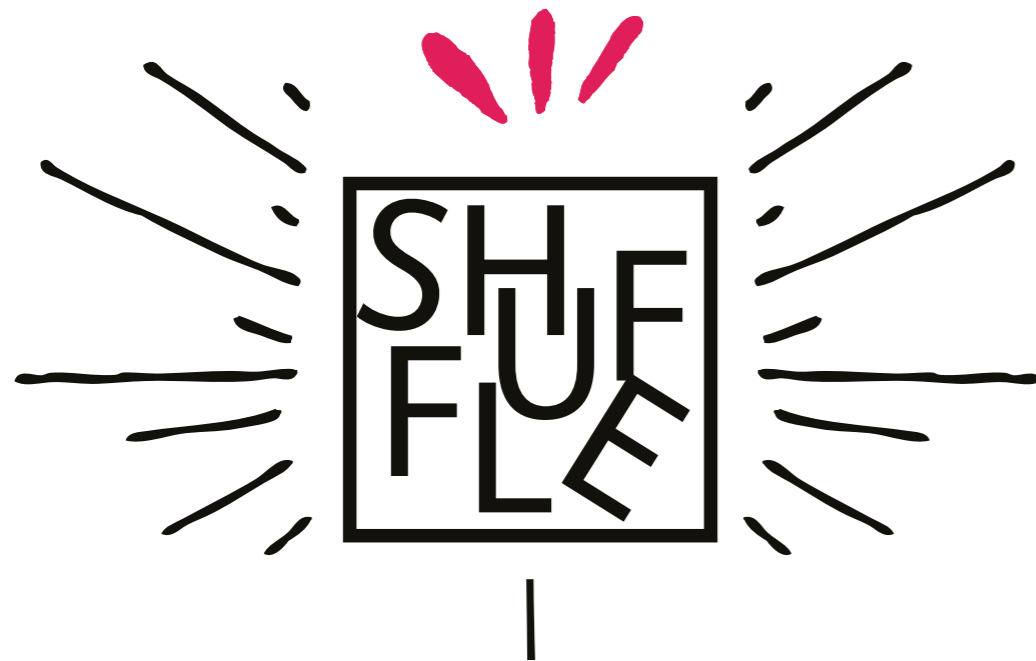


COMPULSION





Proving the viability of a permanent cultural and community centre at St Clements in the John Denham building where 'Compulsion' is the first exhibit of local artists since the building was opened as a workhouse in 1849 and an asylum in 1912.

The East London Community Land Trust (ELCLT) exists to deliver permanently affordable housing in East London, ensuring that people are no longer priced out of the neighbourhoods they grew up in. Born out of the community organising efforts of Citizens UK, ELCLT not only actively engages as many local people as possible, but is in fact set up, owned by and run by the people of East London.



“ Local artists, inspired by the poignancy and beauty of a derelict psychiatric hospital and former workhouse, transformed St Clement’s Hospital, Bow — soon to be the first urban community land trust in the UK — into a vibrant celebration of compulsive behaviour exploring childhood, mutability and society’s perception of normality.

The building resonates with its history. Eight artists were given access to this crumbling building prior to redevelopment in an exhibition, COMPULSION where they presented a series of site-specific installations which responded to the palpable tensions in the abandoned rooms.

The transformation of this historic building was part of the summer 2013 Shuffle Festival, which included theatre, poetry readings, and films curated by director and local resident, Danny Boyle. The exhibition aimed to inspire the local community to take ownership of this amazing building and ensure its future use as both a world-class cultural centre and heart of Bow. This facility forms part of a community led transformation of housing where homes rather than commodities become the norm.”

Miranda Housden, exhibition curator and board member of the East London Community Land Trust

The exhibition ran from 8-18 August
St Clements Hospital,
2a Bow Road,
Mile End E3 4LL

For further information see
www.shufflefestival.com
www.mirandahousden.com/compulsion
www.stclementsclub.com

Susan Aldworth

Susan Aldworth regularly exhibits nationally and internationally and her work is held in many collections including the Victoria and Albert Museum (V&A) and British Museum. Recent exhibitions include *The Portrait Anatomised*, the National Portrait Gallery, London (2013), *Transience*, GV Art gallery, London (2013), *Brain: the mind as matter*, the Wellcome Collection (2012) and *Reassembling the Self* at the Hatton Gallery and Vane Gallery in Newcastle (2012). Her work will be included in *Nerves* at the Science Museum from December 2013. Aldworth is a regular broadcaster on BBC radio including *A Room for a View* (2013) *Start the Week* (2013), *The Print Master* (2012) and *The Portrait Anatomised* (2011). Aldworth is represented by GV Art gallery, London.

Memoirs 2012

Animation, editing and music by Barney Quinton

This short film is inspired by the book *Memoirs of My Nervous Illness* by Daniel Paul Schreber, published in 1903. Written before the term 'schizophrenia' was first coined in 1911, Schreber's extraordinary account of his mental collapse has become a seminal text on the subject. The book reveals how he "considered himself chosen to redeem the world, and to restore to it the lost state of Blessedness. This, however, he could only do by first being transformed from a man into a woman...." Aldworth collaborated with animator and musician Barney Quinton to re-create Schreber's extraordinary testament by collaging together archive film footage into a compelling but unsentimental narrative.

Aldworth made this film during her residency at the Institute of Neuroscience at Newcastle University (who funded the film) where she researched some of the neuro-scientific and personal narratives of schizophrenia. *Memoirs* was first shown in the exhibition *Reassembling the Self* at Hatton Gallery in Newcastle in 2012.

Going Native 2006

Animation by Michael Northeast

Editing and music by Barney Quinton

Going Native examines the fragility of self. The film considers some of the philosophical questions around human identity. Aldworth knits together brain scans, live footage, drawings and super-8 footage of her childhood as she explores the temporal nature of self — what is the relationship of the small child in the archive footage to the artist making the film? How is consciousness conjured from the three pounds of jellied flesh of the brain? What turns matter into imagination? She marvels at the dependency of 'who we are' on the physical brain — what is a self? The film offers no answers... but thanks to Busby Berkeley for his inspiration.

Going Native was first shown in the exhibition *Matter into Imagination* at the Menier Chocolate Factory in 2006 and was funded by Arts Council England.

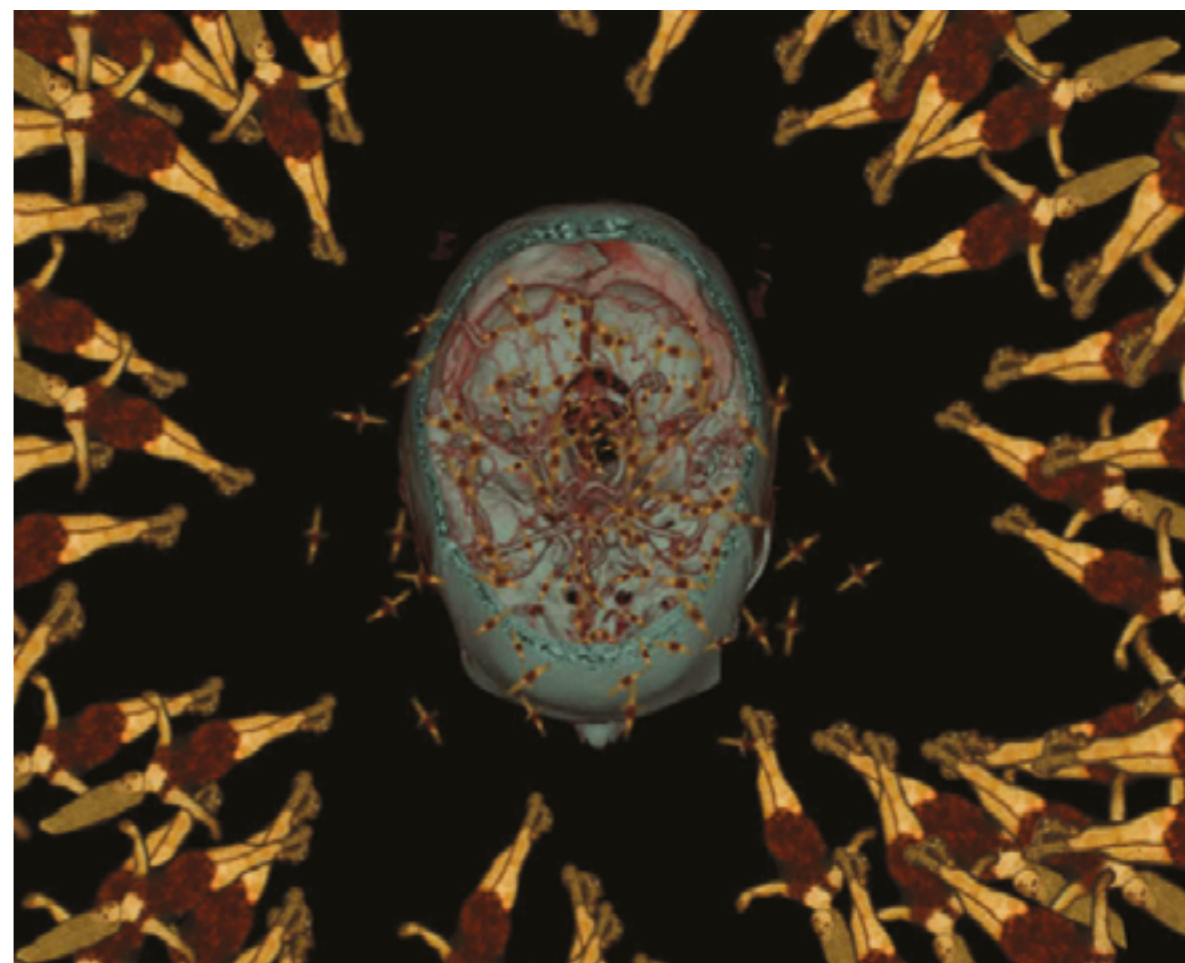
Reassembling the Self and Dreaming Voices 2012

Lithographs made at the Curwen Studio with Stanley Jones

These suites of lithographs have been called "anti-portraits." The prints were made at the Curwen Studio with Stanley Jones in 2012 during Aldworth's residency at Newcastle University where she researched into some of scientific, clinical and personal narratives of schizophrenia. Not wanting to impose a personal definition of what the experience of the condition might be, Aldworth decided to make portraits of Schizophrenia itself using both individual testaments and reassembled body parts to suggest the uncompromising relationship of the mind to the body.



Memoirs 2012 / Animation, editing and music by Barney Quinton



Going Native 2006 / Animation by Michael Northeast / Editing and music by Barney Quinton

Silke Dettmers

Born in Germany, Silke Dettmers has lived in the UK since 1981. She trained at St Martin's School of Art and the Royal College of Art, London. Her artistic practice comprises sculptures, sometimes with the inclusion of sound, drawing and photography. She exhibits regularly. In 2012 her work was included in the group exhibition Territories, Windkracht 13 Gallery, Den Helder, The Netherlands. In 2009 she exhibited in Workshop of Hereafter, Blyth Gallery, London, and Faultline, The Nunnery, London. In 2008 her work was selected for Art Projects at the London Art Fair and exhibited as part of Concrete Dreams, APT Gallery, London. Dettmers lectures at a number of British arts universities, and has recently taught in Poland and Colombia. She also curates exhibitions and writes on arts related subjects.

Fail-Safe 2003

Reclaimed wood, model figures

The secure home has become a hazard, and its uncertain future depends on our collective faith for support.

Raft 2003

Reclaimed wood, model figure, toy caravan

Raft is part of the series Grey Light which consists of nine miniature 'mise en scenes', each of which recreates an everyday existential drama / human dilemma.

In Case of Emergency 1994

Wood, glass, turkey egg

The perplexing interdependence of opposites – a comment on the seductive lure of the impossible. The perplexing interdependence of opposites

Home 1995/ 2013

Bird cage, photograph, wire, egg

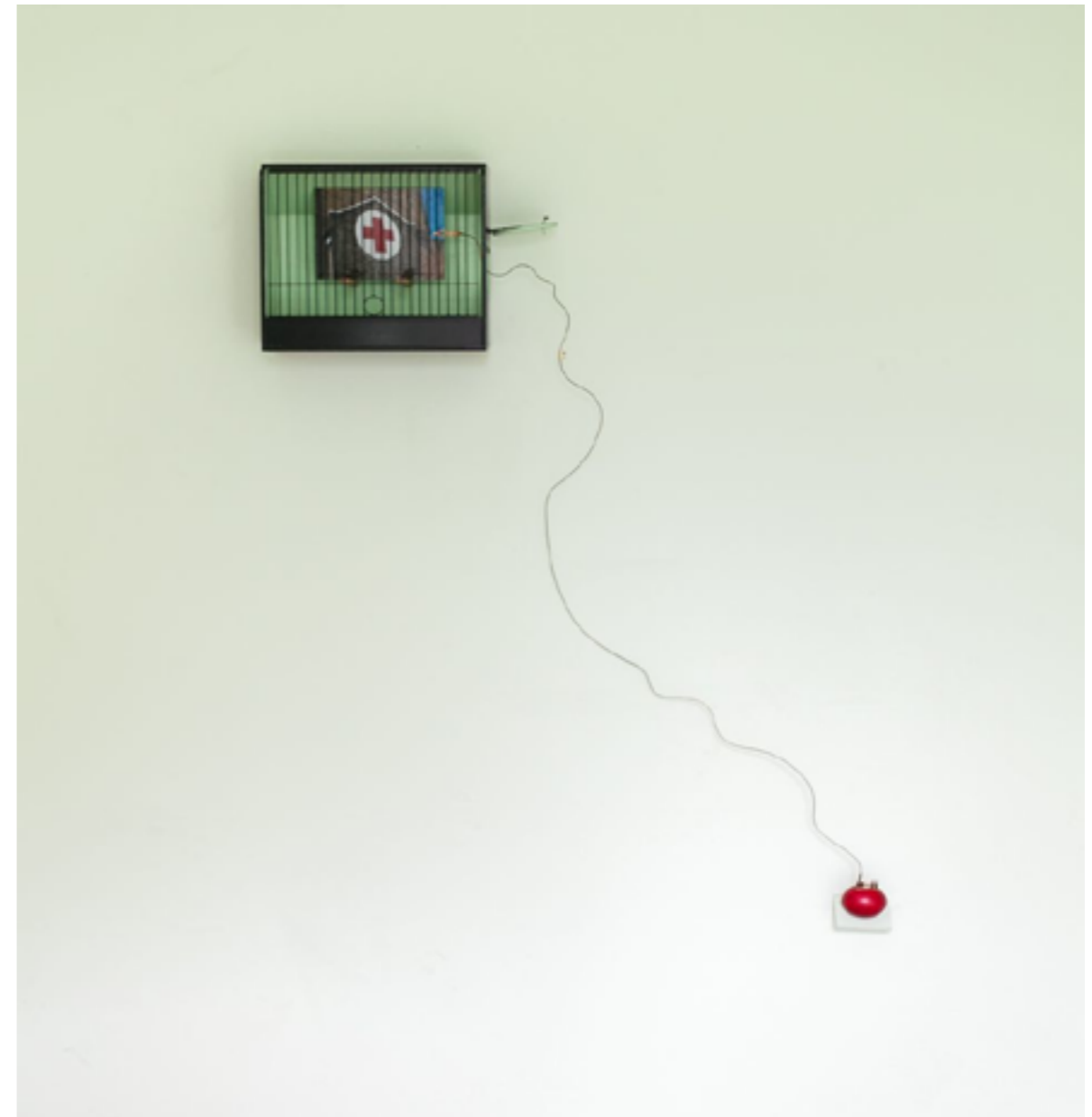
Silke's practice often involves the use of manufactured objects or their re-making in a foreign material or scale. It is the mutability of objects that interests her and the creation of paradoxes and disruption of known meanings.

Engel (Angel) 1996/2013

Latex balloon, coat hanger, feathers, wooden cradle

The sculptor Louise Bourgeois once said:

"My childhood has never lost its magic, it has never lost its mystery, and it has never lost its drama."



Home 1995/ 2013

In Case of Emergency 1994





Raft 2003



Fail Safe 2003



Raft 2003



Engel (Angel) 1996/2013



Engel (Angel) 1996/2013



Engel (Angel) 1996/2013

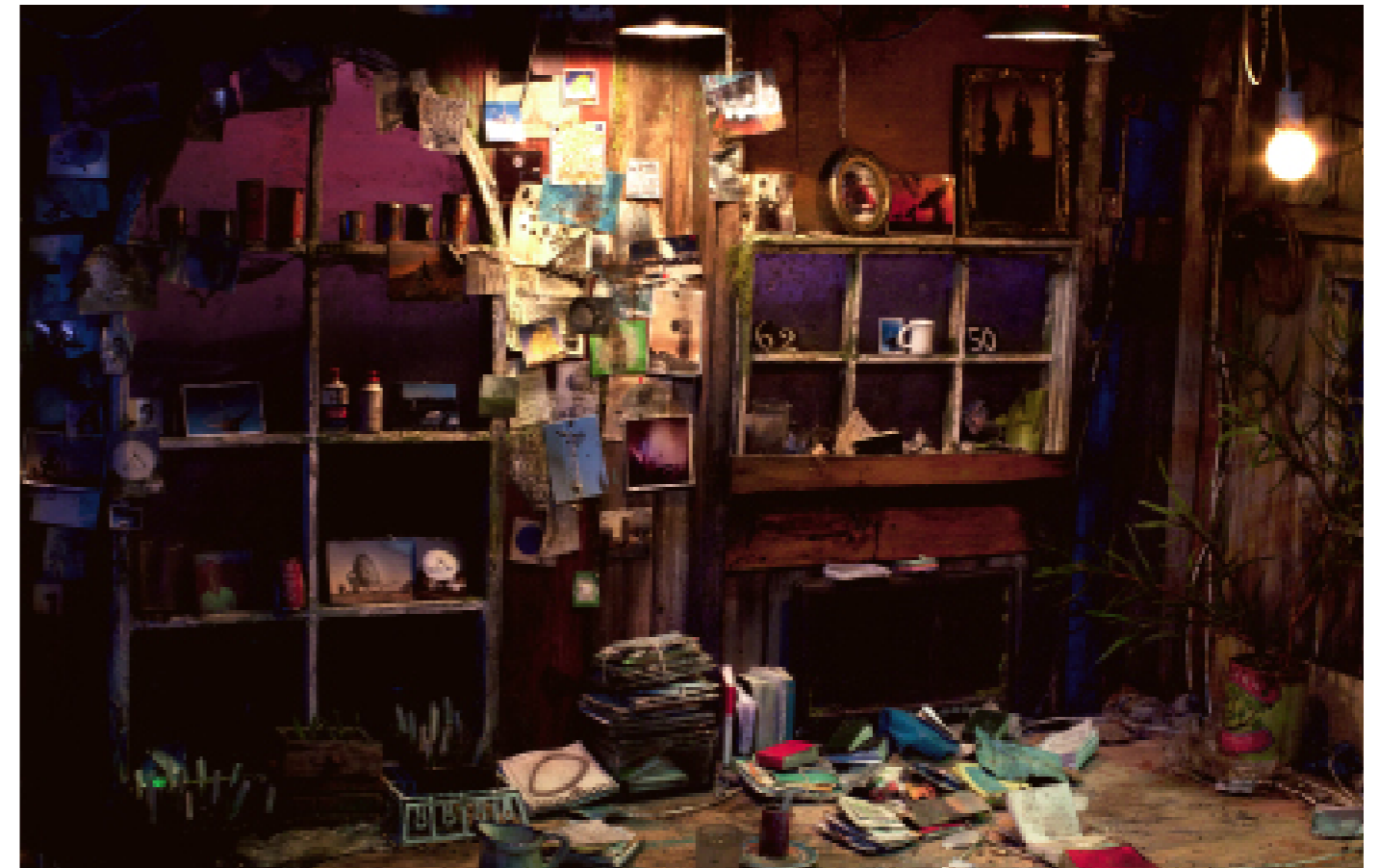
Tessa Garland

Tessa Garland lives and works in London. She studied fine art at Northumbria University Newcastle specialising in sculpture but for the past ten years has focused her practice mainly on the moving image. She has shown her work both nationally and internationally since the mid-1990s including the Institute of Contemporary Arts (ICA) the Whitechapel Art Gallery, Queens Museum of Art, New York, MACVAL Contemporary Art Museum, Paris and shortly will be showing at the Australian Museum for the Moving Image, Melbourne as part of the International Biennale of Video Art.

For many years Garland curated the international moving image exhibition, Visions in the Nunnery, the Nunnery Gallery, London. She is also a freelance arts educator and has worked for the British Museum, Tate, the Wellcome Trust, BBC and Bow Arts Trust.

Above the Skyline 2011

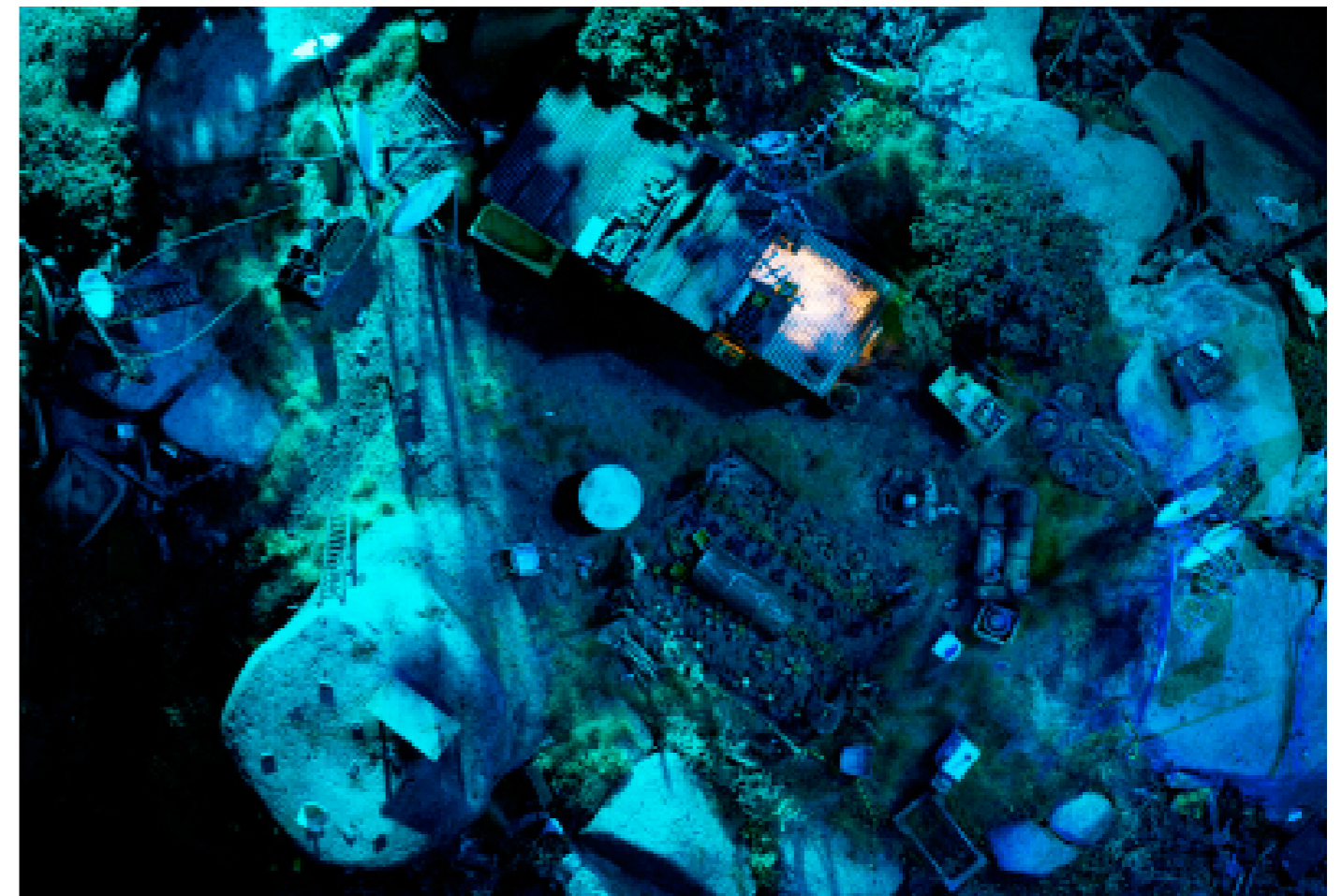
Above the Skyline is a video work made around an elaborate miniature construction, an outcrop or deserted set, strewn with detritus. The obsessively collected and subsequently discarded objects form the narrative that the camera explores. The slow pan embraces the chaotic hoarding which heightens the paranoia and sense of isolation. With its use of scale and filmic devices *Above the Skyline* plays with illusion and explores the tension between theatricality and reality.



Above the Skyline 2011



Above the Skyline 2011



Above the Skyline 2011

Miranda Housden

Miranda Housden studied as a sculptor at Falmouth University then Chelsea College of Art and Design before becoming a Rome Scholar in Sculpture at the British School at Rome. She has had a number of exhibitions both in the UK and internationally and is based at Chisenhale Arts Place, Bow.

She has lived near to St Clements Hospital for 14 years, is a parent and foundation governor at Central Foundation Girls School, Bow and is on the Board of Trustees for the East London Community Land Trust.

Housden is the London Director at the Institution of Civil Engineers responsible for promoting civil engineering across the capital. Previously she worked at the Royal Institute of British Architects as their London Director responsible for running the RIBA Awards, architecture festivals and exhibitions.

Smartipants 2011

Steel, children's pants, speaker wire, sawdust

It's a huge shopping bag. Larger than life, it bears down over the viewer. The dynamic outline suggests it is bulging with treats, suggesting plenty and pleasure. At first glance it's empty but look close up and you discover the bag is made of cute children's pants, small and fragile. These are the items of clothing, worn close the skin and not seen. They carry pictures of fairies, cartoon characters, superheroes and princesses. They announce Puppy Love, Cutest Kitten Around, Football Chick and Shop Till You Drop. It turns out that the bag is a holdall of children's fantasies and society's pressures and restrictions.

Angel Trumpet: Devil Trumpet 2012

Steel, Barbie underwear, foam, unicorn, berries, doughnuts, cakes, sweets, fruit

Datura Metel is locally referred to as an angel's trumpet and by others, a devil's trumpet. It looks like an elaborate cornucopia/horn of plenty. The plant belongs to the witches' weeds along with deadly nightshade. It was also used to make poisonous arrowheads, in divination ceremonies and women used to rub the juice into their eyes to enlarge their pupils to enhance their beauty. The horn of plenty, a symbol of fertility, prosperity and abundance, is a precursor to the unicorn and the Holy Grail. The horn has supernatural powers, which gives whoever possesses it whatever they want. This sculpture contrasts the nurturing safe and fragile world of early childhood with the enticing, tempting fantasy of growing up and its more sober reality.

Deadly Sins: acedia, superbia and avaritia 2013

Steel, ribbon, washing nets, feathers, grapes, birds, butterflies

These magical wands, inspired by poisonous plants, reflect society's censorship of giving in to sins such as pride, sloth and greed whilst immersing everyone from childhood with a constant barrage of temptation.

Priceless 2012

Paper and graphite pencil

Each drawing depicts a precious object belonging to someone who inspires her. The contrasting surfaces of the object and the intense graphite background hint at a vibrant glimmer of hope emerging from an isolated abandoned space.

Swing 2013

Plastic sweets, polystyrene, ribbon

An inedible childhood fantasy just out of reach.

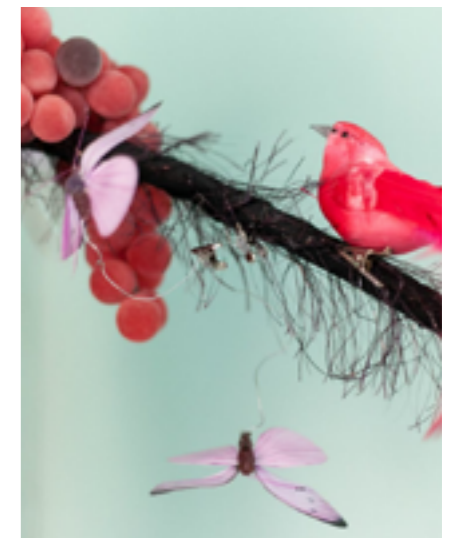
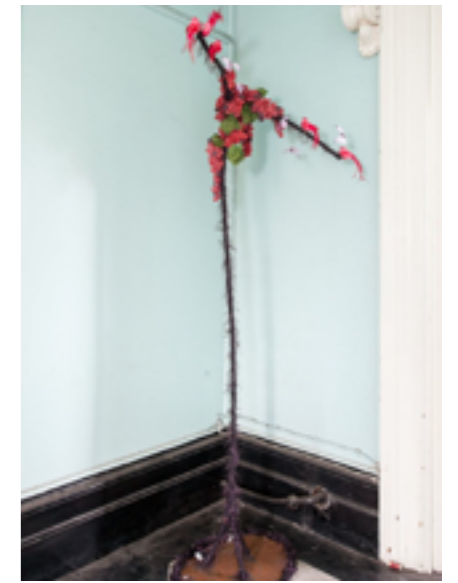
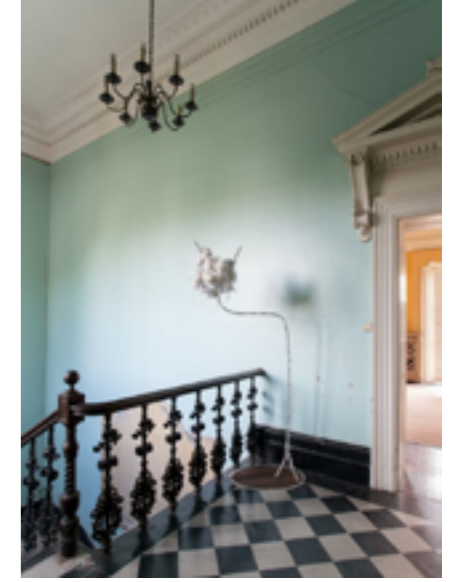
Smartipants 2011



Angel Trumpet: Devil Trumpet 2012



Deadly Sins: acedia, superbia and avaritia 2013



Swing 2013

Kerry Lawrence

Kerry Lawrence was born in 1964 in the East End of London and lives and works in Italy and Cornwall. Lawrence is a visual artist who studied at Camberwell College of Arts and Falmouth University. She works with a broad range of mediums and has performed and participated in numerous site specific events in Italy, India and the UK. Lawrence has an avid interest in physical theatre and dance. She has collaborated with Shallal Dance Company and Kneehigh Theatre Company and has created sculptures and installations for Wild Walks.

Lawrence has worked as a specialist art educator for Newlyn Art Gallery, Cornwall, Artshare, Action for Development and Disability, REACH Kolkata, Lilluah Home for Women Kolkata, Shiva Youth Theatre, Shallal Dance Company and Kneehigh Theatre.

Take me Home 2013

Windowlene

Lawrence transforms the cell-like turret of Saint Clement's into a crystalline lace haven made from Windowlene. The toxic, pink liquid is re-worked into threads of lace. As the lace is laboriously executed, there is always the danger of it disappearing under hand. The world outside is blocked out by the industrial substance which is often used as a screen on the windows of closed down premises to stop people looking in. Here Lawrence reverses the use, creating an almost suffocating lacey trap, a suburban metaphor echoing Gilman's *The Yellow Wallpaper* and yet at the same time paying homage to the painstaking craft that women and children were engaged in during their time in the Victorian workhouses. The images are taken from a mixture of family heirlooms and cheap netting, the contrast between the permanence of the antique lace and the transience of Windowlene lace is stark. *Take me Home*, refers to a longing to return, words taken from Lawrence's relative who was once a patient at St Clement's, it expresses the desire for healing and coming home.



Susie MacMurray

Susie MacMurray, a former professional classical musician, retrained as an artist, graduating with an MA in Fine Art in 2001. She now has an international profile and shows regularly in the USA and Europe as well as across the UK.

Two Hairnets no 5 2011

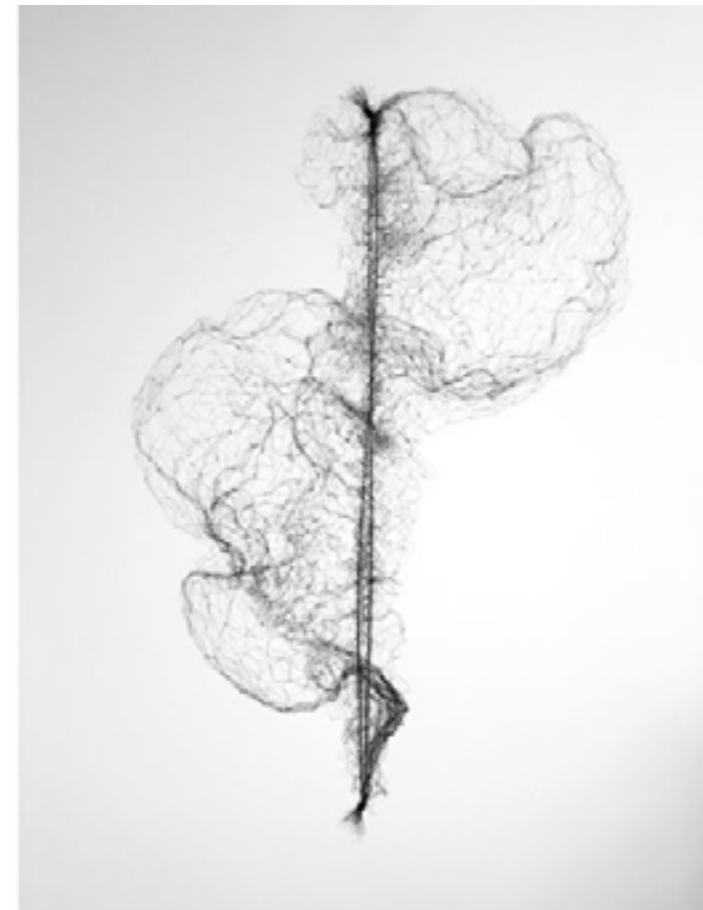
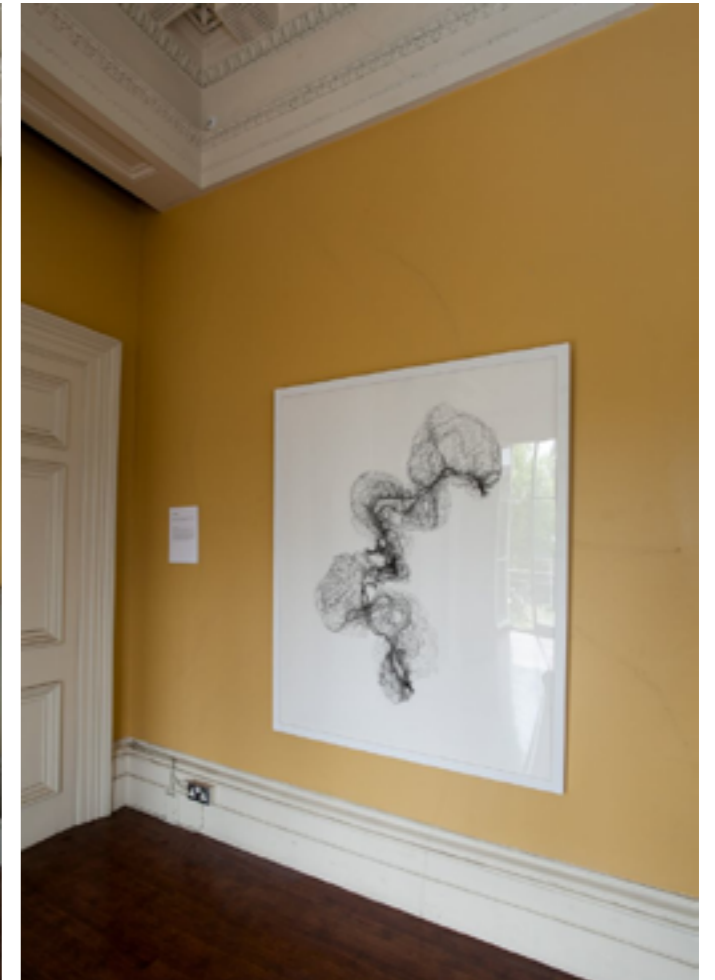
Pen on paper

Two Stretched Hairnets 2011

Pen on paper

An engagement with materials is central to MacMurray's practice. Her role is one of alchemist: combining material, form and context in deceptively simple ways to stimulate associations within the viewers' minds and to elicit nuanced meanings.

MacMurray uses the process of drawing to develop a more intimate, often obsessive relationship with her physical materials. In addition to her large-scale pen & ink work she extends the possibilities of making drawings using unconventional materials such as hair, wax, rubber tubing and corrugated water hose. This process hovers across boundaries and can result in either drawing or sculpture. In contrast to her site specific interventions this work is a more formal exploration of the sculptural possibilities of working with mark-making and line, in materials that maintain their own physical references.



Jo Stockham

Jo Stockham studied at the University of Hertfordshire College of Art & Design, Falmouth University, (BA Fine Art) and Chelsea School of Art and Design (MA Fine Art). On leaving college she worked at Chisenhale Studios, helping to found the studios, gallery and education programme. In 1989 she was the Kettle's Yard/Henry Moore Fellow at Corpus Christi College, Cambridge which led to solo shows at Kettles Yard and Camden Arts Centre. Other residencies included The Mead Gallery, University of Warwick (solo show and catalogue *Scape*), the Kunstbrücke residency in Berlin and a Yaddo Fellowship (New York 2001). A residency at the Centre for Drawing at Wimbledon School of Art 2007 produced the publication *Jo Stockham; Notes*.

Stockham's practice is installation-based, often dealing with the histories of a site or found image, using print, sculpture, sound, projection and archive sources. Commissions include *If Not Now, When?* for Café Gallery Projects, London and work for Triplicate shown at Tate St Ives Southampton and Eastbourne City Galleries.

Stockham is Professor of Printmaking at the Royal College of Art and is involved in research around the material image. The relationship between the computer and digital processing and wider social histories of the images we make and consume is of particular interest.

Signs of life 2013 (opposite)

Motors, pin-boards, digital prints, tape, screenprints

This woman will have ECT in approximately 60 years into the future of the photographed image. She was born in Lyme Regis and learnt to speak French from the Belgian refugees she encountered in Devon who had fled mainland Europe in 1914. During the Second World War she worked in Fleet Street in London where this photograph must have been taken. She must have recently returned from the small Caribbean island of St. Vincent (since she is wearing a wedding ring) leaving her husband and young daughter behind. Intending to join her they were prevented by outbreak of war in 1939.

In this photograph she is trying to present a composed and beautiful self to her husband who is miles away with her young daughter? She is working as the editor of a romance magazine while her own romance is shattered — she will not see her daughter for ten years and her beloved husband will re-marry in that time.

She was given Electro Convulsive Therapy at the age of 88 but not hospitalized and continued to live until the age of 99 and a half when she died shortly after falling down the stairs in her own home.

According to statistical evidence one in four people visiting this exhibition will experience some kind of mental illness in the next year. Will it be through predisposition, through biology through a bad encounter with the world, through tragedy, through overwork, through alcohol or drugs? We are all at some point patients, in need of care, as the sign in this room said when I began; 'Please See.'



Signs of life 2013



Glass half full 2013

Laundry trolley, Aluminium foil, lamp

When asked to be in a show at St Clements I hesitate; the site is overwhelming as a physical edifice and as a history. I spend two days just photographing, mainly the signs and the boarded up windows. The eyes of the wooden shuttering have grown into faces and the activity of seeing into things, reading into shapes, so much a part of a certain kind of art, seems to be mockingly present in the photographs. I find an object, which looks like art since I cannot name its function but it has an aesthetic appeal, like a bottle rack. There is Babel of signs. The building was once a place where people felt cared for and is itself now un-cared for. The sense of dereliction seems like a comment of the absence of care when in fact the care has moved up the road. In an empty site I look for signs of people, people with names rather than the generic signs on the toilet doors. I find two appointment cards with the names of local people from the 1970s and destroy them, I feel that to keep or use them would be to invade their privacy somehow. The language of the hospital signs is a restrained and polite authority, now accompanied by the language of warning KEEP OUT. Care has become hazard. Anti-Climb Paint, Asbestos, Trip Hazard, Risk. Amidst this are new signs of the social, a bar, a re-animated theatre, a generous gatekeeper and a garden, communities spring into being.

Glass half full 2013



Amikam Toren

Amikam Toren was born in Israel in 1945. He lives in London and has a studio at Chisenhale Studios, Bow. His work is shown internationally and is represented by Anthony Reynolds Gallery. Amikam taught at Reading University and was founding co-editor of Wallpaper.

Stacks 2002

Cardboard box, reclaimed wood, umbrella, glass

These objects /sculptures are derived from a variety of images printed on cardboard boxes as warning signs and or instructions to the handler. It is a primitive and effective international language, translated into objects / sculpture magnifying its meaning.



Stacks 2002



Stacks 2002

Susan Aldworth / Silke Dettmers / Tessa Garland /
Kerry Lawrence / Miranda Housden / Susie MacMurray /
Jo Stockham / Amikam Toren

£5

Proceeds go to ELCLT
www.eastlondonclt.co.uk



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