Photograph.



No Mooring 2, 2025.
Digital Photograph.



No Mooring 1, 2025.
Digital Photograph.



Under Bridge 1, Dundas, 2025.
Digital Photograph.



Under Bridge 2, Dundas, 2025.
Digital Photograph.



Colonial Colston, 2025.
Digital Photograph.



Colonial Cars, 2025.
Digital Photograph.

Artist's Statement for Avon Anima Installation

Lindsay Woodman, Personal statement. 1.9.2025

I am a multidisciplinary artist, integrating videos, poetry, and installation into my practice. As an aromatherapist and perfumer, I merge multiple senses, sight, sound, touch, and smell to transform the experience from viewer into active participant.

Avon Anima Installation

An open-minded journey along the Bristol Avon from source to sea during the summer 2025.

Building a relationship with the river over repeated visits, when the focus became less of the general environment and more on the water course itself. The visual learning refined by analogue and digital editing layering; ideas, consciousness and worlds over and under. Sound woven of the journey. Aroma distilled from river plants, water and mud.

A repeat performance as time flowed: collecting timeless plants, if I could - dipping the water to test her health, filming, recording, journaling, being there. Developing connection with the river through seeing, listening, smelling and feeling. Eventually visiting with inactivity, openness and to my surprise a gateway from personal opened to universal. The Bristol Avon's Anima reflecting - from viewed to viewer - from performer to seer. The spirit of the river

I found the river cleaning, cleansing polluted waters and surprised to find hope not despair, human consciousness is changing and this present, unseeing time slipping away. She is an old girl and has seen much one way or another she flows through. Hope is important and this installation holds hope in its structure the anger not necessary anymore.

Producing something and seeing what it says back. This is what magical practice is. Simon O'Sullivan, Plastique Fantastique.