

I DREAMED I SAW SAINT AUGUSTINE

Saint Augustine's Tower Hackney, 8–17 April 2015

Artists and Contributions

I DREAMED I SAW SAINT AUGUSTINE

I dreamed I saw Saint Augustine
Alive as you or me
Tearing through these quarters
In the utmost misery
With a blanket underneath his arm
And a coat of solid gold
Searching for the very souls
Whom already have been sold

“Arise, arise,” he cried so loud
In a voice without restraint
“Come out, ye gifted kings and queens
And hear my sad complaint
No martyr is among ye now
Whom you can call your own
So go on your way accordingly
But know you’re not alone”

I dreamed I saw Saint Augustine
Alive with fiery breath
And I dreamed I was amongst the ones
That put him out to death
Oh, I awoke in anger
So alone and terrified
I put my fingers against the glass
And bowed my head and cried

Bob Dylan

THE EXHIBITION

'I Dreamed I Saw Saint Augustine' is a mixed media group exhibition with work by 30 artists from Britain, Europe and the US, responding to the life and work of Saint Augustine of Hippo and the history and structural character of Saint Augustine's Tower, Hackney's oldest, and deeply awe inspiring building.

Katja Rosenberg (Art Catcher Ltd) is a Walthamstow based artist and curator, carrying out group shows in- and outside Britain. Venues include the Freud Museum, the V&A Museum of Childhood, City Hall, the Tea Building, Mile End Art Pavilion and Pushkin House as well as the Brothers Grimm Museum and the Fairytales Museum in Germany and other venues in Paris, Portugal and Spain.

Photograph by Erika Pál



LIST OF ARTISTS

Pamela Armstrong
Sophie Blackley
Ursula Chaoul
Lauren Cooper
Frank Creber
Paul Farmer
Ahmed Farooqui
Ferha Farooqui
Spike Gascoigne
Ursula Gebert
Natalie Gray
Maggie Henton
George Law
Jane McAdam Freud
Nelleke Nix
Yvonne Overton
Erika Pál
Sumi & Suda Perera
Jai Preece
Katja Rosenberg
Lieselotte Scherer

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www.yvonneoverton.com
www.erikapalillustration.com
www.saatchionline.com/sumiperera
www.bananachristmas.tumblr.com
www.artcatcher.co.uk
www.lieselottescherer.de

Lucy Schofield
Martina Simonic
Lucy Smith
Claire Stockings-Baker
Tim Stockings-Baker
Hanna von Behr
Amanda Walsh
Erika Wengenroth
Jairo Zaldua & Nicola Green
Sisetta Zappone

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www.awwalsh.co.uk
www.erikawengenroth.com
www.saatchiart.com/jairoandnicola
www.sisettazappone.com

Accompanying workshops are facilitated by Frank Creber as well as
Caroline Misselbrook
Private view live music by
Tom Lynch

www.daffworkshops.com
tomlynch100@gmail.com

Presenters at the Patron Saint event are:
Ray Gipson and The Geezers, Andy Simons, retired Curator at the British Library, Robin Pfaff, Chaplaincy Team Leader at Homerton Hospital and Angela Smith, Patient at Moorfields Eye Hospital

WHICH SAINT?

Poetry
POA
Commissions welcome

When the curator approached me to submit a poem about Saint Augustine for this exhibition, I combed the internet for relevant research and stories. There was a great deal to read, and somewhere along the way I arrived (inevitably) at the Wikipedia site. There I began to get lost, and eventually I discovered that there were two Saint Augustines. I asked for help to clarify which one was associated with Saint Augustine's Tower, and we finally got verification that Saint Augustine of Hippo was the focus.

By that time, I had a poem written about Saint Augustine of Canterbury, so I decided to share both poems. This led to a further poem about the risks of trusting information found on the internet. The poem 'Apocryphal' emerged.

Pamela Armstrong

Apocryphal

This hound began to do what hounds do...
to search for the truth, the real story, in the questionable forest of the internet and I was relentless, yet perhaps misled by false prophets~ anonymously claiming to prove beyond a reasonable doubt....

that the story I was following was truly about the St. Augustine who was first archbishop of Canterbury, NOT the Bishop of Hippo

My head spun almost 360 degrees, because two stories began to blend together...

Wikipedia strikes again. Chaos ensued, causing us to bark louder... as Katja joined the fray, checking the links...

she said yes,
this hound was
at the wrong tree...
and we both
breathed a sigh
of relief...

I just lost two hours of research,
lost no sleep,
and I got to write this poem.

(Hippo) theses of St. Augustine

Emerging from the crucible of the fourth century, born to pagan father, Christian mother,

He studied Latin, rhetoric, Cicero, philosophy

Yet dabbled in stealing, sex, pagan practices, and lying to fit in...

He kept a woman whom he loved from age 19 who bore their son

Resisting the push his mother gave to marry up,

He first tried academic life and the religion of Mani,

But Ambrose, a loving father figure, appeared and inspired his journey to the Christian faith

He was named Bishop, and a profound drive arose in him~

to sort out and define relationships among many concepts, doctrines and views of the time...

As the empire of Rome crumbled, he described the Catholic Church as the City of God...

Writing his confessions, he rejected the idea we are here to be perfected

He embraced the Trinity as guiding us toward salvation

yet allowing us to lean on divine grace,

He submitted criteria for determining what a 'just war' might be...

He authored scores of works, urged reforms in education, meditated about the nature of time, intentionality, memory and language in our consciousness...

Perhaps unwittingly, he inspired new thinking in many of the theologians who led the Reformation...

We can be glad he chose not to marry up.

Seven Years an Archbishop

Turn back, Austin,
It's a den of lions—
When you cross over they will be hungry...

They understand the sword but not the cross— all will be lost!

But Pope Gregory insists— we must persist, as English pagans need the Faith...

King Ethelbert loves a Christian girl, so he might listen

And see those ancient walls don't have to fall, as stone by stone, the old and new are one...

Canterbury will rise, and Christian hymns will flow out open doors, to fill the countryside...

BOOK TOWER

Photographic print

60x42cm

£270.00

The print shows a tower built of books and magazines representing my fields of interest – fine arts, literature and design/fashion.

I admire Picasso and consider him a genius, being the most original painter and sculptor of the 20th century.

The short stories of William Somerset Maugham never fail to cast their spell upon me due to the razor-sharp irony with which they are told.

And design/fashion magazines fill my daily life with colours.

On top lies the Bible as the one book I truly believe in as the source of eternal wisdom.

Ursula Chaoul



RUSTY OLD COG

Watercolor, micron pen, matte board, wire

9 Cogs of 20cm diameter each

NFS

Ideas for this project began with material items in the tower – from dusty windowpanes to old stones that make up the walls. The clock held the most interest for me and I decided to utilize the shape of a simple little cog – mechanisms that keep a clock running – for my piece.

A clock quite obviously represents time and so I put together my love for depicting the human figure with the passing of time. I hoped to convey this cruel thing using colour to represent vivacity and objects to help convey what might matter to someone of that particular age.

The ages are, from top to bottom:

Infant with a teddy bear, 5 year old playing with a ball

- 13 year old struggling in school, 18 year old more concerned with parties (booze bottle) than university (books)
- 21 year old discovering what they love (sketchbook and brushes)
- 30 year old trying to put what they love to use (portfolio)
- 50 year old with a wedding ring and failing eyes
- 80 year old leaning on a cane
- big blue splotch of colour as death

Lauren Cooper



CANARY WHARF LOOKING EAST

Oil on Canvas with frame

61x76cm

£600.00

I chose to exhibit this painting because it is about a tower, built to house a living community that runs a business, being up in a big corporate tower block feels like an earthly kind of heaven.

St. Augustine's Tower was built with earlier technology to serve a local community, in those times a tower was symbolic of reaching to heaven celebrating a divine authority.

The skyscrapers of the docklands are designed to have a small physical footprint, going up 20 to 60 floors makes a good business plan, they offer an unprecedented view of the patterns of streets & waterways that is somehow a glimpse into history; however London is currently due to be transformed by 230 new tower blocks*.

I am planning to draw from Saint Augustine's Tower during the exhibition, the view will be my own neighbourhood of Hackney.

*www.theguardian.com/cities/2014/mar/29/london-skyline-lack-of-consultation

Frank Creber

Detail



GHOST TOWER

Mixed media installation

38x38x120cm

POA

'Ghost Tower' is a response to the architecture and spirit of this ancient tower. In my imagination I feel the weight of the surrounding dead that permeate the walls and well up from the ground, the character of the artifacts (pendulum, clockwork and bell) that define each floor, and the webwork of cracks that etch the towers history into the fabric of the building. It evokes a dream-like state where I wander inside the Tower from floor to floor, alone and in the dark, while its spaces and objects are transformed in melodramatic ways resonating with gothic references to every Hammer film I half remember evoked in lurid colours and preposterous transmutations.

Ahmed Farooqui



LIGHT OF WORLD – THE IDEAL CITY

Acrylic glazes on wood panel

60x180cm

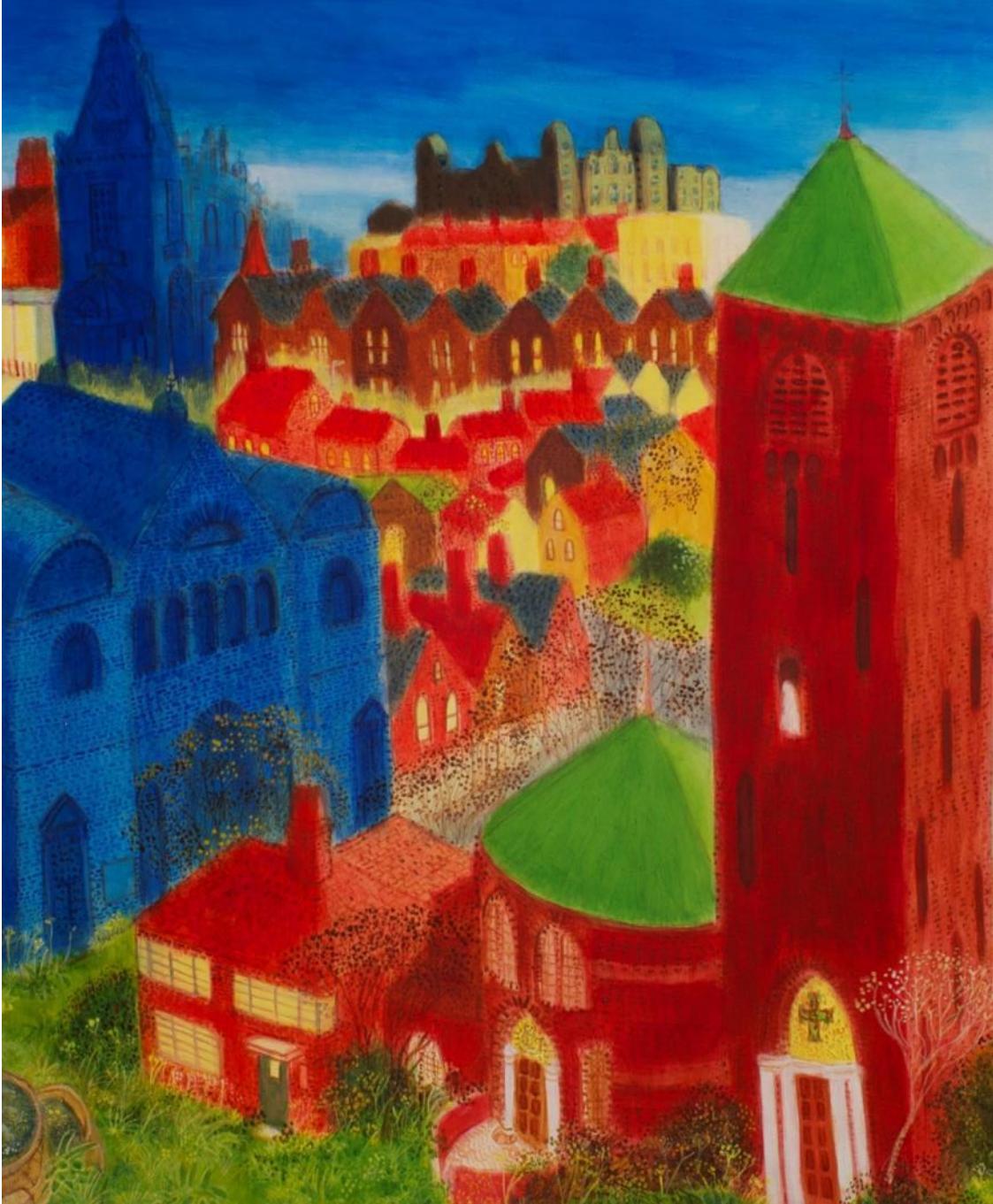
POA

This detail is a fragment of a larger ‘lost’ panel, inspired by the original faith-based purpose of Saint Augustine’s Tower. It depicts an ideal city – where places of knowledge, public service and worship converge around a point of enlightenment. The first sex beings of humanity stride through this verdant city, drawn to the source. The bio mass of humanity in the ideal city creates an excess of life, which produces creativity and art. This painting depicts a particular corner of East London, home to major places of faith and public service including those that no longer exist but remain in the community memory.

The all over colour saturation in the painting is intentional. Unlike the way the human eye ‘actually’ sees an image of the world or a camera optically views a scene, in this painting everywhere is in focus. The construction of the composition bestows an artificial surface and proffers a heightened perceptual experience.

Ferha Farooqui

Detail



PAST FUTURE

Letterpressed poster on Kozuke Ivory Japanese paper

64x47cm

£25 unframed

While researching for this exhibition I was pleased to discover that St Augustine was in fact the patron saint of brewers and printers, of which I am both! When I later found out he gave up a life of partying and drinking to go on to a life of contemplation and thoughtfulness I was convinced- this guy was a dude!

In light of this I have submitted a series of letterpress posters exploring the life of St Augustine and the effects of his philosophies, and two gallons of honey cider, both crafted by my own fair hand using traditional techniques. Living in a very different time from his, it is reassuring to think some things have remained unchanged.

Spike Gascoigne

THE PAST IS
SOLID

THE FUTURE IS
Liquid

THE POWER OF GOLD

Book object

Mixed media, paper, tapa

10x23x60cm

Bob Dylan's dream of Saint Augustine and his 'coat of solid gold' have inspired me to create a book object, which, contrary to its sacral feel, embodies the human temptation to possess, and the regular abuse of words and religions, and the conflicting and destructive power they both have.



Ursula Gebert

MORALITY AND MARTYR

Collage

61x40cm

£175.00

'Morality and Martyr', the resident magpies for this St Augustine's Tower exhibition, have no sense of guilt. They have a reputation for taking and reusing materials in unexpected ways. Like these inquisitive birds I love to assemble and experiment. The process of creating always provokes questions for me.

Appalled at the quantity of plastic bags I had tucked away and the huge number of receipts I carried with me, my over active conscience quickly turned to guilt. I decided to use these guilt-ridden materials to sooth the pang of consumerist shame.

What is guilt and where does it come from? Many great spiritual philosophers including Saint Augustine, as well as secular writers like Nietzsche have pondered the origin of guilt and sin.

Guilt is primarily a sense of debt. Gathering the core materials of receipts, vouchers and plastics, was shockingly easy. Bob Dylan's lyrics, "I awoke in anger... bowed my head and cried", suddenly struck a chord of truth within me.

Natalie Gray



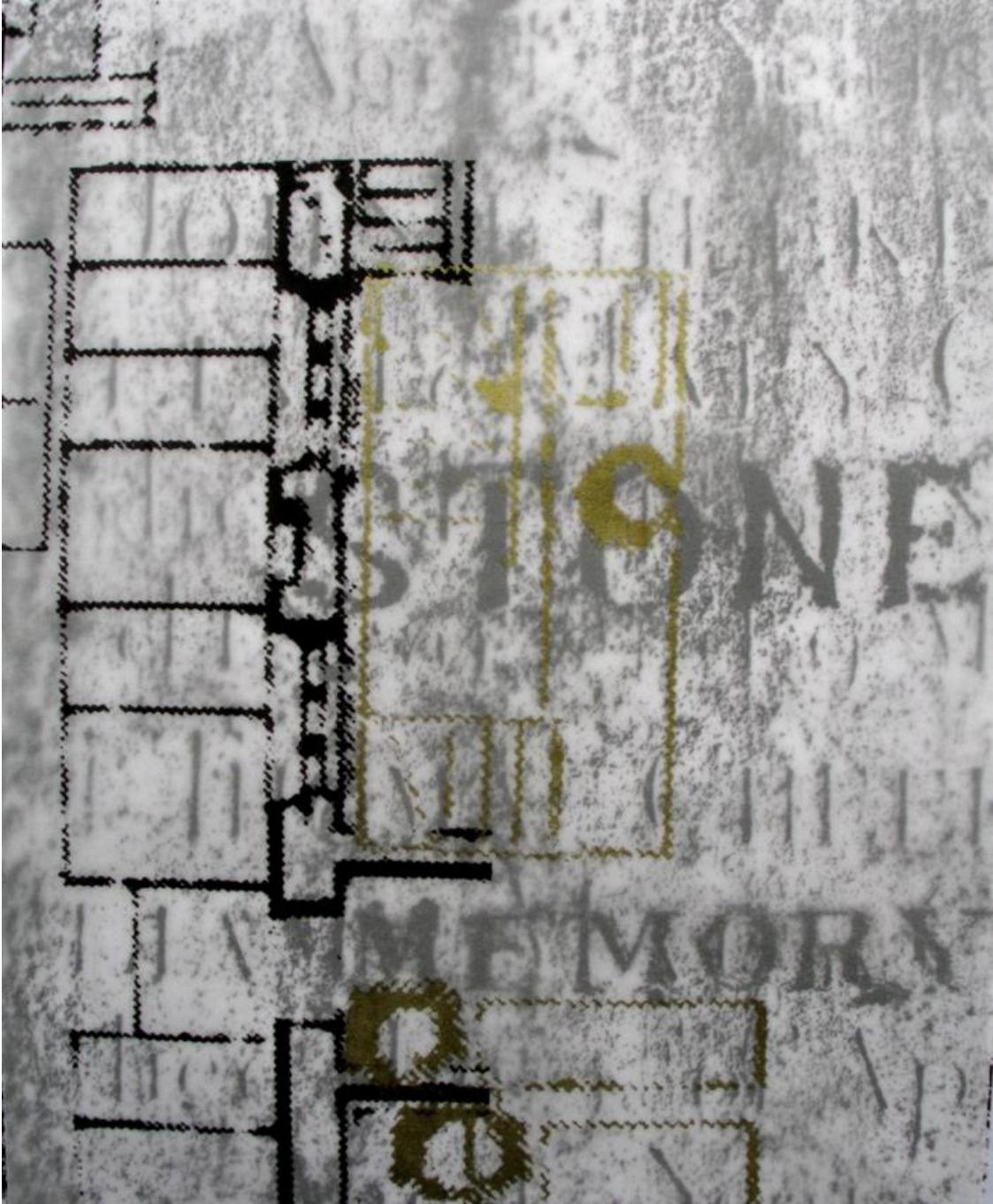
WINDINGS AND DURATIONS

Pair of screen-printed scrolls, on paper with stitch, wooden rollers and stand
40x40x200cm (display size variable)
£3,000

My practice is concerned with an enquiry into place. I am interested in the ways in which places are constructed and inhabited.

Generations have climbed the seemingly endless turns of the stairs, winding up through the claustrophobic spaces of Saint Augustine's Tower. A slow wearing away is manifest in the repeated actions of foot on stone, and in the turn of the clock, cog engaging with cog. Time ticks by.

Maggie Henton



ODE TO SAINT AUGUSTINE'S TOWER

Poetry
POA
Commissions welcome

This poem is the outcome of a spontaneous and completely unexpected recent opportunity to carry out a private visit to Saint Augustine's Tower, this enormous historical monument in the centre of Hackney which none of us seem to be consciously aware of until it is gently pointed out to us.

1292. Rebuilt 1519.

Time has come, time has changed, and time has been –
And now St John-at-Hackney is no more,
Having served the purpose it was built for.
This is what modern life is, after all,
Old buildings tumbling down like waterfall,
Everything having to move and change fast
For people who have no time for the past.
Yet, amid the carnage of changing times,
Hackney can still hear the sonorous chimes
From a proud figure with its face held high,
A tall stone finger pointing to the sky:
This is the stout old St Augustine's Tower,
Still standing, mocking time's destructive power.

DING

Steel wire, found objects

132x97cm diameter

POA

Ding has many carnations. Depending on the site *Ding* is installed with or without its partner work *Dong*. The resonance of the bell without function still holds.

The form of the bell is subject to interpretation but is architecturally associated with its tower. I find it interesting that the bell, closed in its tower is rather like the breast when strapped into the bra. Both the breast and the bell provide ‘feed’, one for the body and the other for the soul.

The bell in the tower as heard and not seen is playfully converse to the Victorian idea of the child – as seen and not heard.

Jane McAdam Freud

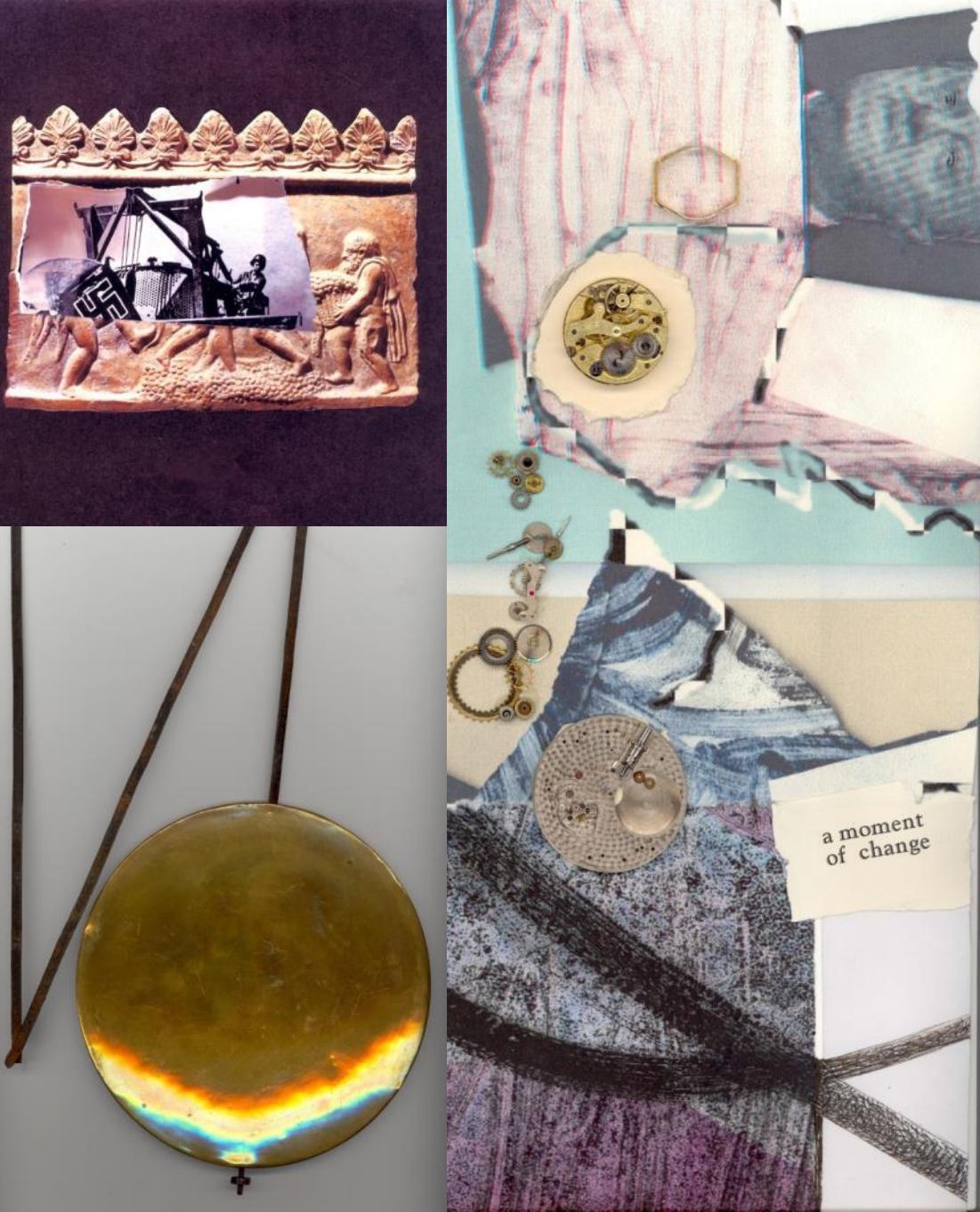


BROKEN TIMELINE LINE OFF/IN TIME

Collage, acrylic painting, drawing, pen and ink and colour Xerox
92x18cm
£630.00

When description for a, as the curator initially called it, religious exhibition, appeared on the screen it immediately caught my interest, especially when a tower, one of the first in England with a bell and a clock, was described as a feature. Returning Email carried my entry. Towers with bells and clocks have always been part of my conscious and subconscious. They were part of dreams about problem solving. I was a very young child when WWII erupted. It is easy to become religious fast during Tsunamis, thunder and lightning over dry grassland and during wartime air-raids and bombardments. In my dreams I found shelter in towers right behind the clock where it was possible to watch the endless stream of soldiers marching or riding by on motorcycles, while peeking through the acoustical narrow openings in the walls made to let out the sound of the bell.

Nelleke Nix



THE LOCAL

Glass and lead

77x44cm

POA

"I dreamed a Knight of lead and light
Who might have trod the olden sod down Dalston Lane
Where I remember Navarino Mansions, with gaslights
Where my mum grew up, and saw a man blown up in WW2
Before the war, as legend has it, her old nan
At the Empire, up in the Gods
Sat sucking pigs' trotters all the way from Ridley Road.
So shine a light my Templar Knight
From the Narrow Way to Temple Mills
Not all roads lead to Jerusalem or Rome, or even Billy Hill
Crusaders, pilgrims, crooked bookies
Protection is an ancient Hackney racket."

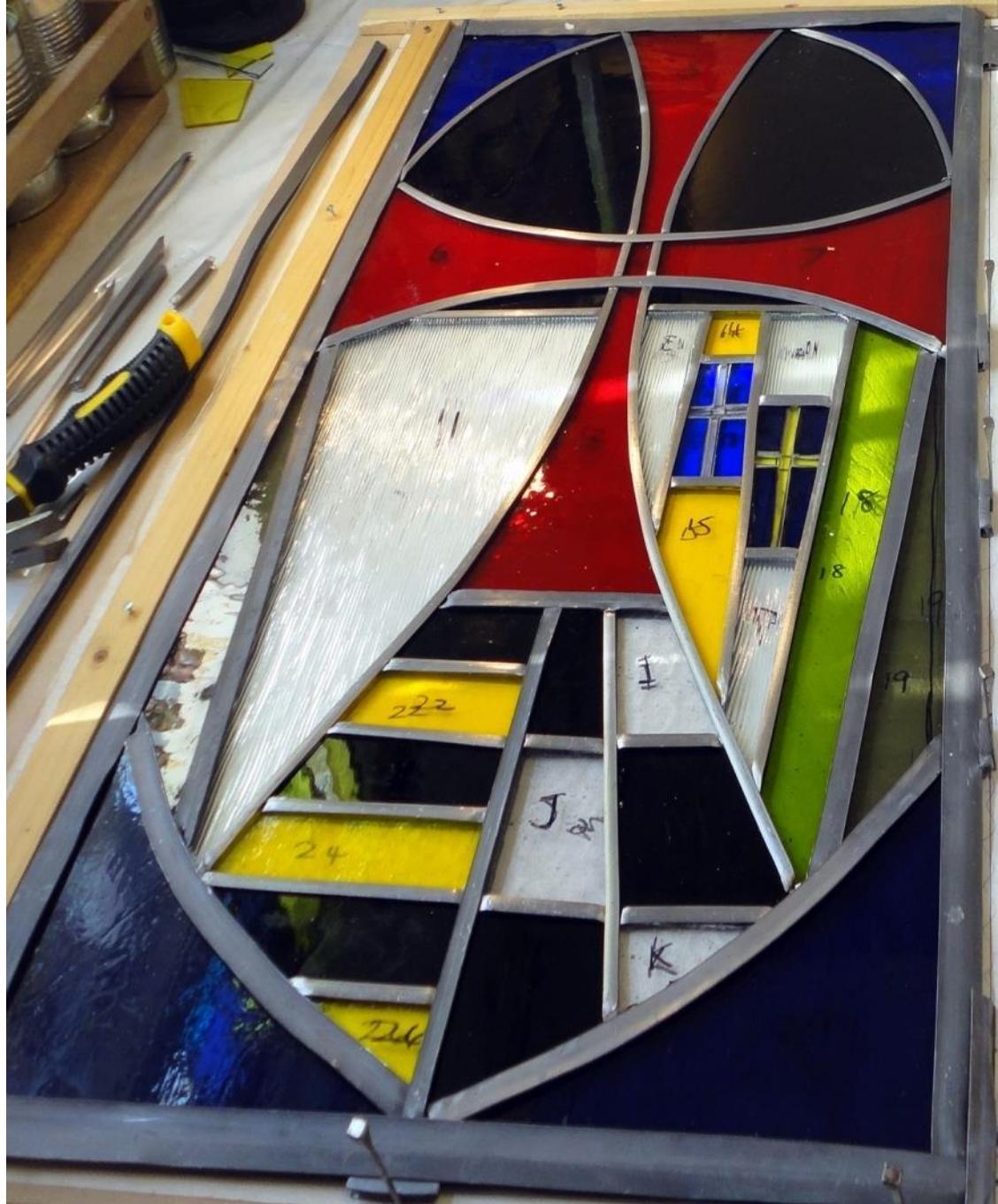
Yvonne Overton 2015

On my first visit to St Augustine's Tower there was no doubt that I would make a leaded glass panel for this exhibition. In fact this piece feels as thought it designed and made itself, I was just the toolbox it channeled itself through. I've been working with glass for over 20 years and this has been a dream project to construct. Welcome home my Knight Templar Hackney geezer.

"Love, and do what you like."

St. Augustine

Yvonne Overton



SINNERS AND SAINTS

Digital print on fine art paper

32x32cm each print

Limited edition of 50 sets of 3

£90.00 for signed set

My illustrations are inspired by St Augustine's autobiography "Confessions" which is a record of his development from a sinful youth into a devout Christian. Like him, many individuals pass through a period of sinfulness before seeing the light. The light doesn't have to be religion, but the recognition of the need to do something useful with one's life.

In my allegorical drawings we see three stages of elevation. Humankind needs to better themselves, to look up to ideals and perhaps build something to remembered by – as did St Augustine, and the ordinary folk who built Hackney's tower hundreds of years ago.



Erika Pál

UNBUILDING BLOCKS

[ALL ALONG THE WATCHTOWER]

Banners, sculpture & flag

Banners [each module]

Etching, aquatint &
embossing

76x19cm

£200

Sculpture [Dylan's
head & lyrics]

Fired clay

43x32x32cm

NFS

Flag [to be flown
from the roof]

Canvas print

50x61cm

POA

'All Along the Watchtower', Dylan's song inspired by a biblical reference to the Book of Isaiah [Chapter 21:verses 5-9] uses an unusual sequence: the order of events is reversed, builds up an epic ballad, and then suddenly cuts to the end leaving the listener to fill in all the blanks.

The evolution of this installation: UB-AATW had a similar build-up. Initial ideas of swaddling the length of the tower were abandoned due to health & safety issues, and the work moved to the inside of the tower, straddling certain areas from the roof to the base with some blank regions. Commentators of the song have observed that it was a mistake from beginning to end. A watch tower is not a road or a wall, you cannot go along it. Saint Augustine's Tower is a clocktower, not a watchtower. 'Unbuilding Blocks' references how obstacles (blocks) were encountered with alternate possibilities.

Sumi Perera & Suda Perera



HOLY SHIT

Prints and found religious pamphlets

Dimensions vary

Booklets £2 (main exhibit NFS)

Over the last decade I have been discovering that I have an almost magnetic effect on religious propaganda; for some unknown reason it lies waiting patiently for me in all sorts of places from Hackney to Sydney.

Comics, flyers and books are just left out in bus stops, on train seats or are strategically placed for me to find, in banal and bizarre places.

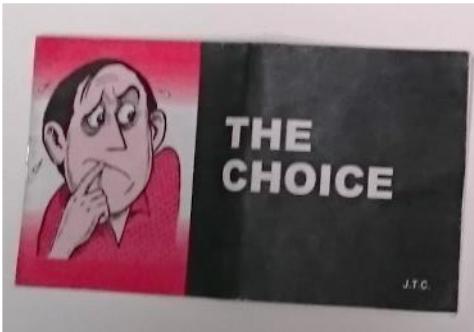
Sometimes the content is hurtful, unsporting and callous – or just plain weird!

Personal tales of spiritual salvation, promises of healing. Poetry full of good intent but with sloppy syntax printed in garish type. Tolerance and good taste are not often featured in these scraps of glossy Gospel.

There were times when I had thoughts as to why I am the one who finds these things that have been shamefully disregarded by atheists and non believers, and the conclusion that I have come to is that it is just the way it is – or that I am ordained. We don't have a control on this world but we can always try and make the most of the gifts we are bestowed and not to take life (including the afterlife) too seriously.

Jai Preece

The Answer Your Problems



Jai Preece

Holy Shit

THE PATRON SAINT

A series of talks, supported mixed media exhibits
“Where is my Boozer Gone?” newspaper by Lucy Schofield: £1
16th century print: £5
Ring parable print: Free to take

During my research, I was fascinated to learn that Saint Augustine of Hippo is the patron saint for brewers, printers, theologians and the alleviation of sore eyes.

I have collaborated with representatives of all areas and developed four interactive items to support a series of short talks which will demonstrate how each profession has changed over time and adapted to our modern day environment.

BREWERS

The Mile End community group The Geezers:
“Where is My Boozer Gone?” – The rapid disappearance of local breweries and the effects it has on our social environment

PRINTERS

Andy Simons, retired British Library Curator:
Zines & fanzines –free speech and print

THEOLOGIANS

Robin Pfaff, Chaplaincy Team Leader at Homerton Hospital:
Reflections on caring for our local multifaith community

THE ALLEVIATION OF SORE EYES

Angela Smith, Moorfields patient
My long story of recovery

The talks will take place at Saint Augustine’s Tower on Tuesday 14 April, 7pm.

Katja Rosenberg



AND LEAD US NOT INTO TEMPTATION

Photography and mixed media

28x23x9cm

POA

The figure of Saint Augustine brought my thoughts back to the catholic upbringing I experienced in all its ambivalence. There are memories of saint's stories but also notions of sin, inherited sin, temptation, confessions, and the purgatory. Among the paintings I got to know during my studies of art history there were versions of the temptation of Saint Antony, surrounded by lascivious women.

Nevertheless, in reflection of recent reportings of abuse scandals within the church community, I gathered that for some men, seduction might have a very different face. Maybe similar to this photo from my childhood which portrays me as delivered to the threatening adult shadow. I have combined the photograph with the rosary from my childhood days. Both objects are witnesses of a dark and challenging time.

As I was born in 1946, the shadow in my piece also points to a disturbing era, to a devastating war, and to guilt and death, weighing down on me.

Lieselotte Scherer



NOTE TO SELF – 10 COMMANDMENTS

Mixed media

80x50cm

£111

My piece was inspired by the following two quotes handed down to us from Saint Augustine:

“Women should not be enlightened or educated in any way. They should, in fact, be segregated as they are the cause of hideous and involuntary erection in holy man.”

“The truth is like a lion. You don't have to defend it. Let it loose. It will defend it self.”

I have been thinking why the seemingly unnecessary need to control women continues to have such an importance to many cultures and countries over centuries and to this day.

I have updated the 10 commandments into inspirational words to give women wings instead.

1. Remember
 2. Brush your teeth and wings
 3. Smile and say I love you
 4. Trust yourself
 5. Read
 6. Learn something new every day
 7. Inspire with your actions
 8. Hug
 9. Play=work
 10. Have fun



SAINT AUGUSTINE'S TOWER

Textile (tapestry and applique)

205x46cm

POA

On a scab-coloured backcloth, Saint Augustine sits in his theological tower writing on the subject of 'just war', oblivious to the repercussions down the ages as the power-hungry use the concept to justify death and destruction.

A comical knight with a bucket for a helmet, oozing blood, is followed by a medieval devil. Unawares, Saint Augustine wears a robe in Guantanamo Bay orange.

From the knights of the crusades to current day extremists still using medieval tactics, it seems this scab will never heal. This tapestry-based piece memorialises the abomination and absurdity of war, and my horror at its seemingly endless perpetuation and the human nature that fuels it.

Lucy Smith



CONFINEMENT [LIFE THROUGH A FILTER]

Interactive multi media installation

Flexible in size

POA

A tower is often thought of as a confined space and throughout history a place of imprisonment. I have used the tower exhibition space to help convey the feelings of isolation and oppression felt by adolescents as they look for validation through a filtered screen. A fragile line is placed between reality and fantasy with the use of corrective apps and tools which create a persona. A fairytale type illusion is created with perfected looks and qualities more acceptable than their own.

Using a 19th Century crinoline hoop as reference I designed a steel cage to support a plaster sculpted garment to be worn as a heavy restrictive outer skin. Filmed on bleak Cornish moorland with sound composed on a harmonium. The viewer is invited on an immersive journey and multi sensory experience.

There is an opportunity for you to engage with the piece by writing your own adolescent dreams, fears and experiences from the past, present or future.

Filmed and edited by Amanda Walsh and Paul Farmer

Metalwork by Tim Stockings-Baker

Actor: Sophie Blackley

Claire Stockings-Baker



Claire Stockings Baker

Confinement [Life Through a Filter] – Still

SPECTA, SOMNIA

Installation (photography, text, drawing)

88 pieces c. 13x18cm

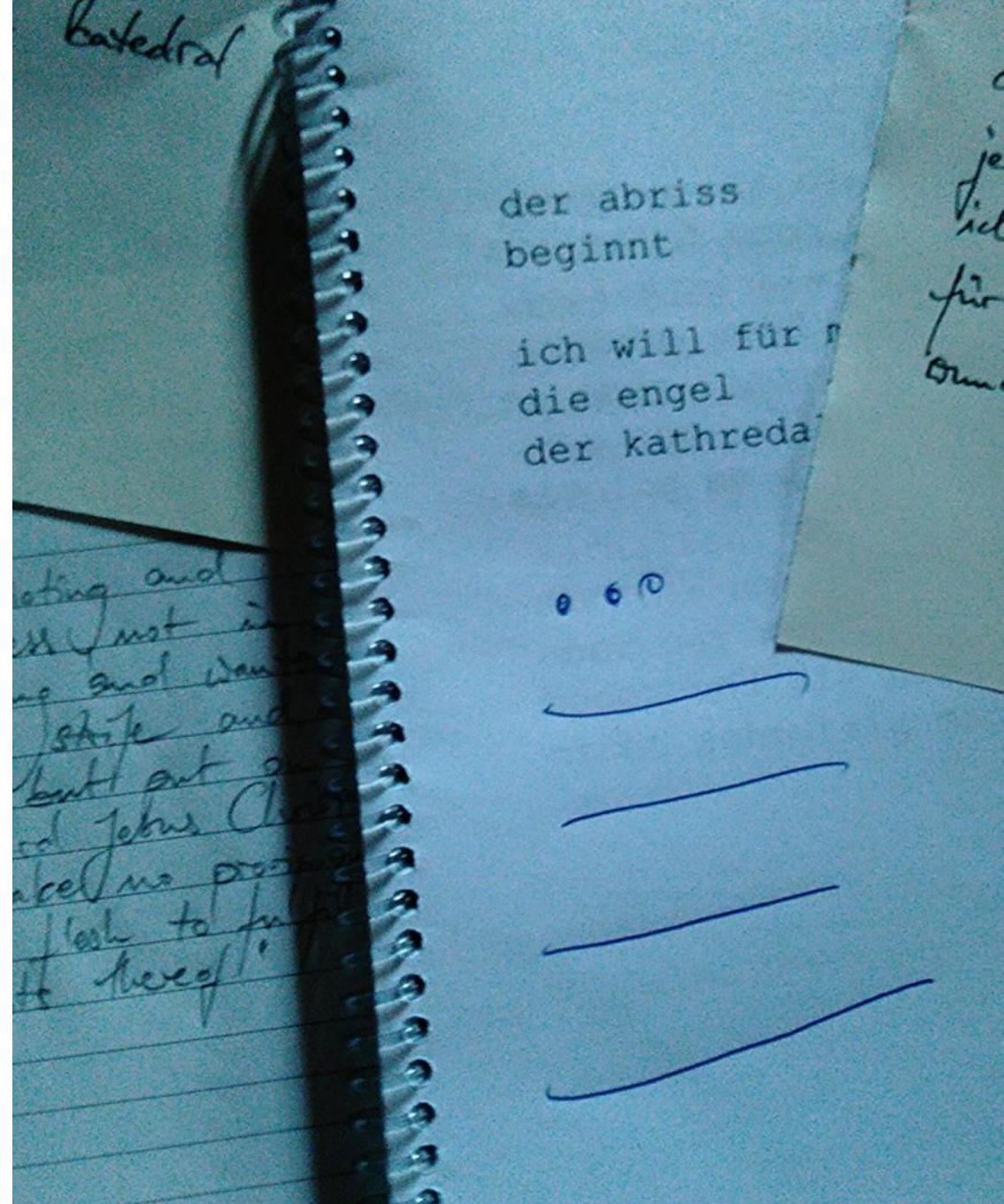
£10 per piece, £790 whole installation

Random notes scribbled on small chunks of paper. Scanned pages of books with underlined and marked text. Poems. Thoughts. Dreams. Apparently weightless – not in meaning – words fill the room. Fragments of pictures, photographs, drawings complete the floating puzzle.

I dreamed I saw Saint Augustine... He was 31 when he gave up everything to find meaning in his life. ...searching for the very souls... Who am I? Who have I been? Who am I going to be? Augustine told that he heard a childlike voice telling him to open a book, read the first thing he saw and take those words as a guideline for his life.

“Tolle, lege – take up and read” was the inspiration for the installation. While Augustine asked the bible and found a guideline in Paul's Epistle to the Romans the idea was expanded. Books with a special meaning to the artist opened at a random page, words from soulmates, picked-up quotes that contain special energy. "specta, somnia – look at and dream" tells not only one story but a unique one for every individual. An insight of previous experiences and thoughts. Potentially a vision for the future. For sure an utopia in the present. tolle, lege; specta, somnia – take up and read; look at and dream ...so go your way accordingly...

Hanna von Behr



GEOFFROY NO LENG UNDERSTANDETH THE WERLD

Linoprint and mixed media on wood

26x36cm

NFS

All over the world people and surroundings change. Seven hundred years ago Geoffroy and his fellow Knights Templar ruled the roost. What would he make of Hakenei now...?

Erika Wengenroth



MY CHILDHOOD'S FAITH

Screenprint, collage and installation

Flexible dimensions

POA

These pieces are inspired by Saint Augustine's Tower's location in the centre of the East End, probably one of the world's culturally most diverse places. They are reflections on being caught in the loop of memory and returning to the roots of one's family. The aim is to show the integration and spreading of time and culture as contributors to family character – from the past and leading to the present day.

WEDDING IN THE EAST END
Lea and Phil Vigon first met each other outside the Tower of London on Yom Kippur. On high holy days and holidays, young religious Jews would walk up and around this region, dressed in their finery, as travel on public transport was not permitted.

This wedding is an unknown East End synagogue in 1936. My grandparents lived in a tiny flat in Stepney Green dwellings. They

attended the Stepney Green synagogue right next door, and my Grandfather would take myself and my sister in to show us off and give us sweet wine.

PURIM PARTY
Helen (mother) dressed as nurse for the Purim party, the school is called Stepney Jewish. She said that on one occasion for Purim, her mother made her a costume of butterflies and daisies with reference to Spring.

Jairo Zaldua and Nicola Green



IN SEARCH OF SAINT AUGUSTINE

HALF AN HOUR IN THE TOWER

Pen drawing, 35x50cm, £400 framed

This drawing was my very first graphic response to this fascinating building: the clock room captured me when I first visited the tower.

I DREAMED I SAW SAINT AUGUSTINE

1) Etched copper plate, NFS

2) Print on rice paper, etching and open bite, cm 100x150cm, £600

This etching, displayed along with the copperplate it has originated from, to reflect on the nature of matter and the process of coming into existence – is based on a traditional depiction of Saint Augustine. In my imagination and the resulting drawings, the Saint's body becomes the tower itself, merging with its architecture.

Sisetta Zappone

TREE OF LIFE

1) Etched zinc plate, 70x100cm, nor for sale

2) Print on rice paper, etching and aquatint, 130x90cm, £500

'Tree of Life' illustrates the famous temptations of Saint Augustine which pushed him to his Hermetic and Esoteric search for truth through Gnostic Philosophy, with a very strong cross composition.

THE COSMIC MAN

1) Etched round copper plate, 40cm, not for sale.

2) Print on rice paper, etching and open bite, £300

The print is inspired by Hermetic Philosophy which sees man in connection and 'correspondence' with every single part of the universe.



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In Search of Saint Augustine

