

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 St. 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 St. 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 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, Clifford Chance International Lawyers, 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 Pal*



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# 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

Pope Gregory insists,  
we must persist..

King Ethelbert loves  
a Christian girl, so  
he might listen...

And see his ancient  
walls don't have to fall~

Stone by stone, the  
old and new combine

Canterbury will rise,  
and Christian hymns  
will spill from open  
doors, and 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.

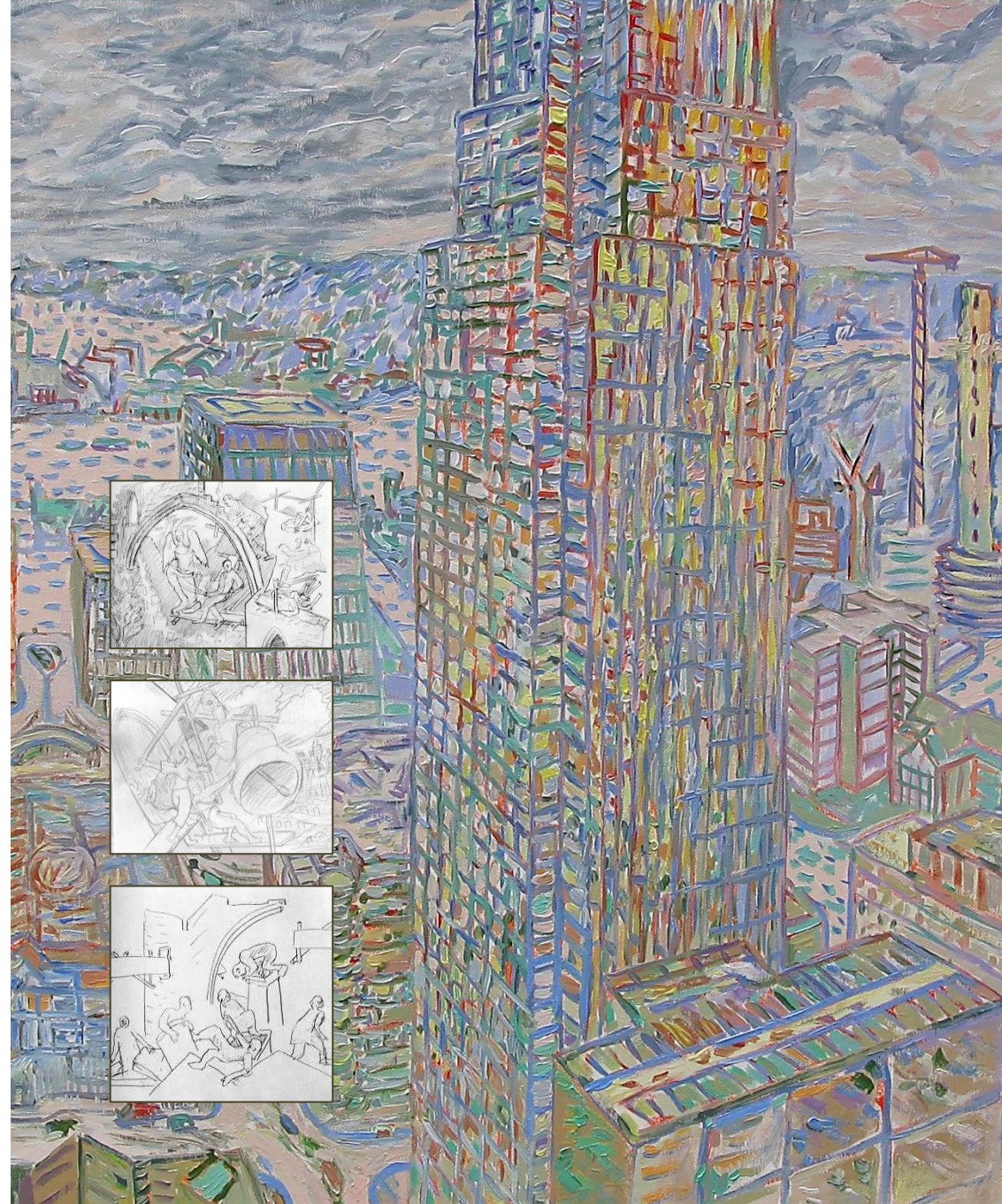
The skyscrapers of the docklands are designed to have a small physical footprint, going up 20 to 60 floors makes a good business plan, they offer an unprecedented view of the patterns of streets & waterways that is somehow a glimpse into history; however London is currently due to be transformed by 230 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](http://www.theguardian.com/cities/2014/mar/29/london-skyline-lack-of-consultation)

**Frank Creber**

*Detail*





# GHOST TOWER

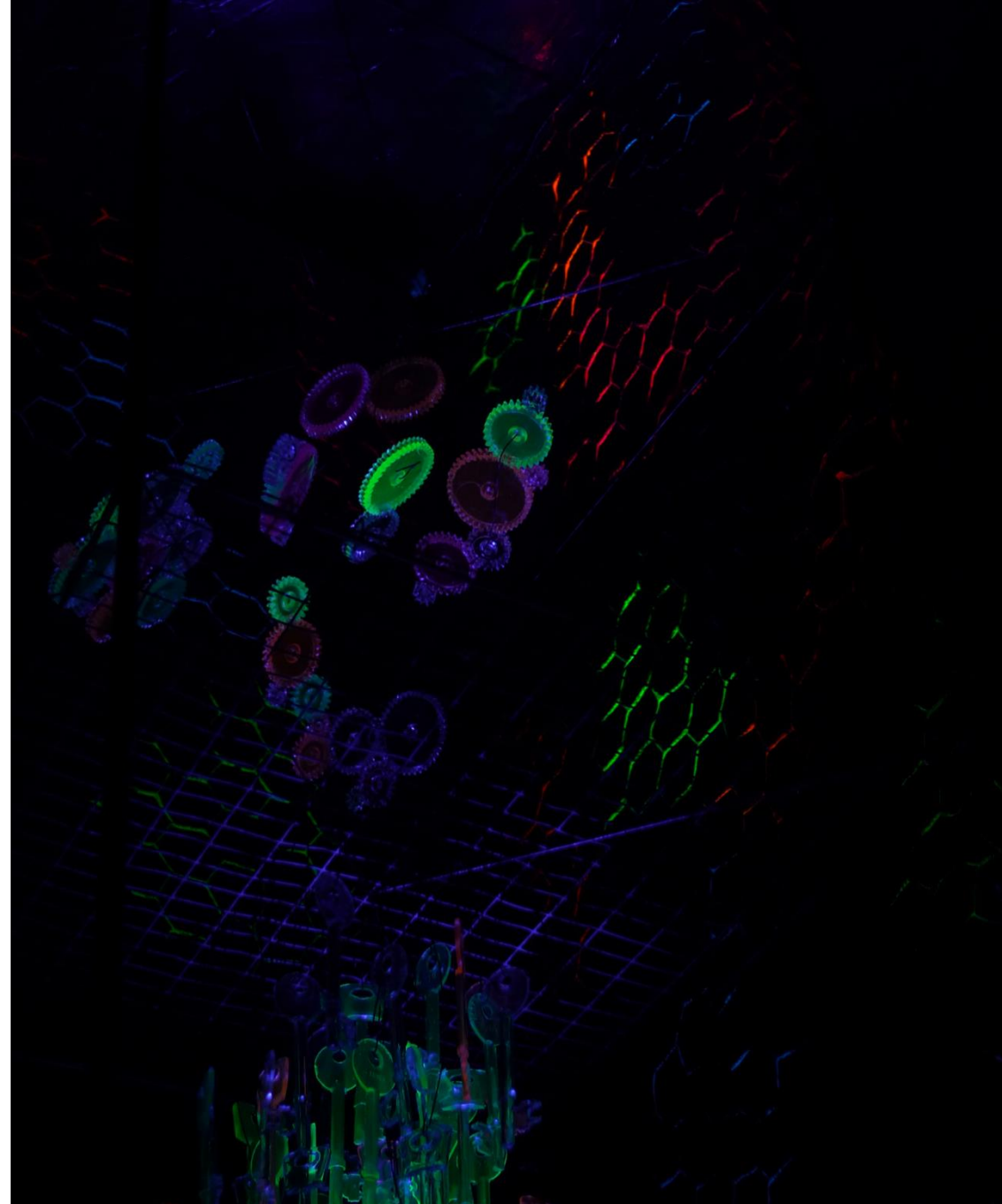
Mixed media installation

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 six 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**



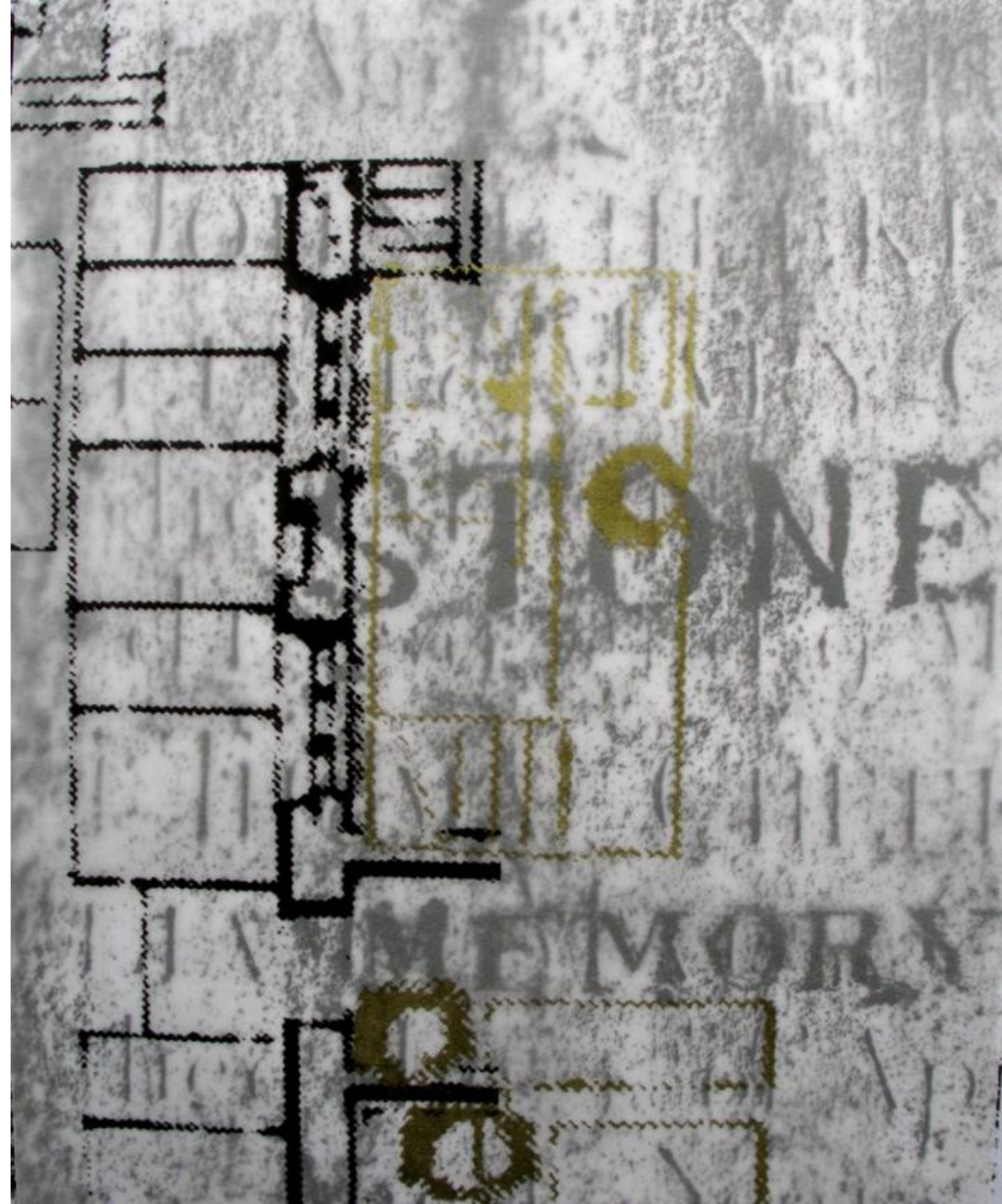
# WINDINGS AND DURATIONS

Pair of screen-printed scrolls, on paper with stitch and wooden rollers  
28x300cm (display size variable)  
£600 each

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

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.

**George Law**

# DING

Steel wire, found objects  
132 x 97 cm 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**



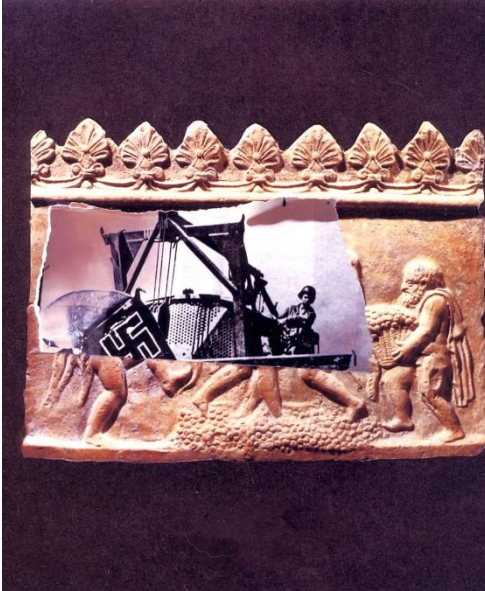


# BROKEN TIMELINE LINE OFF/IN TIME

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

£600.00

*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 though 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 3 stages of elevation. Humankind needs to better themselves, to look up to ideals and perhaps build something to be remembered by – as did St Augustine, and the ordinary folk who built Hackney's tower hundreds of years ago.



**Erika Pal**

# 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 saints' 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**



# AND THE BIRDS FELL FROM THE HEAVENS

And the

**Annelene Schulte**



# 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.”

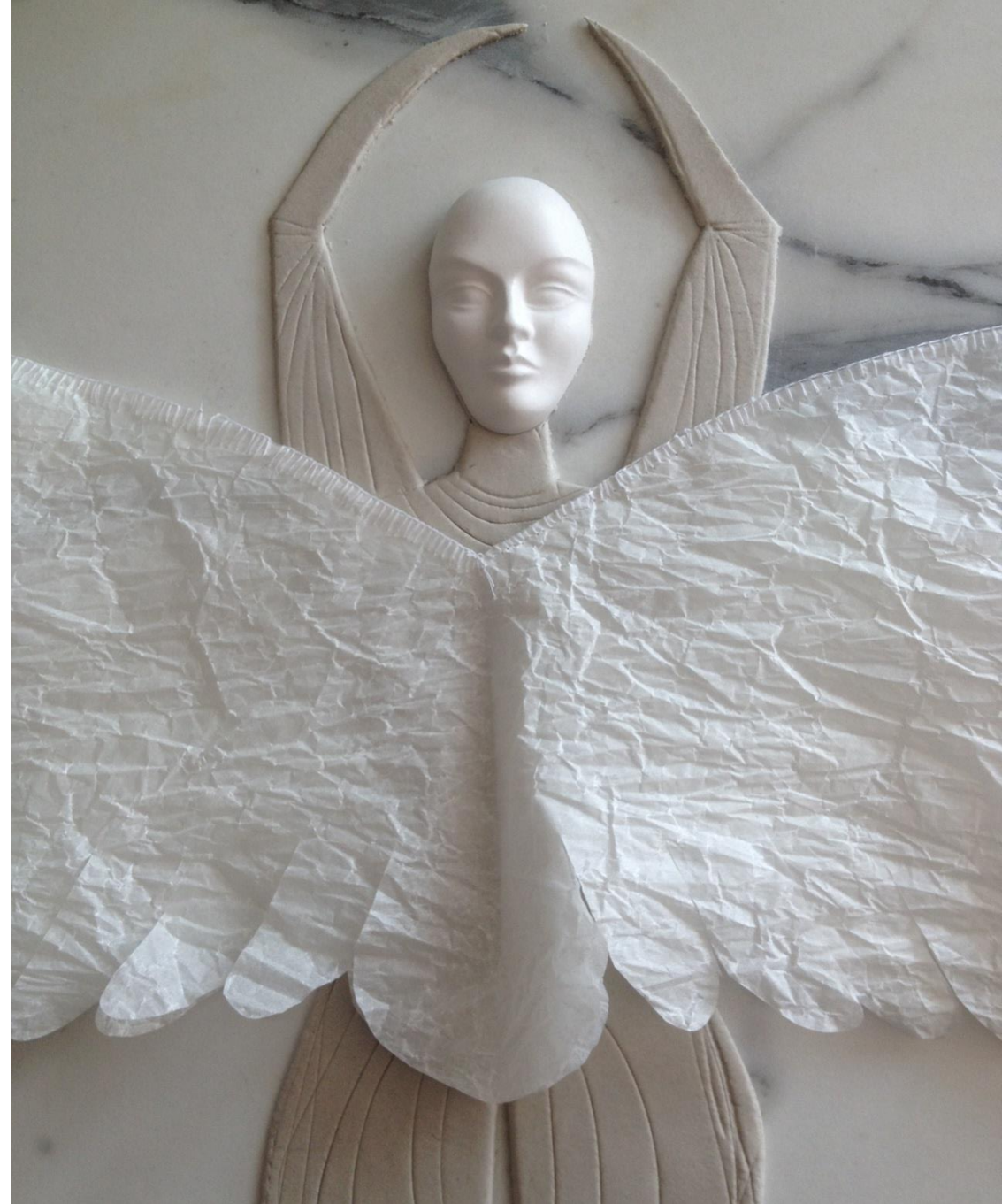
“The truth is like a lion. You don't have to defend it. Let it loose. It will defend it self.”

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.

**Martina Simonic**

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 riding a hobby horse with a horse's skull for a head. Unaware, 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

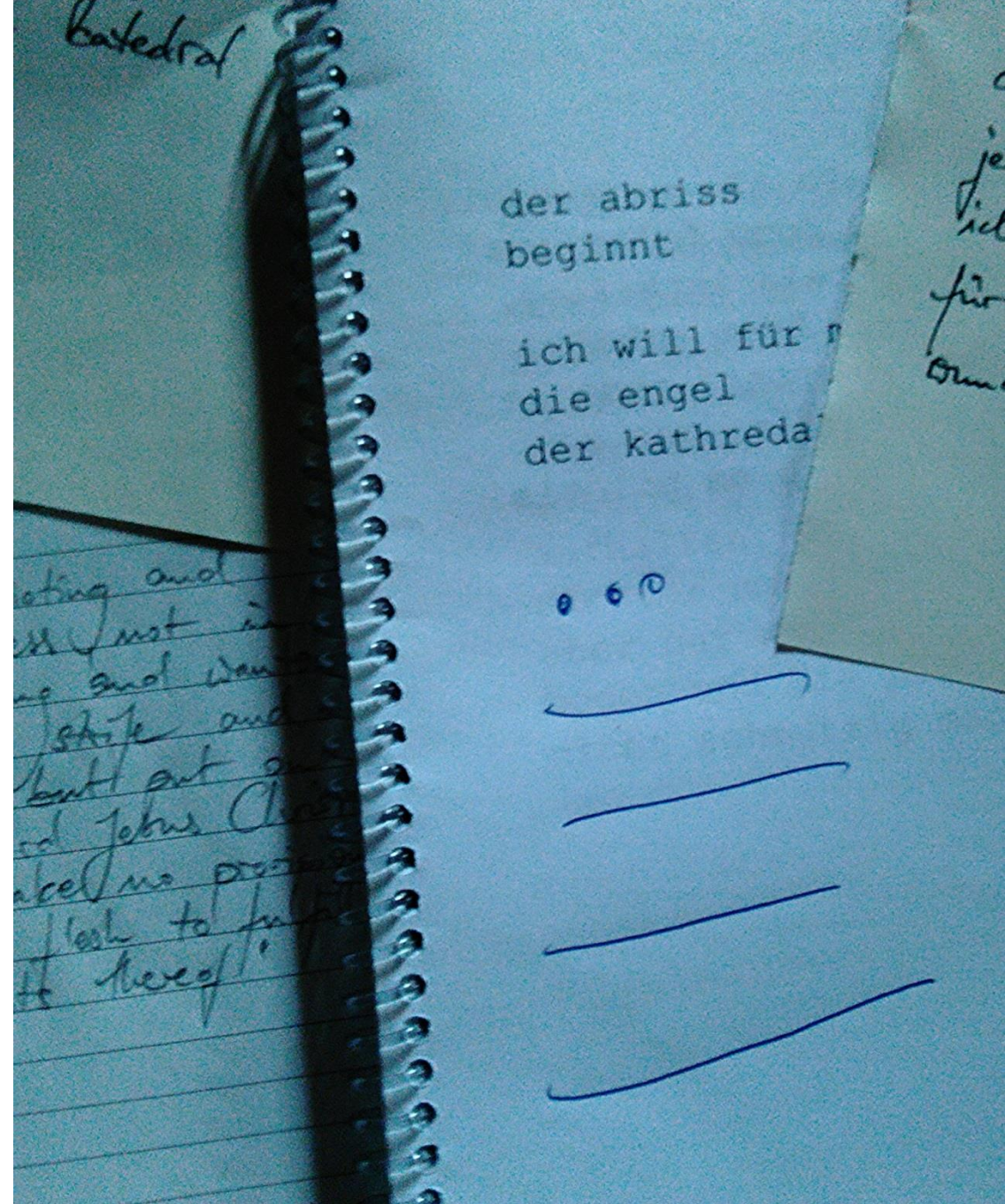
£10 per piece, £790 whole installation

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 are reflective pieces thinking about 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 a significant aspect of the personality – from the past and leading to the present day.

**Jairo Zaldua and Nicola Green**



