

# Peer Leah Clements Apophenia

## 7 February – 2 May 2026

Apophenia is a new co-commission and the first major solo exhibition in the UK by London-based artist Leah Clements, commissioned and produced in collaboration with Arts Catalyst, Sheffield. Clements works primarily in moving image, photography and sculpture, to embody moments of transcendence. Often giving language to personal accounts of hard-to-articulate experiences such as sickness, trauma, insomnia and grief – Clements' work considers how real or imaginary realms can operate as radical spaces to address collective experiences of illness or disability.

For their exhibition at Peer, Clements has produced a new single-channel film, alongside a series of sculptural and audio works. Taking apophenia, a psychological state that is characterised by seeing patterns in unrelated subjects and objects as a starting point, this new body of work explores the complex physical and psychological responses she and other crips\* have to finding meaning in the experience of illness.

In their single-channel film, also titled Apophenia, Clements observes a central character as she traverses different sites that have contemporary and historic relationships to water as a site for healing. Shot on location in Bath, Wales, London and Bristol, the work moves between the protagonist's experiences of an ancient Roman thermal bath,

where a temple was constructed between 70 and 60 AD, a medieval well that has been a site of pilgrimage and healing since the 7th century, a contemporary luxury spa and a domestic setting. The film's audio mixes a recorded conversation between Clements and writer, Jenn Ashworth, who discuss Ashworth's 2019 memoir Notes Made While Falling and the writer's own experiences of apophenia, alongside a music score by Joshua Sabin.

Wall based sculptures act as portals to find hidden meaning and 'holy' water offerings line the gallery. An audio description of the exhibition, recited by Clements, can be accessed and listened to while lying on seating common in wellness clinics, spaces used for psychoanalysis, or the hospital sick bed.

The materiality of disability access and the concept of interdependence inform the way that Clements produces work, as well as how she approaches the exhibition-making process. Critically examining issues relating to the effects of chronic illness and disability within artistic and cultural production, Clements is also one of three authors of Access Docs for Artists, an online resource for disabled artists to communicate their access needs with galleries, art organisations and other employers.

\* The term 'crip' is a political reclaiming by some disability activists of the derogatory label 'cripple.' – Taraneh Fazeli

Clements' exhibition is accompanied by a series of events as part of Peer's Talks, Events and Workshops programme. Apophenia is part of Peer's 2026 Programme, which examines themes including the construction of place, sovereignty and community and includes forthcoming solo exhibitions by artists Okiki Akinfe, Dala Nasser and Ceidra Moon Murphy.

Apophenia (2026) is 23 minutes long and screenings at Peer begin every half an hour from 12pm, with the last screening at 5.30pm. Apophenia has closed captions which include sound descriptions. A British Sign Language captioned version of the film plays at 1pm daily. An audio described version of the film plays at 3pm daily.

## LIST OF WORKS

### GALLERY 1

Temple of Sulis Minerva (large Portal) (2026)  
Acrylic, vinyl, analogue photographs, velcro  
60cm × 60cm

St Winefride's Well (large Portal) (2026)  
Acrylic, vinyl, analogue photographs, velcro  
60cm × 60cm

art'otel (large Portal) (2026)  
Acrylic, vinyl, analogue photographs, velcro.  
60cm × 60cm

Temple of Sulis Minerva (small Portal 1.) (2026)  
Acrylic, vinyl, analogue photographs  
21cm × 21cm

St Winefride's Well (small Portal 1.) (2026)  
Acrylic, vinyl, analogue photographs  
21cm × 21cm

art'otel (small Portal 1.) (2026)  
Acrylic, vinyl, analogue photographs  
21cm × 21cm

Temple of Sulis Minerva (small Portal 2.) (2026)  
Acrylic, vinyl, analogue photographs  
21cm × 21cm

St Winefride's Well (small Portal 2.) (2026)  
Acrylic, vinyl, analogue photographs  
21cm × 21cm

art'otel (small Portal 2.) (2026)  
Acrylic, vinyl, analogue photographs  
21cm × 21cm

Freeing you from the Earth (2026)  
Health chairs: PU leather, chromed steel  
Dimensions variable

Pull up the floor for the font (2026)  
Transparent glass paint, lamps, orange light bulbs  
Dimensions variable

### GALLERY 2

Holy Water Trinity (2026)  
Glass, aluminium, spray paint, glass paint, water

Apophenia (2026)  
HD video, 23 minutes

Thermae (2026)  
Pill counters, clay, resin, spray paint, water  
Dimensions variable

The root of the seed (2026)  
Transparent glass paint, lamps, orange light bulbs  
Dimensions variable

## TALKS, EVENTS AND WORKSHOPS

**ARTIST TALK: LEAH CLEMENTS AND IARLAITH NI FHEORAIS**  
THURSDAY 12 FEBRUARY, 7PM  
Artist Leah Clements and writer and curator Iarlaith Ni Fheorais discuss Clements' new commission, and broader connections between illness, the body, and the production of art. This event will have BSL interpretation.

**TALKING SHOP: ALAN FINLAYSON ON WHY THE LEFT DOESN'T UNDERSTAND THE INTERNET**  
WEDNESDAY 25 FEBRUARY, 7PM  
As part of Talking Shop's Reading the Right series, join the political theorist Alan Finlayson in conversation with Hettie O'Brien, to hear why the right is winning online.

**TALKING SHOP: ANTON JÄGER AND JOHN-BAPTISTE ODOUR ON 'HYPERPOLITICS'**  
WEDNESDAY 11 MARCH, 7PM  
Join historian and writer Anton Jäger in conversation with John-Baptiste Odour as they discuss Jäger's new book, *Hyperpolitics*, about why everything now seems 'political,' even though collective action is less consequential than ever.

**READING GROUP: POSTPARTUM PSYCHOSIS IN ART AND LITERATURE**  
THURSDAY 26 MARCH, 6.30PM  
The Art Working Parents Alliance will provide an intimate space to explore depictions of postpartum psychosis in art and literature. The session will draw from the work of authors including Claire Kilroy, Jenn Ashworth and Rachel Cusk. This event will have BSL interpretation.

**EXHIBITION RESPONSE: FLOATING IN THE IN-BETWEEN WITH JAMEISHA PRESCOD**  
THURSDAY 16 APRIL, 7PM  
A conversation between writer and artist, Jameisha Prescod and Leah Clements on bodies of water and their cultural and psychological associations with healing. This event will have BSL interpretation.

**COMMUNITY COFFEE MORNING AND EXHIBITION TOUR**  
THURSDAY 30 APRIL, 9.30AM  
Join us for a coffee morning at Peer with an introduction from Peer's curator, Beulah Ezeugo, and meet others living and working in the local area.



All events are free, suggested donation is £3. Booking required. To book, please ask a member of Peer's staff at Front of House, or visit Peer's website: [www.peeruk.org/talks-events-workshops](http://www.peeruk.org/talks-events-workshops)

## FOUR QUESTIONS

ELLEN GREIG, DIRECTOR, PEER: Research for this commission started with you reading Jenn Ashworth's 2019 memoir, Notes Made While Falling. In this memoir she describes her experience of apophenia, which has deeply influenced the work included in this exhibition. What is apophenia and how does this state of being relate to your wider practice's interest in finding meaning in experiences of illness?

LEAH CLEMENTS: Apophenia is a particular kind of logic. It's usually used pathologically, often to describe the thinking of conspiracy theorists, and is basically a state of connecting things that consensus reality wouldn't consider to be actually connected. For Jenn, this meant a paranoid search for evidence that she'd committed a disturbing act as a child and forgotten about it, but in the work I have made for this exhibition the state of apophenia becomes a way of looking for evidence of some kind to the meaning of life. I think this is probably relevant to anyone, but the specific origin for me is about finding meaning in the context of illness, which can often feel very absent.

EG: You have produced a new film, also titled Apophenia that takes a journey through water as a way of exploring a relationship to healing. Water has a significant place in your work, why do you think this is?

LC: The truth is I'm not entirely sure! Which is probably part of why I keep coming back to it, a kind of unresolved mystery. I do think though that there is something about water's potential for transcendence, which is at the heart of my work. If you think about the terrifying vastness of the ocean, and the fact that if your body is in water it changes your entire relationship to gravity, that's quite an extraordinary thing, for something that is so ordinarily a part of our lives. I also like to think of it as a realm: once you're under it you're in a different world. There's something crip about it too – Jameisha Prescod, Abi Palmer, and other crip artists keep returning to water as well. But for me it's ultimately a mysterious siren that calls.

EG: In Gallery 1 you have displayed a series of sculptures titled Portals. Can you tell me about these works?

LC: These works are titled Portals because that's what I imagine them acting as. Three large ones are in the upper corners of the rooms, as if you could float up and enter a parallel world through them. The smaller ones are placed the opposite way up, on shelves on the walls, where you can get closer to them and perhaps fall in if you look for long enough. They each hold one of the three sites from the film: The Temple of Sulis Minerva

(The Roman Baths, Bath), St. Winefride's Well (Holywell), and arto'tel (Hoxton, London). So perhaps if you spend enough time with them, you might find yourself there.

EG: Collaboration has played a central role in the development of this work. Can you tell me about this process and how working with others has supported the making of the work?

LC: Film making is always collaborative, and I feel incredibly lucky to have worked with the people I have on Apophenia. Lou Macnamara, the Director of Photography is just incredible – their knowledge, experience, enthusiasm and energy really meant the film got to be what I wanted it to be. And the actor Kate Cheka – I knew she'd be perfect and she was. She was effortless and committed. The scene in the holy water at St. Winefride's Well was no mean feat and I didn't want to push her to do it (it was very cold!), but she was so up for it.

The composer Joshua Sabin really connected with the work and just got it. We had this amazing conversation where he was talking about things like creating a signature sound for each icon in the film, which would change in style for each site, and it was just like he read my mind and went beyond. He was also really excited about the work, which is contagious, and I got that feeling from Lou too.

Working with people who get my access stuff was so important. Producer Jade Foster said at the end of one shoot 'I'm going to say something, and I'm going to say it quite firmly: you need to sit down, or you're going to crash.' That felt like access intimacy, and I was very grateful for it.

## BIOGRAPHY

Leah Clements (b.1989 in London, UK). Recent solo exhibitions and performances include INSOMNIA, South Kiosk, London (2022–23); The Siren of the Deep, Eastside Projects, Birmingham (2021); Hyperbaric, Artists' Association Gallery, Vilnius (2020); and Adam Reynolds Memorial Bursary Group Show, Baltic 39, Newcastle (2019). Clements is the first prize recipient of the 2023 Mosaic Art Award, Hauser & Wirth London, and was the first artist-in-residence at Serpentine Galleries (2020–21). She is currently inaugural Artist in Residence at Greenwich Park, supported by Up Projects and The Royal Parks.

## ACCESS INFORMATION

### ACCESS INFORMATION FOR ARTWORKS

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The film has closed captions which include sound descriptions.

A British Sign Language captioned version of the film plays at 1pm daily.

An audio described version of the film plays at 3pm daily.

An audio description of works on display in Gallery 1 can be accessed and listened to in the gallery. There are three events with live British Sign Language interpretation.

### GALLERY ACCESS INFORMATION

#### ENTERING THE SPACE

The gallery is on the ground floor and has step free access. The gallery door opening is 86cm wide.

The gallery consists of two rooms with a doorway of 100cm separating the two spaces.

Access to the rear entrance of the gallery is 8cm off the ground with the door opening measuring 77cm wide. We offer ramp access for the rear entrance.

Assistance dogs are welcome throughout the space.

#### EXHIBITION INTERPRETATION

Printed exhibition materials are available, also in plain text. Large print exhibition texts are additionally available at the front desk. A member of staff is always available to talk you through the exhibition too.

Audio description for the exhibition can be accessed via headsets in Gallery 1.

## SEATING

There are two large white chairs in Gallery 1. They are 60cm wide. There are two beanbags and a bench with back support in Gallery 2. The bench is 200cm wide and the beanbags are 125cm wide.

Individual stools and chairs (44cm wide) are available if required. Please ask a member of the team at the front desk.

### LIGHTING AND SOUND LEVELS

Please note that the exhibition space is dark. The film is the primary light source. Audiences can make a flexible lighting request before attending or ask a member of staff. Sound plays in the space at a high volume.

### FRONT OF HOUSE

When visiting the gallery, you will be welcomed by a member of the team or a young person who is participating in Peer's youth programme, Peer Ambassadors. For many of these participants, this is their first paid work experience. To find out more about the programme, please visit our website or ask a member of staff.

### TOILETS

Peer has a public universal toilet, however it is not currently accessible for wheelchair users or for baby changing facilities. The nearest wheelchair accessible toilet is located at Shoreditch Library which is 243ft away from Peer. Their opening hours are Monday to Thursday 10am to 8pm, Fridays 10am to 6pm, Saturdays 10am to 5pm.

### QUIET SPACES

Peer's office is a flexible space that has been used in the past as a quiet space, prayer space, and baby changing area. Please ask gallery staff if you would like access to this space and we would be happy to accommodate.

## SUPPORTERS

Apophenia is commissioned and produced by Peer, London and Arts Catalyst, Sheffield, where an iteration of the work will be shown in summer 2026.

Apophenia supported by the Arts Council National Lottery Project Grants, Art Fund, The Foundation Foundation and Henry Moore Foundation. With thanks to art'otel London Hoxton.

Peer's 2026 Programme is supported by the Paul and Louise Cooke Endowment.

Peer is an Arts Council England, National Portfolio Organisation and is supported by Hackney Council through a Voluntary Sector lease.

### FORTHCOMING

Okiki Akinfe  
23 May–8 August 2026

### INFO

Visit our gallery at  
97–99 Hoxton St, London N1 6QL  
or online at [www.peeruk.org](http://www.peeruk.org)  
Email us at [info@peeruk.org](mailto:info@peeruk.org)  
or call us on 020 7739 8080.  
Charity No. 1115091  
Company No. 05757614

### EXHIBITION

#### OPENING HOURS

Wednesday–Saturday, 12–6pm

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