



# *Risen!*

## *ART OF THE CRUCIFIXION and EASTERTIDE*

An exhibition of important paintings from  
the Methodist Church Collection of Modern  
Christian Art complemented by work by  
contemporary artists

MONNOW VALLEY ARTS

Text extracts for works 1–9 are taken from ‘A Guide to the Methodist Art Collection’ by Roger Wollen and others; published by the Trustees of the Methodist Church collection of Modern Christian Art 2010 and used by permission.

Other text entries by Monnow Valley Arts and individual artists.

## *Acknowledgements*

Monnow Valley Arts acknowledges the help in preparing this catalogue given by the Trustees of the Methodist Church Collection of Modern Christian Art and Revd. Geoff Cornell. Special thanks are given to Dr John Gibbs, Very Revd. Michael Tavinor, Very Revd. Nicholas Bury, Revd. Nicolas Lowton, all the artists involved, the David Jones Estate, Robert and Matthew Travers, Hanneke van der Werf, Lord Griffiths of Burry Port and Sister Wendy Beckett.

## *Photograph Credits*

Items 1–9, The Methodist Church Collection of Modern Christian Art.  
Items 10, 11, 12, 13, 14, 15, 16, 20, 23, 24, 25, 26, Monnow Valley Arts.  
Items 17, 18, Piano Nobile. Item 19, Nicola Hopwood. Item 21, Michael Chaitow. Item 27, Mark Cazalet. Item 28, Richard Bavin. Item 29, Helen McIlldowie-Jenkins. Item 30, Paul Hobbs. All used by permission. The Publisher would like to thank the copyright holders for permission to reproduce works illustrated in this catalogue. Every effort has been made to contact the holders of copyright material and the publisher apologises for any omissions.

Catalogue published by Monnow Valley Arts to coincide with the exhibitions at:  
Piano Nobile, 129 Portland Road, London W11 4LW  
and  
Monnow Valley Arts, Middle Hunt House, Walterstone, Hereford HR2 0DY

Catalogue © Monnow Valley Arts

Foreword © Sister Wendy Beckett

Design by Helen Swansbourne, London SW6

Printed by Disc to Print, London NW6

ISBN 978-0-9559575-8-1

### Illustrations

Front cover: Graham Sutherland, *The Deposition*, 1947, detail. Cat. no. 8

Right: Peter Rogers, *The Ascension*, 1963, detail. Cat. no. 6

Inside back cover: Greg Tricker, *Magdalene*, 2012. Cat. no. 18

Back cover: Robert Wright, *His ultimate destiny burst upon him with all clarity*, 2012. Cat. no. 24



# *Risen!*

## *ART OF THE CRUCIFIXION and EASTERTIDE*

Foreword by Sister Wendy Beckett

### *Exhibition dates*

#### **Piano Nobile**

129 Portland Road, London W11 4LW  
Thursday 7 February – Saturday 2 March 2013

#### **Monnow Valley Arts**

Middle Hunt House, Walterstone, Hereford HR2 0DY  
Saturday 23 March – Sunday 21 April 2013



Middle Hunt House, Walterstone  
Herefordshire HR2 0DY  
Tel: 01873 860529  
Email: [info@monnowvalleyarts.org](mailto:info@monnowvalleyarts.org)  
[www.monnowvalleyarts.org](http://www.monnowvalleyarts.org)  
Registered charity no. 1123483

MMXIII

### *Easter Pilgrimage*

During the period from late March to late April, other exhibitions of modern and contemporary Christian art (some containing further works from the Methodist Modern Art Collection) will be held at various Border venues including St Peter's, Peterchurch, Hereford Cathedral, Castle Street Methodist Church, Abergavenny and St John's Methodist Church, Hereford.

# Foreword

The Christian faith rests upon our certainty that Jesus, truly God and truly man, died and rose, ascended to the Father and sent us His Spirit. Without a certainty of the truth of these mysteries there is no Christianity. The Gospels which are set in real time treat these sacred events in sequence as they happened and this is how most artists have attempted to portray them. With reverence and gratitude they show us the dead Jesus. Graham Sutherland imagines His broken body rather like the bread broken in the Eucharist. Ceri Richards shows us the glory of the risen Jesus, astonishing His wondering disciples at Emmaus. This is the traditional and well-tried method of contemplating the greatness of God's gift to us. But there is another way of entering into these mysteries and that is to see them as all intimately united, from the death grows the resurrection and flowers in the ascension and the gift of the Holy Spirit. I think we see this in a Craigie Aitchison. He paints the crucifixion but the cross is like a rocket or an arrow soaring out of the darkness into a heavenly radiance: this is the dead and risen Jesus all in one. In another way the prayerful work of Mark Cazalet puts before us three views of a small humble wood. Each view is the same and yet different, just as Good Friday, Holy Saturday and Easter Sunday all celebrate the one overwhelming gift from God. Cazalet's work, like that of Greg Tricker, is profoundly contemplative, drawing us out of our own smallness into the unimaginable beauty and truth of the Incarnation.

Obviously every work in this exhibition has a powerful meaning for the Christian, but this art speaks also to the non-Christian and the unbeliever, to everybody who knows that there is something greater than ourselves.

Sr Wendy Beckett

## *Meditation on the Crucifixion and Eastertide*

### **The Crucifixion**

And when they had crucified him, they divided his clothes among themselves by casting lots; then they sat down there and kept watch over him. Then two bandits were crucified with him, one on his right and one on his left. Those who passed by derided him, shaking their heads. (Matthew 27: 35–36, 38–39)

Meanwhile, standing near the cross of Jesus were his mother and his mother's sister, Mary the wife of Cleopas, and Mary Magdalene. When Jesus saw his mother and the disciple whom he loved standing beside her, he said to his mother, 'Woman, here is your son.' Then he said to the disciple, 'Here is your mother.' And from that hour the disciple took her into his own home. (John 19: 25–27)

And it was now about noon, and darkness came over the whole land until three in the afternoon, while the sun's light failed. (Luke 23: 44–45)

### **The Taking Down from the Cross**

After these things, Joseph of Arimathea, who was a disciple of Jesus, though a secret one because of his fear of the Jews, asked Pilate to let him take away the body of Jesus. Pilate gave him permission; so he came and removed his body. Nicodemus, who had at first come to Jesus by night, also came, bringing a mixture of myrrh and aloes, weighing about a hundred pounds. They took the body of Jesus, and wrapped it with the spices in linen cloths, according to the burial custom of the Jews. Now there was a garden in the place where he was crucified, and in the garden there was a new tomb in which no one had ever been laid. And so, because it was the Jewish day of Preparation, and the tomb nearby, they laid Jesus there. (John 19: 38–42)

## The Resurrection

But Mary stood weeping outside the tomb. As she wept she bent over to look in the tomb; and there she saw two angels in white, sitting where the body of Jesus had been lying, one at the head and the other at the feet. They said to her, ‘Woman why are you weeping?’ She said to them, ‘They have taken my Lord, and I do not know where they have laid him.’ When she said this she turned around and saw Jesus standing there, but she did not know that it was Jesus. Jesus said to her, ‘Woman, why are you weeping? For whom are you looking?’ Supposing him to be a gardener, she said to him, ‘Sir, if you have carried him away, tell me where you have laid him, and I will take him away.’ Jesus said to her, ‘Mary!’ She turned and said to him in Hebrew ‘Rabboni!’ (which means Teacher). Jesus said to her, ‘Do not hold on to me for I have not yet ascended to the father. But go to my brothers and say to them, “I am ascending to my Father and your father, to my God and your God.”’ Mary Magdalene went and announced to the disciples, ‘I have seen the Lord’; and she told them he had said these things to her. (John 20: 11, 14–18)

## The Supper at Emmaus

Now on that same day two of them were going to a village called Emmaus about seven miles from Jerusalem ... While they were talking and discussing, Jesus himself came near and went with them, but their eyes were kept from recognising him... Then one of them, whose name was Cleopas, answered him, ‘Are you the only stranger in Jerusalem who does not know the things that have taken place there in these days.’ He asked them, ‘What things?’ They replied, ‘The things about Jesus of Nazareth, who was a prophet mighty in deed and word before God and all the people...’

Then he said to them, ‘Oh how stupid you are, and how slow of heart to believe all that the prophets have declared! Was it not necessary that the Messiah should suffer these things and then enter into his glory?’ Then, beginning with Moses and all the prophets, he interpreted to them the things about himself in all

the scriptures. As they came near the village to which they were going, he walked on ahead as if he were going on. But they urged him strongly, saying, ‘Stay with us, because it is almost evening and the day is now nearly over.’ So he went in to stay with them. When he was at the table with them he took the bread, blessed and broke it, and gave it to them. Then their eyes were opened, and they recognised him; and he vanished from their sight. They said to each other, ‘Were not our hearts burning within us while he was talking to us on the road, while he was opening the scriptures to us?’ (Luke 24: 13, 15–16, 18–19, 25–32)

## The Ascension

So when they had come together, they asked him, ‘Lord, is this the time when you will restore the kingdom to Israel?’ He replied, ‘It is not for you to know the times or periods that the Father has set by his own authority. But you will receive power when the Holy Spirit has come upon you; and you will be my witnesses in Jerusalem, in all Judea and Samaria, and to the ends of the earth.’

When he had said this, as they were watching, he was lifted up, and a cloud took him out of their sight. While he was going and they were gazing up towards heaven, suddenly two men in white robes stood by them. They said ‘Men of Galilee, why do you stand looking up into heaven? This Jesus, who has been taken up from you into heaven, will come in the same way as you saw him go into heaven.’ (Acts 1: 6–11)

## Pentecost

When the day of Pentecost had come, they [the apostles] were all together in one place. And suddenly from heaven there came a sound like the rush of a violent wind, and it filled the entire house where they were sitting. Divided tongues, as of fire, appeared among them, and a tongue rested on each of them. All of them were all filled with the Holy Spirit and began to speak in other languages, as the Spirit gave them ability. (Acts of the Apostles 2: 1–4)

# *Works from the Methodist Modern Art Collection*

1

## Elisabeth Frink

(1930–1993)

### **Pietà 1956**

Black ink, wash and watercolour, 85 × 68 cm  
Signed, inscribed and dated

The Pietà (Lamentation), normally portrayed as the sorrowing Virgin alone (or with other mourners) with the body of her dead son, is a subject for devotional meditation rather than a strict portrayal of the biblical narrative. In these terms, Elisabeth Frink's drawing is of the Deposition rather than a Pietà. The dead Jesus is shown, still crowned with thorns, after Joseph of Arimathaea has taken his body down from the Cross but before wrapping him in the linen cloth and placing him in the sepulchre or tomb. Jesus is shown as if propped up against a rock, with his right arm extended upwards as it would be if Joseph were placing him gently in a sitting position on the ground.

Elisabeth Frink commented: 'I think I did a lot of drawings that were all entitled "Pietà" which, to me, has nothing to do with whether the Virgin Mary was represented or not. Why should she always be in a Pietà? These are details of the Christ from a "Pietà" – he is obviously dead and in a recumbent position. I would not call it a "Deposition" because he is not being lifted down by anybody.'

The drawings have much in common with the sculptures in the sense that they have the same power and strength. 'I am incapable of making little drawings. I always draw big ... I attack the paper with large sweeping forms ...' It is certainly true that both the Methodist Pietà and a similar work dating from two years later (currently in the collection of the Marquess of Aberdeen and Temair) have great strength and power, for the figures are massive and overflow from the sheet of paper.



## Patrick Heron

### Crucifix and Candles: Night 1950

Oil, 51 × 41 cm

Signed and dated top left corner

The painting, set at night, shows a crucifix between a pair of burning candles, standing on a table or altar in front of a leaded window. The painting has 'a pronounced linear charcoal drawing on white primed canvas which the flat washes of oil colour edged up to without hiding. They were all fixed with charcoal fixative, which acted almost like re-touching varnish on the areas of oil colour.'

Heron has said that when he painted *Crucifix and Candles* he was fascinated by Titian's *The Vendramin Family* in the National Gallery in London. Titian's painting of the brothers Gabriel and Andrea Vendramin and Andrea's seven sons includes a crucifix and a pair of candles on an altar. The crucifix is a reliquary for a fragment of the True Cross which had been rescued by a member of the family when in danger of falling into a canal. The Heron crucifix bears a schematic, linear figure of Jesus but the cross is substantial enough also to be a reliquary.

*Crucifix and Candles: Night* 1950 dates from shortly before his first abstract experiments in 1953. Whether painting figurative or abstract works Heron has always been concerned with 'pictorial experience' rather than 'illustration' or seeking a realistic portrayal of any subject. As he has said, 'I am not a member of any church. The painting was made as a result of a purely pictorial experience only.' In that sense this is not an overtly religious painting.



## Roy De Maistre

(1894–1968)

### **Noli me tangere** 1952–8

Oil on board, 95 × 67 cm

Signed

De Maistre is an important figure in the twentieth-century art history of his native Australia, and also in Britain (he lived in England from 1938 until his death in 1968). Initially as interested in music as in art (he studied both), some of his early work was concerned with the relationship between music and art and he developed an interest in colour which has been compared to a musical approach and which continued to inform his work throughout his life. He developed a very personal style, combining elements from cubism and traditional realism and can be regarded as one of the century's major religious artists, successfully tackling the difficult task of painting religious works which are contemporary in idiom but which can stand alongside the masterpieces of the past, that so colour and influence our expectations.

A practising Roman Catholic, de Maistre commented, in an interview in *The Times* in 1959, that 'religion is not merely a subject for a painting but a perpetual reality which has preoccupied me ever since I remember and is inseparable for me from every other thought'.

The figure of Jesus, facing us, towers over the kneeling Mary Magdalene, who has her back towards us. It is still early in the morning and the sky is red with sunrise. The warm red-brown colour of both the landscape and Mary contrasts with the cool blues, white and greys of Jesus and the rocky garden. The mouth of the tomb, in a reddish stone or brick, is visible on the left, with marks that can be read as 'LO'. In addition to this painting, there are two or three other versions of 'Noli me tangere', the largest and earliest dating from 1950–1, painted for the Arts Council's Festival of Britain exhibition '60 Painters for 51', with the others (as well as the Methodist work) being much smaller.



## Ceri Richards

(1903–1971)

### The Supper at Emmaus 1958

Pen and ink, watercolour and gouache, 40 × 40 cm

Signed inscribed and dated

A drawing for the altarpiece for the Chapel of St. Edmund Hall Oxford

The altar piece at St Edmund Hall was a commission, the result of invitations to five artists (including two others represented in the Methodist Collection, Lee-Elliott and de Maistre) to submit proposals for a painting of this subject.

Jesus sits facing the viewer, looking out of the picture, with one disciple sitting opposite him (with his back to the viewer) and one on the right. The table is represented schematically in contrast to the chair directly in front of us, which is a modern-looking, sturdy piece of furniture with four bars across the back. A jug, a goblet and two plates (one with three bread rolls on it) can be seen on the table. The whole scene is portrayed in blues, yellows and greens.

The drawing is largely an accurate version of the altar piece. The most noticeable differences are in the colour of the clothing of the disciple on the right (a bright ultramarine in the altar piece compared with a dirty bluish-green in the drawing); in the altar piece, the disciple with his back to us has tilted his chair in his reaction to the sudden recognition of Jesus and the background has some areas of changed colour. The other important variation is that the body of Jesus is sketched (in black outline) and is more noticeable in the drawing than in the altar piece where his yellow robe merges into the yellow background (which forms part of a yellow cross that is central to both paintings).

In creating the collection Douglas Wollen had been moved by Richard's two religious works, *The Deposition* in Swansea and the *Supper at Emmaus* at St Edmund Hall. He contacted Richards about the possibility of a further commission for the Methodist Collection. At the time Richards was just about to exhibit at the 1962 Venice Biennale and was committed to his first Marlborough show (June 1963). He commented that he was 'profoundly interested in the religious subject ... I approach these subjects with great care and circumspection for I cannot decide casually to just "do" a religious subject.' In another letter he mentioned that he had 'a small gouache study of the St Edmund Hall Supper at Emmaus painting and a very unfinished second version of a Deposition.' The Emmaus study was chosen and added to the Methodist Collection.



Drawing of Altar Piece - The Supper at Emmaus' Chapel of St. Edmund Hall, Oxford University

## William Roberts

(1895–1980)

### The Crucifixion c. 1922

Oil on canvas, 75 × 90 cm

Signed

The scene is set on a hill top (with a wall running behind the place of execution), with the roofs and domes of Jerusalem in the background. The composition of the painting is unusual in the way Roberts has placed the three crucified figures. It is usual to show them in a line, with Jesus in the centre (as the Gospels record), but Roberts has grouped them on the right of the painting (as we look at it) in a tight triangle. Jesus appears as the left-hand figure, although he remains central if you look at them from either left or right of the painting.

At the foot of his cross the soldiers are casting lots for his garments; on the left, four Roman soldiers are holding back the crowd (one man has climbed on his companion's shoulders to get a better look); there is, in the group on the right, a man dressed in brown/black who may be taken to be a representative of the Jewish authorities. Around the foot of the cross there are three figures – one in yellow, one bearded in brown and one in grey. A fourth figure, in blue and brown, with his back to the viewer, is in an ambiguous position. He is wearing boots similar to those worn by the Roman soldiers, and is kneeling towards the soldiers casting lots, but with his body twisted towards the cross and his arms raised towards Jesus. Perhaps he is the Centurion (already being affected by the presence and bearing of Jesus) or perhaps he is just one of the soldiers casting lots (although his shirt is blue

rather than red like the other soldiers) and is merely gesturing at Jesus. The figure near the cross in grey looks like a woman (blonde hair and red lips) and is probably Mary, the mother of Jesus. However, the way in which the grey robe has fallen forward suggests that it might be a man rather than a woman.

The painting captures a moment shortly after the crucifixions had begun. The two thieves are in pain (there is no apparent distinction between the penitent and the impenitent thief) but Jesus is tight-lipped with the growing agony; there is no wound in his side, so the lance has not yet injured him and his cross carries no inscription (perhaps it has yet to be put up).

In the catalogue for the Roberts' retrospective show at the Tate Gallery in 1965, Ronald Alley records that Roberts recalled painting the Methodist Crucifixion 'shortly after the end of his service as a war artist, at a time when he had some idea of entering for the Prix de Rome ... A little later Rudolph Stalik, proprietor of the nearby Restaurant de la Tour Eiffel, came to his studio and told him that he thought he had found a buyer for it. Roberts did not discover until afterwards that this was Augustus John.' The painting remained in the collection of the painter Augustus John from around 1923 until 1963 when it was sold by his estate, after his death, and acquired for the Methodist Collection.



## 6

# Peter Rogers

(born 1933)

### The Ascension 1963

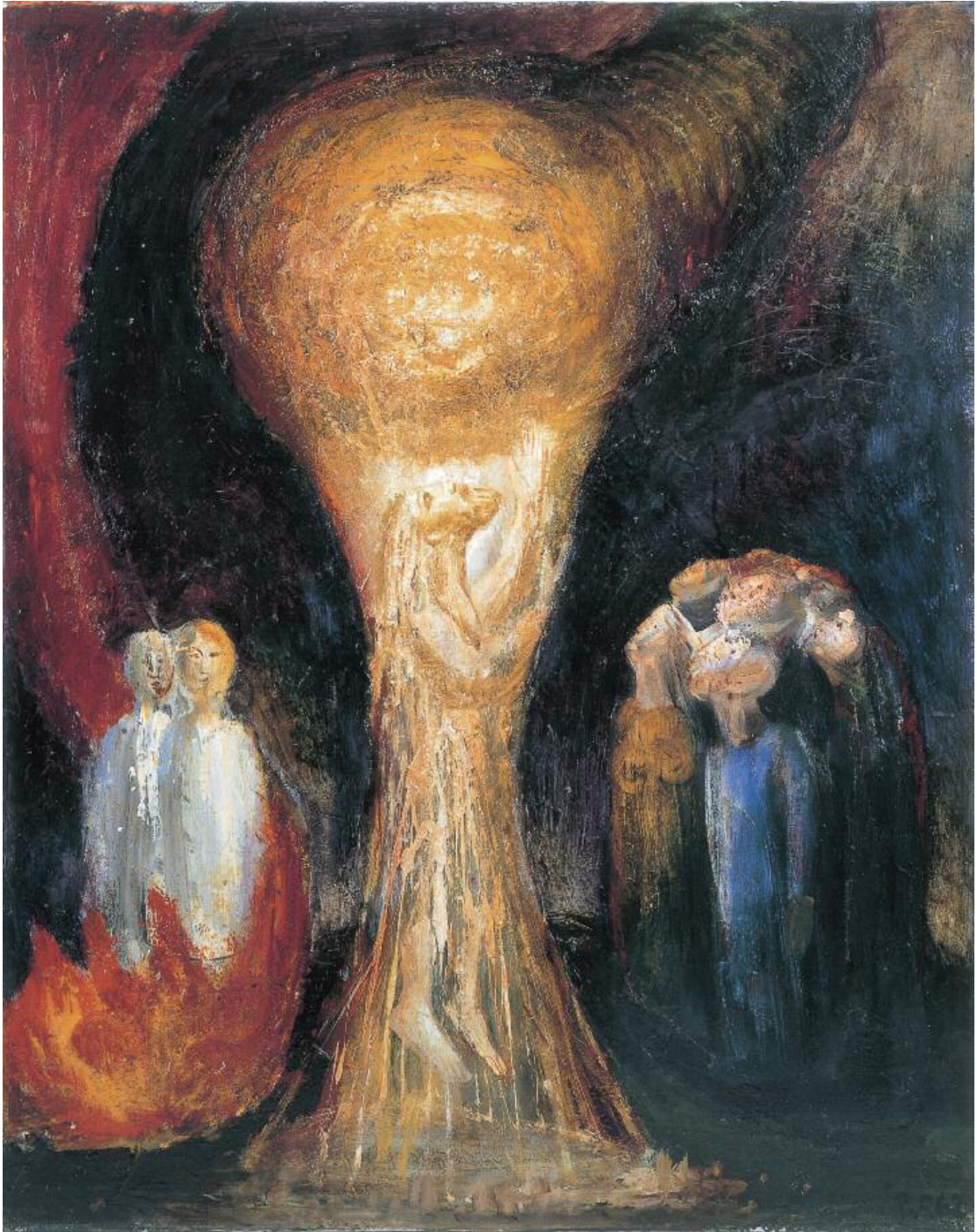
Oil on board, 125 × 100 cm

Signed and dated

In the centre of the picture Jesus ascends in a whitish-gold cloud, his body already off the ground, arms raised upwards and his head thrust back, almost horizontally, in profile, in a style reminiscent of William Blake. On the left, the two men clad in white are standing in the embrace of a deep-red flame that descends from the heavens and curves beneath them, while on the right a group of disciples, undifferentiated except perhaps for Mary in a brown robe, gaze upwards as Jesus is lost to view within the cloud and ascends to heaven. This all takes place against a black and inky background with a faint glow on the horizon.

Rogers' whole life has been concerned with spiritual and religious painting. His first religious work was a Crucifixion (1957) painted shortly after leaving Art School. It was three or four years later that he produced his next overtly religious paintings. In 1960 he had a religious experience or vision at a concert in the Royal Albert Hall in London. He saw a woman walking towards him, a group of tightly knit people gazing up and between them a kneeling woman, also looking up. A great glowing ball of light rolled into his field of vision and hovered above the central kneeling figure. There was also the sound of waves breaking on a seashore. Rogers interpreted his vision as the Ascension.

In a letter in 1992 Rogers says of his Ascension paintings that they embody his 'conception of Christ as what I call "the channel of awareness."' This concept is based on such remarks by Jesus as "I of myself can do nothing, the Father within me does the works." In other words, the Christ is the channel for, rather than the initiator of, "the works". For it is my belief that Jesus acted out the life of Christ as it pertains to individual you and me. So when he said "No man comes to the Father except by me", far from bolstering any sense of exclusivity all he was saying was that no one can find God other than through their own channel of awareness.' He comments that the Methodist Ascension is 'the most graphic depiction – perhaps the most graphic I've ever painted – of my conception of Christ as "the channel of awareness".'



## Francis Newton Souza

(1924–2002)

### The Crucifixion 1962

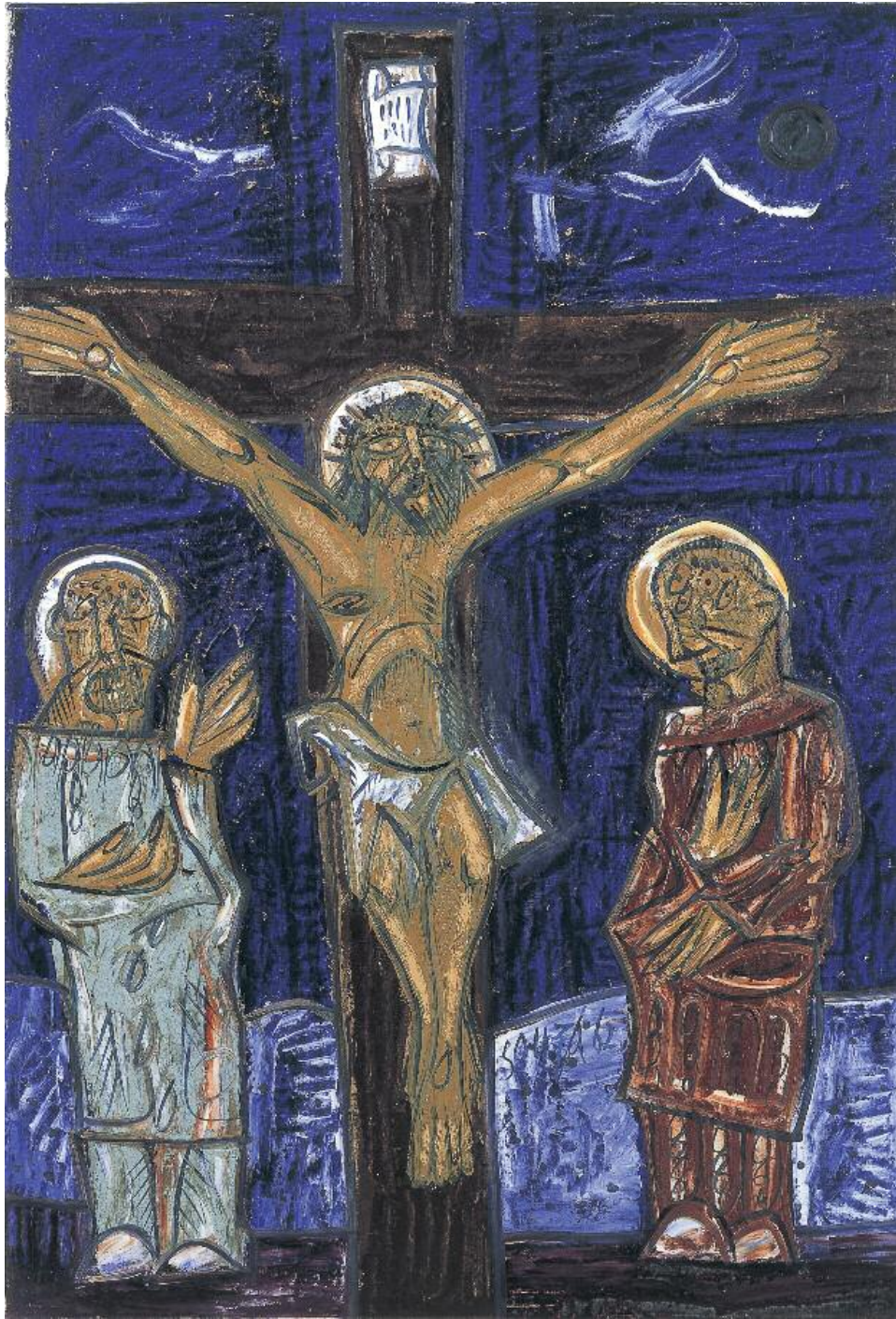
Oil on board, 107 × 77 cm  
Signed and dated

Jesus, clearly in great pain, hangs upon the cross with St John, in a grey cloak and trousers, on his right and a second figure, probably a woman, perhaps Mary the mother of Jesus, standing, in a brown robe, on his left. Faint, ghostly echoes of the cross (and buildings) can just be made out in the background and the cross is topped by the INRI sign. While the figures are, as it were, well lit, the scene is set in darkness. The sun (or moon) appears in the sky on Jesus' left-hand side. Perhaps it is the moon imposed over the sun, the solar eclipse suggested in the Bible. It was traditional to portray the sun and moon in crucifixions, these being pre-Christian symbols taken over by the Church. They represent the New and Old Testaments, with the sun usually being found on Jesus' right-hand side.

The painting is overtly expressionistic in style and the figure on Jesus' left (on the right as we look) is conveyed in a cubist style, with four superimposed eyes, two looking at Jesus and two looking out of the painting at the viewer.

F.N. Souza was born in Goa, the Portuguese enclave in west India where he was brought up as a Catholic. He went to a Jesuit high school in Bombay and in his teens thought of becoming a priest. God seemed a fearful person to him as a youth and 'God's servants went around in dread and awe of him'. In 1940 he went to the Western-orientated Sir J J School of Art in Bombay but was expelled in 1945 for political activity, joining the Communist Party in 1947. The same year he founded the Progressive Artists Group and won the major award in the Bombay Art Society exhibition. In the following year he was included in the exhibition of Indian Art at the Royal Academy in London. He moved to London in 1949.

As Edwin Mullins says, 'Souza's treatment of the figurative image is richly varied. Besides the violence, the eroticism and the satire, there is a religious quality about his work which is medieval in its simplicity and in its unsophisticated sense of wonder. Some of the most moving of Souza's paintings are those which convey a spirit of awe in the presence of divine power ... in his religious work there is a quality of fearfulness and terrible grandeur which even Rouault and Graham Sutherland have not equalled in this century' (Edwin Mullins: *F N Souza*, Blond, London 1962).



## Graham Sutherland

(1903–1980)

### The Deposition 1947

Oil on canvas, 50 × 45 cm  
Signed

The figure of Jesus is conveyed schematically, almost abstractly, lying on a tomb, in front of the cross which stands in the centre of a gap in a lowish wall. Two strips of linen run in a gentle loop from the ends of the wall, either to, or behind, the cross. Jesus' body forms a concave arc, lying unsupported on top of the lidless tomb, his legs resting on the tomb's edge on one side and his shoulders on the other. His head, which is totally abstracted in a semi-circular or semi-spherical form, falls back horizontally. A linen cloth is wrapped around his feet and falls in a wide, low loop under his body and is secured at the right-hand end under his left shoulder.

In 1962–3 Sutherland was approached to see if he would accept a commission for a religious painting for the Methodist Church. At the time, and for the next few years, he was unable to do so (he was busy with the East Acton Crucifixion, stained glass designs for a church in Ipswich, and portraits of The Queen Mother, Kenneth Clark and Konrad Adenaur) and so in 1964 John Gibbs took the opportunity to purchase *The Deposition* at Sothebys and it was duly added to the Methodist Collection.

The painting has an interesting history. It was bought by Stephen Spender, who in turn gave it to his wife who sold it in 1962, probably to provide the down-payment for their house at Mas de St Jérôme in France. It comes from a transitional period in

Sutherland's life – the progression from his early work to his mature style – and this placing, stylistically as well as chronologically, is borne out by Sutherland's comment in a letter to Douglas Wollen in 1964, 'I think you are quite right in thinking that it does not fully represent my work in the field. Though there are elements in it which I like.'

All his works from the late 1940s are influenced by photographs he saw of the victims of the Nazi concentration camps and by Picasso's recent work, as well as by Grunewald. In addition, it is perhaps not too fanciful to suggest that the clean, schematic lines of this painting, with the featureless face and the cool grey-blue colours, also represent a return to the influence of Sutherland's early experience as a railway engineering draughtsman at Derby and his continuing interest in machines, revealed in many of his war-time paintings. The cool blues and greys of the painting are central to the effect it produces on the viewer – an unemotional, calm and detached effect – and represent a good example of Sutherland's claim (in an article in *The Listener* in 1951) that 'colour has two major functions. It is form and it is mood. That is to say that by its warmth or coldness, it can create form; it can also create a mood.'



## John Brokenshire

(born 1958)

### Pentecost c. 2004

Oil, 76.2 × 76.5 cm

This abstract painting is perhaps best described by the artist himself:

The work was a long time in the making. Its final form came together as a synthesis of various key concerns I had been living with and pondering. First it came from a period of interest in shadow and light as pictorial elements and the desire to create paintings from their interaction. Meanwhile the white floating image was thanks to drawings I had been making in the museum from stuffed birds. Over time I began to visit snowy owls and wrens in my imagination and they became emblems of purity and grace.

I was keen to get a very loosely represented image of a bird in space into my painting. But I wanted a sense of a bird hovering, not on a trajectory. At the same time I hoped to refer in some way to angels: even if very obliquely by colour alone or by suggestion. Darkness had to be the counterpoint to this. I had been looking at the depth of shade found in Rembrandt and Caravaggio. In such paintings enormous stillness and drama can co-exist. I had been pondering how to convey a sense of a powerful, compelling moment that can be so vivid within figurative art. When the painting came together it felt as if these elements had meshed.

For many years my painting had been an effort to create my own vocabulary and to honour the natural world. A long-standing hope has been to convey a sense of the mystery within nature. But recently I have felt a shift and a longing to refer more openly to the inner world. I would define inner space not as a space of sanctuary, but of involvement, journey, even encounter. There is more of a sense of urgency or pressure to deal with new material, related to transformation and the awareness of spiritual help and guidance. The title Pentecost was not suggested by me, but was the highest interpretation I could hope for from any viewer.

I have long believed in God: I was first drawn to the spiritual in nature and in the practice of meditation and in my reading. I have been fortunate to take part in healing circles and then have strongly felt a sense of a wonderful benign force. I would search to re-encounter this presence, and would even hope to find it in the process of painting. Gently and gradually I made my way back to the church. I was concerned about the spiritual needs of my young children. Now I wish it had been much sooner!



# *Other Modern Works*

10

## Craigie Aitchison

(1926–2009)

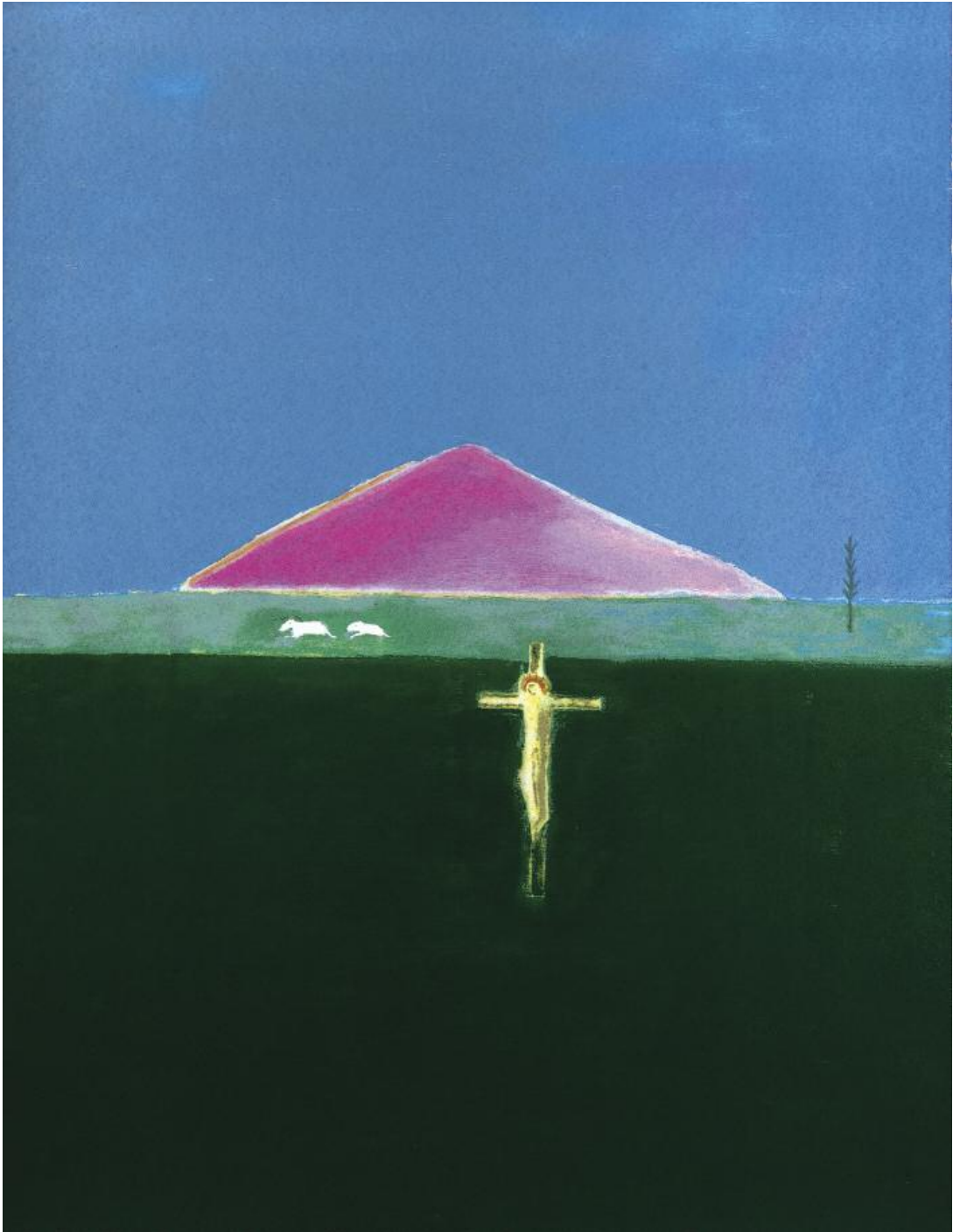
### **Crucifixion and Mountain 2005**

Screenprint published by Advanced Graphics, 110.5 × 85.2 cm  
Signed and numbered 35/75 on the reverse

Aitchison was born in Scotland and had a career-long fascination with the Crucifixion after seeing Salvador Dali's Christ of St John of the Cross in 1951. After studying law, Aitchison went to the Slade and studied under William Coldstream. In 1955 he toured Italy on a British Council Scholarship and the influence of early Italian painting is clearly to be seen in his work both in the way he used colour and in composition.

Aitchison lived in London and in Italy and for some years he had a ruined farmhouse in the Black Mountains where he would retreat for a month in the summer. His paintings and prints of favourite subjects – Bedlington terriers, flowers and crucifixion scenes – all follow a similar pattern, being in muted pastel colours with blocks of colours and few extraneous details.

In *Crucifixion and Mountain*, it is hard not to imagine Black Hill, under which the artist's house stood, and the sheep that roam the hillsides.



## Eric Gill

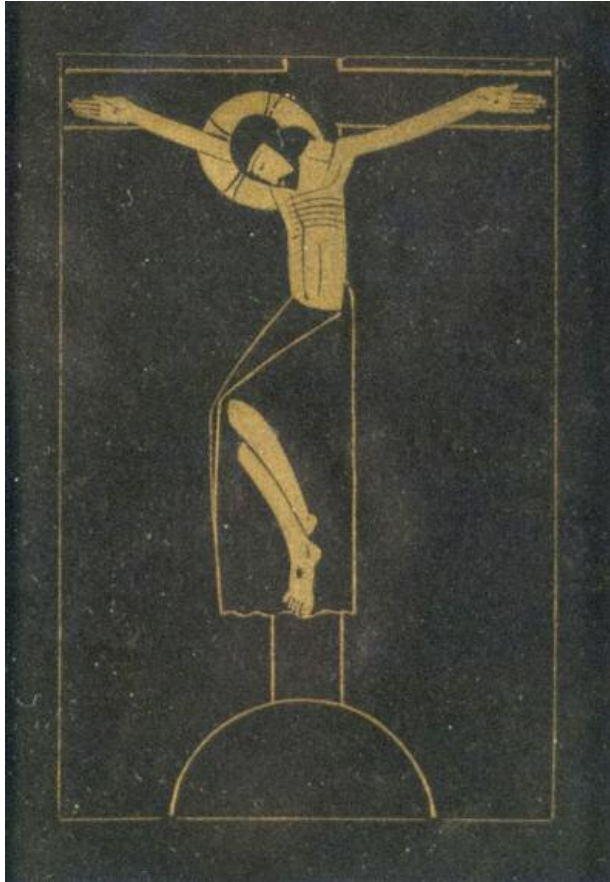
(1882–1940)

### Crucifixion 1917

Wood engraving in gold ink on black paper P89 (first state), 12.4 × 8 cm  
After a window in York Minster. One of a few impressions made in gold on black paper

Eric Gill is one of the best known sculptors in Britain in the 20th century. After starting his training as an architect, Gill turned to letter cutting, then to sculpture and engraving. From 1907–24, he lived in Ditchling, Sussex and surrounded himself with other Catholic artist/craftsmen, forming the Guild of St Joseph and St Dominic in 1920. Making engravings for publication in St Dominics Press publications and for sale through London booksellers was a regular feature of his activities at this time. Many of his early religious sculptures and engravings have a strong medieval feel about them.

In this engraving, Gill's sublime line gives a dramatic power to the figure of Christ emphasized by the printing in gold of the corpus. Only a small number of these engravings in gold are known. There was no edition of engravings at this time. Prints were produced on demand.



## David Jones

1895–1974

### Crucifixion c. 1928/9

Carved and painted wood, 55 × 21.5 cm plus base 12 × 23.5 × 2.5 cm  
 Reverse painted inscription JESV/ ESTO MIHI /JESUS (Jesus be my Saviour Jesus) and a cross  
 A shallow small cross is incised into the base in the centre

Jones made this either at Capel-y-ffin or soon after at Pigotts where Gill and his family had moved in 1928.

In 1928 Jones visited France for the first time since the end of the Great War, where he had fought and been injured, as a Private in the Royal Welch Fusiliers. The hills in the background of the painting are similar to those depicted in paintings made in and around Lourdes. To the right is a representation of the New Jerusalem, on the left a stag amongst trees and in the background, a bay surrounded by hills. Three birds surround the crucified Christ.

Anne Price Owen wrote in *David Jones, A Celebration of the Anathémata*:

There is an iconic, medieval ambience about many of his works that overtly illustrate the Christian story. The bold definition of natural forms create undulating rhythms, while the geometry of the crucified figure echoes that of Jerusalem. The stone (hill), wood and water set the scene, as does the stag which recalls the passage in the *Anathémata* ‘As the bleat of the spent day stag/ towards the river course/ he, the *fons*-head/ pleading, *ad fontes*/ his desiderate cry.’



# Contemporary Artists

13

## Hans Klein Hofmeijer

(born 1957)

### **Inkmen 2004/5**

(a) **Inkman no. 557** 2004

Blue ink on printed sheet, 24 × 13 cm

Signed and dated

(b) **Inkman No. 559** 2004

Blue ink on canvas 46 × 38 cm

Signed and dated

(c) **Inkman No. 604** 2004

Blue ink on paper, 14 × 10 cm

Signed and dated

(d) **Inkman No .608** 2005

Red ink on paper, 22 × 13.5 cm

Signed, dated 19 February 2005 and inscribed “The image without word is the truth. Word creates confusion” (translated from the Dutch)

In the Inkmen series of works, all of which involve coloured inks on various supporting materials, the form is of a crucified person, who may not necessarily be the Crucified Christ, but is an image of suffering. Klein Hofmeijer wrote “Inkman: levitation, elevation, detachment but also suffering and falling. Associations that coincide with a winged form that manifests itself in a spiritualised blue... Beauty that is uplifting and moving.” (Translated from the Dutch)

The motif has been repeated many times, each being subtly different, and each with its own feeling. How the ink runs and is absorbed on the surface affects the final visual result. Klein Hofmeijer groups these works together on his studio walls, does not give them titles except Inkman and a number. The viewer and owner is left to decide how the react to the work.



## John Cristoforou

(born 1921)

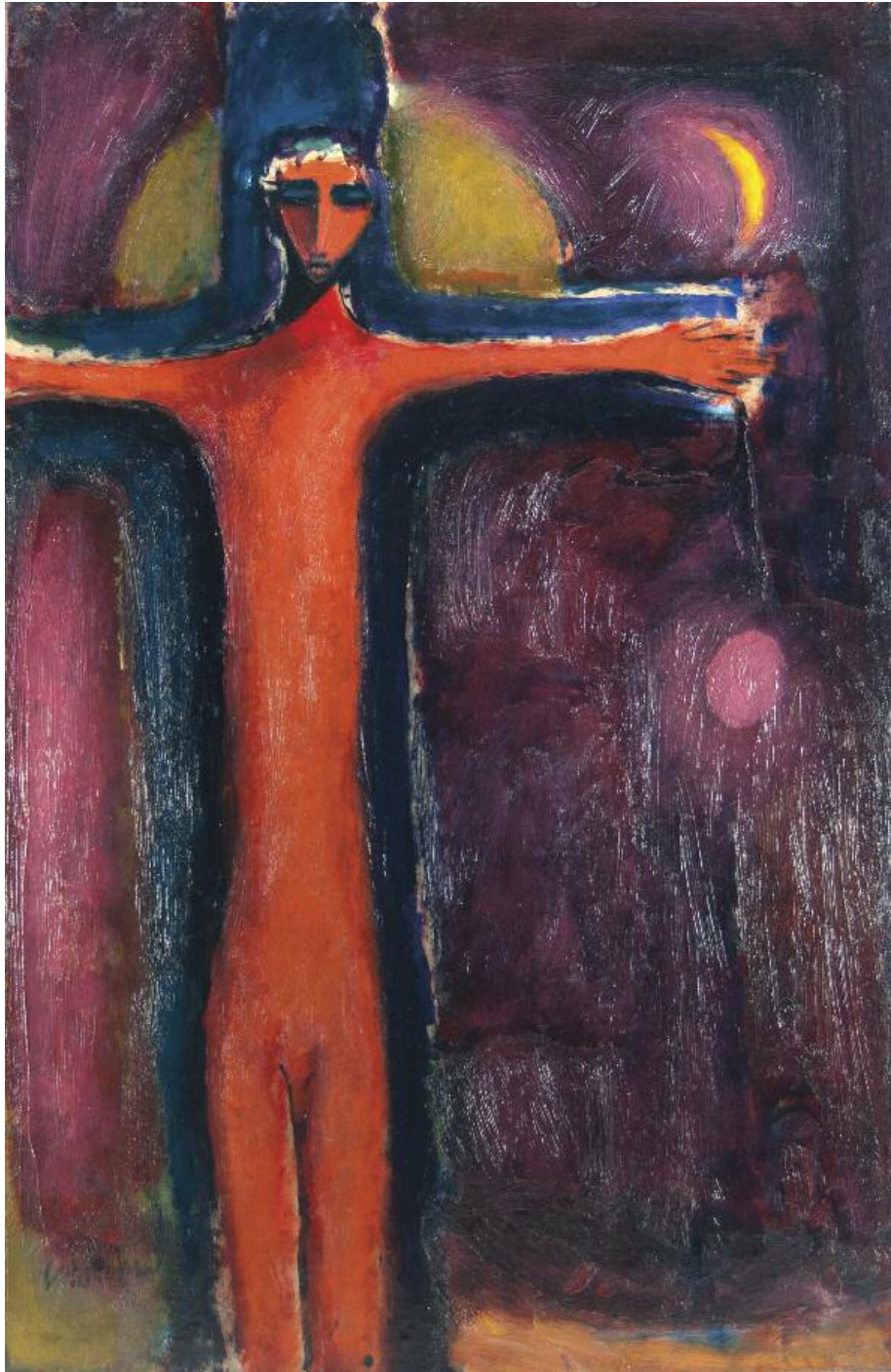
### Crucifixion c. 1965

Oil on paper laid down on canvas, 83 × 54.6 cm  
Signed

John Cristoforou was born in England of Greek heritage. He spent his childhood years 1930–38 in Greece where he studied at the Athens Academy of Fine Arts. After his return to the UK, he enlisted in the RAF. After the war, he took up his career as an artist and had his first show in 1949 in London. His work at this time was powerfully gestural incorporating a bright and brilliant pallet and was predominately abstract.

In 1956 he settled in Paris and took French citizenship in 1990. He became a major figure in the ‘New Figuration’ movement from the 1960s onwards and showed the way out of abstraction back to a free form of figuration.

In the painting in this exhibition, the figure of Christ is shown in a striking red against a dark blue background and as the hour of darkness fell over the land. The sun is shown as being obscured whereas the body of Christ is radiating warmth. A halo of green is forming behind Christ’s head. Christ is not shown as suffering – more as a figure of hope.



## Qassim Alseady

(born 1949)

### **Crucifixion with Nails 2004**

Oil on incised board, steel nails and bronze 18th century corpus, 40 × 40 cm  
Signed on the reverse

Qassim Alseady draws on his experiences in Iraq. It is about love of a person, an idea, a place or country. The eternal struggle of war, hatred, ugliness and wickedness and their opposite, peace, love, goodness and beauty.

Although brought up as a Muslim, Qassim Alseady has profound respect for the prophet Jesus. In this painting the suffering crucified Christ is represented by the nails driven into the board. Around the nails and corpus from a reused 18th century devotional crucifix are hieroglyphs or undecipherable writings suggesting an unknown language from ancient times that roots the Christian narrative in the land of Alseady's birth.



## Sam Wigan

(British, born 1974)

### Crucifix 2000

Bronze 2 of the edition of 6, 61 × 55 cm

Sam writes:

The Crucifix is a potent icon. I have made a few since I started sculpting. What I like about the abstraction of this crucifixion is that it gave me an opportunity to attempt to communicate the ephemeral nature of this devotion; that is both embodied by the story of the Crucifixion and is at the same time beyond even that particular narrative.

I also like the idea of doing the least to convey the essence of that which one wants to communicate. Brancusi embodies this approach. The idea that, as soon as we put a form to something we have ourselves experienced, we do want to communicate [that form]; but in paring down to the least form we can, perhaps, give more space to that same experience as it resonates within another.



## Greg Tricker

(British, born 1951)

### Magdalene – The Grieving 2009

Oil, charcoal and acrylic on wood, 85 × 69.5 cm

Although there is no scriptural justification, the tradition arose of painting what we call a Pieta. Artists showed Jesus, taken down from the Cross, and surrounded by His grieving followers. There were few of these at the end, since most had fled in fear, but of course, His mother was there and St John the beloved disciple, and the ever faithful Mary Magdalene. It became customary to show the Virgin Mother in a state of silent grief, half-fainting, unable even to stand. Mary Magdalene, on the other hand, is shown as abandoned to her sorrow. Mary the Mother of God is all dignity, Mary Magdalene is all wild protestations. She is angry, she mourns loudly and bitterly. Her sorrow is passionate. Tricker breaks away from these stereotypes. His Magdalene experiences a sorrow too great for tears, too great for protestations. He shows her standing alone, at the hill of Golgotha. Behind her, in the darkening obscurity, there loom the three crosses, all empty now. Even the moon has been emptied of its light: she is left in a world that has for her lost all warmth, all colour, all meaning. The image is painted on those rough planks that Tricker uses to indicate disintegration, yet Magdalene holds herself erect in her tragedy. Here is a beautiful being experiencing a very deep sadness. Tricker sees her as grieving, not just for Jesus specifically, but in general for all mankind. United to Him as she is, Magdalene transcends the limitation of time, and is aware of all the suffering that there has been in the past and will be in the future. She is the archetypal figure of grief. Here, as only as an artist can, Tricker brings before

## Greg Tricker

(British, born 1951)

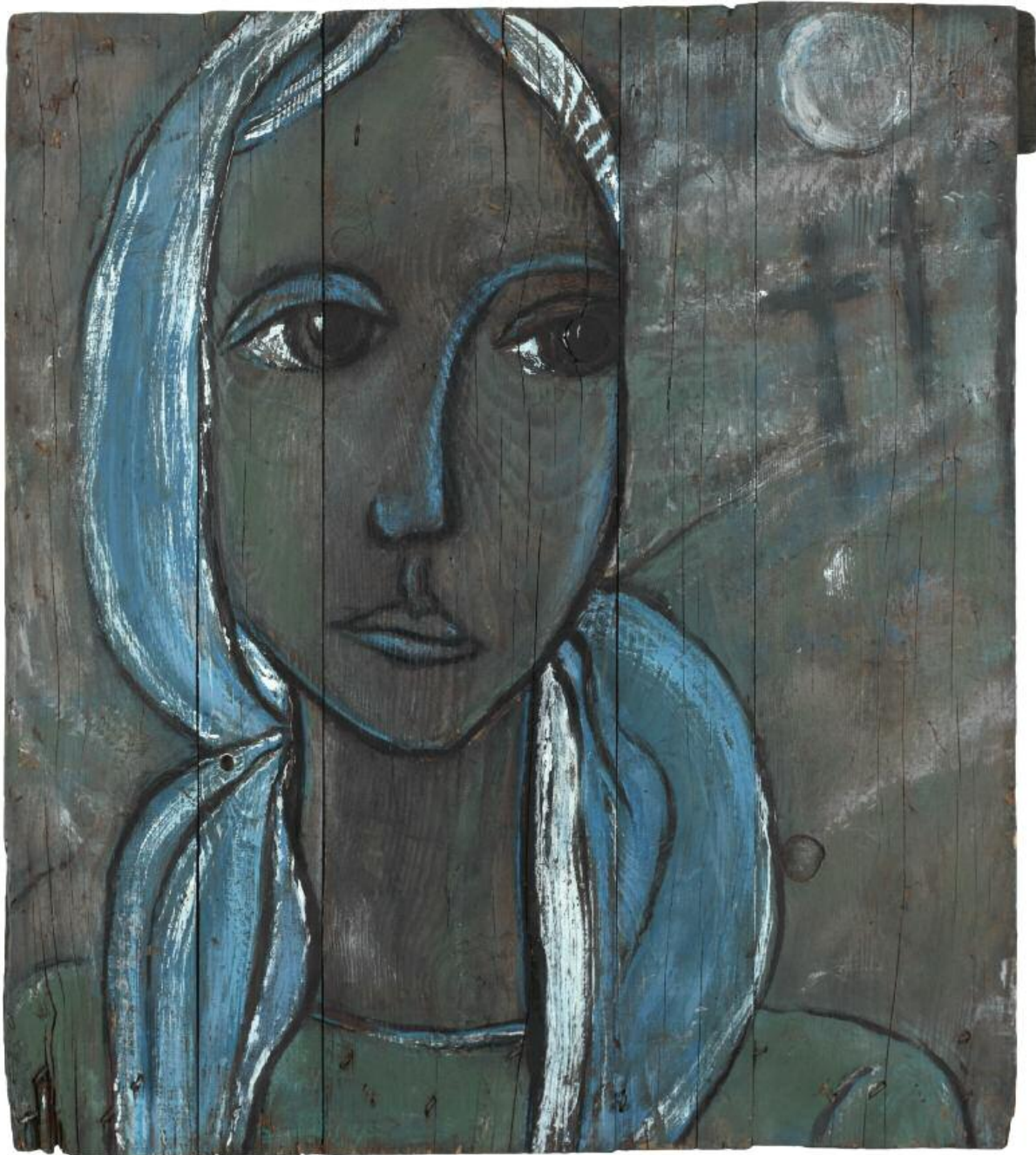
### Magdalene 2012

Etched and fired antique glass, 71.5 × 57cm

*Illustrated on inside back cover*

us the mystery of suffering. For many people, it is the one insuperable obstacle to belief in a loving God. If God truly loves us, why do we suffer so? Has He no pity for the dying child, the starving people, the victims of human cruelty throughout the centuries? He is God: why does He not spare us these sufferings? In another form, this is the question that the Pharisees hurled at Jesus as He hung, dying, 'If you are the Son of God, come down from the Cross!' But Jesus did not escape or avoid the sufferings that life brought in His way. He asked His Father 'to remove this chalice,' the chalice of suffering, but He explicitly adds that He asks only if it is the Father's Will. Since it is not the Father's Will that Jesus be spared, He accepts His painful death with love and trust, and through it redeems the world. God's love is not shown by sparing us and manipulating circumstances for our happiness, but by standing with us through whatever happens and making it redemptive. We long so much to be protected from the evil that life brings upon us, that it is very hard to accept everything lovingly. Mary Magdalene is pondering the immensity of our helplessness, sustained only by her understanding that Jesus tasted to the dregs that same chalice of helplessness. He has not yet risen and she does not know the outcome, but her agonised prayer for all humanity unites us to her crucified Christ.

Text from *The Christ Journey*. Sister Wendy Beckett reflects on the Art of Greg Tricker. St Pauls Publishing 2011 ©



## Nicola Hopwood

(born 1954)

### St Thomas's Doubt, Ascension and the Coming of the Holy Spirit 2012

Stained glass acid etched, painted and fired and assembled with lead  
A triptych, each panel 58 × 38 cm

Nicola writes:

My work is about reflection – a continuous, two way process between the material (of glass) and the deep contemplation of a theme. The process is enriched by the creative relationships developed during the commissioning process.

#### Thomas's Doubt

“Except I shall see in his hands the print of the nails, and put my finger into the print of his nails ... I will not believe” John 20:25

#### Christ's Ascension

“And when he had spoken these things, while they beheld, he was taken up: and a cloud received Him out of their sight” Acts 1:9

#### The Coming of the Holy Spirit

“And suddenly a sound came from heaven like the rush of a mighty wind ... And they were all filled with the Holy Spirit and began to speak in other tongues” Acts 2:2





## Nigel Groom

(born 1947)

### **Ascendit Deus 2012**

Acrylic with impasto and gold leaf on canvas, 90 × 90 cm  
Signed on the reverse

Nigel writes:

The piece is a reworking of my painting of the Ascension from the Stations of the Resurrection which were completed in 2011 and are partly inspired by the Gregorian setting of the Mass of the Ascension.

Alleluia! Ascendit Deus in jubilatione et  
Dominus in voce tubae (Psalm 46:6)

The Ascension for me is the great moment when the mystery of the incarnation becomes visible in its fullness. It is an expression of absolute joy, of being uplifted and taken out of oneself in ecstasy (ekstasis).



21

## Michael Chaitow

(born 1944)

### Supper at Emmaus 1993

Oil on canvas, 90 × 124 cm

Michael is a visionary painter whose work has a symbolist quality through themes developed from nature and natural forms as well as the human figure. Tim Hilton writing in the Guardian said, “His paintings share something of the form and metaphysical concerns of William Blake,” a view echoed by Sister Wendy Beckett.

In this painting there is transformation and transubstantiation taking place. Along with fruits, water and wine are present, also the changing image of the skull signifying the transition beyond death: under the ‘gardening hand’ of Jesus Christ.

The original inspiration came from Caravaggio’s *Supper at Emmaus* in the National Gallery, London.

22

## Michael Chaitow

(born 1944)

### Resurrection 2012

Oil on panel, 84 × 90 cm

*(Not illustrated)*

This painting is set within the natural material world. Death and resurrection are seen within the Individual and within Nature herself, participating in Christ’s redemptive sacrificial act.

The human body and the landscape are one. The ascending sun is the Divine Sun, giving life and renewal to all.



## Marzia Colonna

(born 1951)

### Small Crucifix

Bronze on Perspex stand, 20.6 cm high

Signed and numbered 1/12

A preliminary design for the Salisbury Cathedral Crucifix commission installed in 2002

Marzia writes:

Every decision, every chip off the sculpture or rip of the paper in the collages follows a language that I have developed to translate how I feel. ... What I am saying is: this is how it felt at that moment. So I follow my instincts and trust them. My life has been and is full of fantasy, embracing often the impractical to follow an ideal.

This small bronze maquette was a 3D sketch for the Salisbury Cathedral paper Christ. The arms can be seen both as carrying the weight of the dead Christ and as stretched upwards in a symbol of the Ascension.



Paper and wood  
maquette of the  
Salisbury Christ.  
153 × 60 × 12.5 cm



24

## Robert Wright

(born 1949)

*“So that you also may believe”* 2012

Acrylic on canvas, 41 × 52 cm  
Signed with initials in left corner

Canon Robert Wright is the former sub Dean at Westminster Abbey, former Rector of St Margaret’s Church and former Chaplain to the Speaker of the House of Commons. Since his retirement in 2010, Robert has devoted himself to painting. He has acquired a reputation as a painter of abstract works with religious and contemplative themes.

Robert writes:

An earthy orange rectangle draws us into the painting from its textured white background and from this arises a golden pillar rising into a fiery red rectangle inviting the viewer to reflect on the Risen Christ...

The title is taken from John 20:31.

25

## Robert Wright

(born 1949)

*“His ultimate destiny burst upon him with all clarity”* 2012

Acrylic on canvas, 46 × 35cm  
Signed with initials in left corner

*Illustrated on back cover*

Robert writes:

The purple shadow of a cross leads the viewer across a neutral background of growing intensity into part of a golden circle with rich, red underpainting...

The title is a quotation from Elizabeth Johnson’s writings. Elizabeth Johnson is a feminist Christian theologian and Professor of Theology at Fordham University.



26

## Andrea Mclean

(born 1968)

### Jesus the Gardener 2012

Oil on canvas, 90 cm diameter

The subject is taken from John 20: verses 14–17 where on Easter morning, Mary Magdalene mistakes Jesus for a gardener. The Risen Jesus has a spade near him and a pair of secateurs. An angel sits on the round stone that has closed the sepulchre. A snail whose little shell represents the cosmos, journeys at the feet of the figures in the garden. This creature serves as a reminder that the New Eden is not just for human beings but for everything.



## Mark Cazalet

(born 1964)

### Easter Tridium Triptych 2010

Good Friday, Easter Saturday and Easter Sunday (Resurrection)

Three drawings in coloured chalk on paper, each 50 × 80 cm

The inspiration for the drawings is the Suffolk Wood next to the artist's house in Parham. This series of drawings reflects upon the Easter story; Good Friday, Easter Saturday and Easter Sunday Resurrection. Incorporated into the works are literary associations, especially the meditative writings of Thomas Merton and Thomas Traherne's poetry, combined with a sense of place and memories and mood.

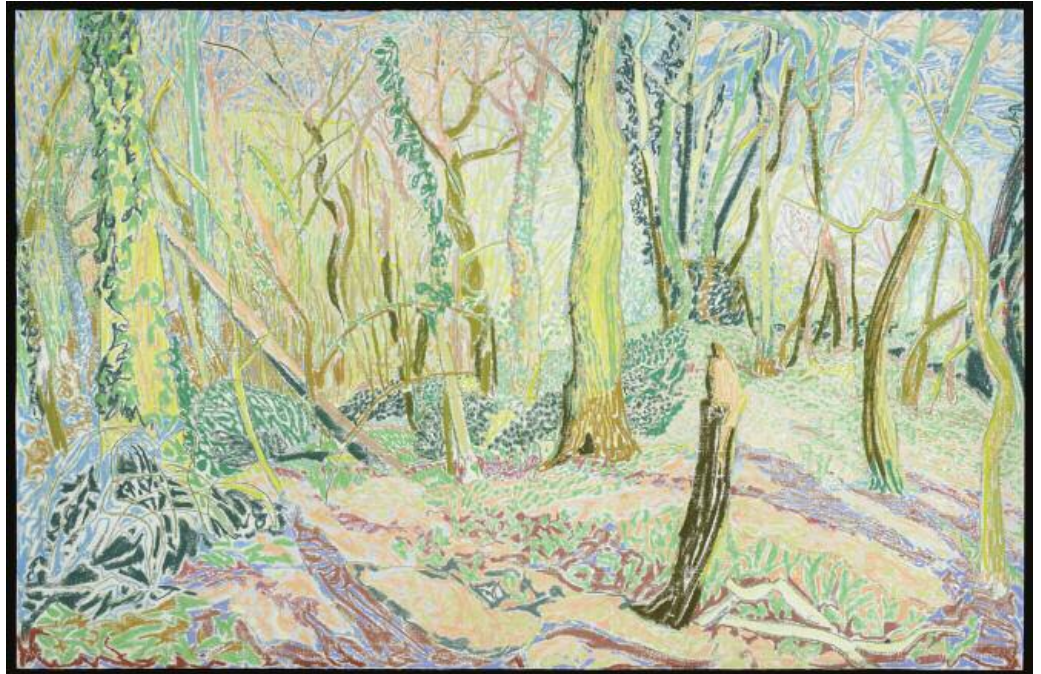
The three landscapes convey an interior stillness, a silent watchfulness, in which light is the medium of hope and regeneration. Charles Dickens called light the mind of creation. Here the light of the world comes and goes a Paschal and daily resurrection.



Good Friday



Easter Saturday



Easter Sunday

## Richard Bavin

(born 1957)

### **The Empty Tomb 2012**

Watercolour on paper, 54.5 × 81.5 cm

Signed and dated on the reverse

The painting is set within the empty tomb looking outward through the entrance. It is an image primarily of absence but the emptiness is of a new beginning, of despair turned to hope. A pile of linen lies abandoned, marks on the floor moving towards the entrance where the stone is partially rolled away.



## Helen McIldowie-Jenkins

(born 1964)

### Love Hanging on a Tree 2012

Egg tempera on panel with 23 ct gold leaf, 90 × 50 cm  
 Inscribed “Love is Patient, Love is Kind”

Helen writes icons in the traditional way using egg tempera on a lined, gessoed wooden panel. Gold leaf is applied by water-gilding over a bole ground and then burnished. The making process has been deliberately left exposed at the edges to show that this is a modern icon.

This large icon of the Crucifixion has late medieval Italian and 19th century Russian influences. It reinterprets a panel c. 1260s, by Bonaventura Berlinghieri (Uffizi, Florence). The mysterious ‘Y’-shaped Cross, possibly a symbol of the Tree of Life or a conflation with a ‘Furca’ (an antique type of gibbet), was the subject of the iconographer’s MA research at the Courtauld Institute. The blue cross, glazed in lapis lazuli, references the artist’s particular interest in 13th-century Franciscan blue crucifixes from central Italy and Franciscan spirituality. The nails are shown piercing the wrists – not the hands – of the corpus, in accordance with modern understanding of crucifixion methods. The stylised shell gold highlights on the loincloth symbolise the glorified Christ and references the techniques of 18th–19th century Russian master iconographers from Palekh and Mstera. The concept, title and extract from 1 Corinthians 13, are taken from a published song, composed 30 years ago by Victor Dejean.



## Paul Hobbs

(born 1964)

### **The Body of Christ 2004–7**

Four paintings: Head of Christ, Side of Christ, Hand of Christ and Feet of Christ

All acrylic on paper, each 47.5 × 33 cm

Conceived for the 2005 Cathedral touring exhibition

Kindly loaned by Dean Close School, Cheltenham

The loosely drawn forms and the criss-crossed lines suggest the cuts of the whips, the blood and the bruises of the beating Jesus Christ received before the Crucifixion. They depict the nails in his hands and feet, and the spear in his side. We see Christ's face in several different positions at once, his mouth opening as he speaks words of forgiveness, or cries out from the cross in triumph, "It is finished". The whole series for which these works were made can be seen on Paul's website.



# *Biographies and contact details of contemporary artists*

## Qassim Alseady

Qassim Alseady was born in Baghdad in 1949 and studied at the Academy of Fine Arts in Baghdad from 1969–73. He was a professor of art education in Iraq and exhibited his own work in Iraq, Lebanon, Syria, Yemen and Libya. After Saddam Hussein came to power in 1979, life became increasingly difficult for artists and he was arrested, detained and tortured before being released. After leaving the country, he settled in the Netherlands.

Alseady currently has an exhibition “Good Morning Baghdad” at the Gouda Museum (until 28 February 2013). During 2013 there will be a major retrospective at the National Museum of Iraq in Baghdad.

He is represented by Frank Welkenhuysen in Utrecht, the Netherlands

info@kunstexpert.com  
www.kunstexpert.com

## Richard Bavin

Richard studied fine art at Hereford College of Arts and the University of Gloucestershire (Cheltenham School of Art), graduating with first class honours. For the past five years he has been based at Artsite 3, the community studios in central Hereford. Richard is predominately a landscape painter with a passion for trees. Throughout the year he spends time outdoors, sitting quietly, making observational studies as a starting point for more expressive studio-based work in watercolours and oils. Applying paint in layers, he introduces ambiguities of light and space which slowly open up to the viewer. His aim is to create images which evoke the character of a place through its seasons and moods.

5 Millway, Wellington, Hereford HR4 8AS  
01432 830168 / 07792 298271  
bavin@madasafish.com  
www.richardbavin.com

## Mark Cazalet

Mark studied at the Chelsea School of Art and the Falmouth School of Art, followed by studentships and scholarships to France and India.

He is recognised as one of Britain’s foremost painters of spiritual themes. His work has been exhibited in most of the cathedrals of Britain and he has been represented in most major exhibitions exploring Christian themes.

After many years living and working in London, Mark now lives in Suffolk and London. In 2012 he was artist in residence at the Joseph and Anni Albers Foundation, Connecticut. He is currently exhibiting with Roger Wagner at The Maltings, Snape. Recent commissions include two etched and engraved glass screens for the Church of the Community of the Resurrection, Mirfield, and work for the Church of the Epiphany, Doha.

info@markcazalet.co.uk  
www.markcazalet.co.uk

## Michael Chaitow

Michael studied at Central St. Martins with Cecil Collins, after a few years as a commercial artist in advertising. A further formative experience was a two year Commonwealth painting scholarship in India. His main influences are Eastern church icons, Hindu stone carving and artists such as Collins, Sutherland and Bacon.

He is a painter, seen in the romantic symbolist tradition of Blake, Palmer and Collins.

15 Selbourne Close, Weston, Bath BA1 3HU  
michaelchaitow@hotmail.co.uk  
www.michaelchaitow.com

## Marzia Colonna ARBS

Marzia was born in Pisa, and attended art school in Pisa, the Accademia di Belle Arti and at Morley College. For many years until it closed, she was represented by the Hart Gallery in London. Commissioned works can be found in Parchment Street, Winchester; Weymouth and Portland National Sailing Academy; Sherborne Abbey; and Salisbury Cathedral. She lives and works in Dorset.

Marziacolonna@aol.com  
www.marziacolonna.com

## Nigel Groom

Nigel has a background in letterpress printing and design, worked in Africa as a lay missionary and became an Augustinian Friar. On leaving the religious life, he became a teacher of theology and music and later trained in analytical psychology. He has recently retired as a Jungian psychotherapist after 30 years. He is a composer and violinist, leads study groups on prayer and spirituality and works as an artist from his studio in Malvern.

In recent years he has exhibited his work in and around Malvern, Wells Cathedral, Worcester Cathedral, Buckfast Abbey, Marlborough and Newton St. Margarets, Herefordshire. In 2013, three triptychs and his series of the Cross and Resurrection will be exhibited at Wells Cathedral, and his Stations of the Cross at St Mary’s, Prestwich.

35 Wyche Road, Malvern, Worcestershire  
WR14 4EF  
nigelgroom@hotmail.co.uk  
www.nigelgroom.com

## Paul Hobbs

Paul was born in Nigeria, studied Social and Political Science at Pembroke College, Cambridge, and Fine Art at Byam Shaw School of Art. He now lives and works in Gloucester and makes painting and sculpture exploring contemporary issues from a biblical perspective, using variously abstract, symbolic and conceptual styles. These exhibits are toured to schools, churches, cathedrals and festivals where Paul leads talks and discussions about the artwork, the Christian faith and his methods of working. He has commissions at Danbury Mission, Danbury, Essex; Dean Close School, Cheltenham; and Lambeth Palace.

23 Alvin St, Gloucester GL1 3EH  
paul@arthobbs.com  
www.arthobbs.com

## Nicola Hopwood

Nicola is a stained glass artist living on the border between England and Wales. She uses handmade glass to create windows for churches, hospitals,

libraries, schools and private homes. She enjoys working within the context of the church, exploring great themes in new ways.

Examples of her work can be seen at Lyonshall, Orcop, Cusop, Frome's Hill, Little Dewchurch in Herefordshire; Clunbury in Shropshire; Astley, Hampton and Crophorne in Worcestershire; Newent in Gloucestershire; and at Priston in Somerset.

Honeysuckle Cottage, Bronydd, Clyro, Hereford  
HR3 5BX  
nickyhopwood@waitrose.com  
www.nicolahopwood.co.uk

## Hans Klein Hofmeijer

Klein Hofmeijer is a Dutch painter who marries imagery and words together to create a visual record of his thoughts and feelings.

Jhm.kleinhofmeijer@upcmail.nl  
www.kleinhofmeijer.nl

## Andrea McLean

Andrea was born in Wales and grew up in the Forest of Dean. She studied at Falmouth School of Art and the Slade. She was an Abbey Major Scholar at the British School at Rome and artist in residence at Gloucester Cathedral. Andrea's painting 'A Contemporary Mappa Mundi' is in the British Library collection where it is on display near the entrance to the Map Room. She is currently working on a book on the Visionary cartography in the work of William Blake and has given talks on Blake to the Ledbury Poetry Festival, where she now lives.

info@andrea-mclean.co.uk  
www.andrea-mclean.co.uk

## Helen McIldowie-Jenkins

Helen has made icons professionally for over twenty years, regularly undertaking commissions for Roman Catholic and Anglican cathedrals, churches and schools, as well as icons for ordinations, memorials and private devotion. Helen has a studio in north-west London and holds an MA in Late Medieval Art History

(Courtauld Institute). She also works as an Icon Cataloguer at MacDougall's Russian Art Auctions (London) and leads Icon Painting Retreats in Italy and Sinai.

Many examples of her work can be found in the UK and abroad.

Tel 020 8452 9078  
helen@elenisicons.co.uk  
www.elenisicons.co.uk

## Greg Tricker

Greg Tricker was born in London and from an early age was deeply inspired by the life and paintings of Vincent van Gogh. Tricker's profound and simple style of work is rooted in the mystical tradition of Modern British art, for which the artist has gained international recognition.

Qualities of myth and innocence of spirit, akin to the folk art tradition, feature in his work. He has produced a number of themed books and exhibitions, notably: Paintings for Anne Frank (exhibited at Peterborough Cathedral and St Clement Danes, London); The Catacombs and St Francis of Assisi (Piano Nobile Gallery, London); and the Life of Kaspar Hauser and Bernadette of Lourdes (2006 & 2008, Piano Nobile Gallery).

The Christ Journey, a major retrospective to celebrate the artist's 60th year, was shown at Gloucester and Westminster cathedrals in 2011, when a book on his work, written by Sr Wendy Beckett, was published by St Paul's Publishing.

His most recent cycle of work, Pillars of Faith, depicting some of the most influential men and women in Christendom was shown at Salisbury Cathedral and Sarum College in 2012. In April this year his latest cycle based on the Life of Joan of Arc will tour to Rheims Cathedral.

Greg Tricker is represented by Piano Nobile  
Tel 020 7229 1099 art@piano-nobile.com

## Sam Wigan

Born in Devon, South West England, in 1974, Sam was educated at boarding school (Ludgrove Prep, then Eton College) and then Manchester University, where he studied History of Modern Art. Life education started soon after, with an ardent pursuit of a teaching of the Heart. This led to a meeting with the Avatar of India, Sai Baba,

and then life coach and spiritual teacher Dr. John-Roger both of whom have demonstrated to Sam the universality of Spirit.

Sam set out to sculpt as a profession in 1998, around the same time that he met the great David Wynne who said "go for it". David has been an inspiration, teacher, and profoundly heartfelt friend for Sam.

Since 1998 Sam has created a continuous stream of work, most of which has been the product of commissions, including for collectors such as Charles Saatchi and Crispin Odey, and for institutions such as the Goldsmith's Hall among others. The commissioning process is Sam's specialization, bringing into being shared inspiration and communion of ideas.

Although initiated into the sculpture of abstraction in his teens, and then going on to study the history of conceptual art at university, Sam was drawn to figurative work and to expressing himself through a celebration of the natural world. It is an ongoing discovery of his own voice, and in particular the opportunity to convey both narrative and feeling through the work.

Sam's portfolio numbers several Christ figures and crucifixions. Indeed, the first work he had cast to bronze was a small crucifix. The Christ is a constant theme within his work and an ever present guide to what works (which, in case you hadn't figured it out yet, is Loving!).

Sam is married with two children and currently lives in the beautiful English countryside.

Lynchet Barn, Fyfield, Pewsey, Wilts SN9 5JS  
sam@samwigan.com  
www.samwigan.com

## Robert Wright

Robert began painting in 1998. He is self-taught and cites Wassily Kandinsky, Ben Nicholson, Mark Rothko, Sean Scully and Terry Frost as major influences on his work. He is especially concerned with the balance of his paintings and hopes that this reflects his simultaneous exploration of contemplative prayer. Working mostly in acrylics, in his paintings Robert's art comes from the heart and the soul, opening deeply evocative spaces and perspectives to challenge the viewer.

priestpainter@googlemail.com  
www.robertwrightartist.co.uk

# *Mission Statement*

## Monnow Valley Arts

Monnow Valley Arts is a registered arts charity based on the border with Wales in a deeply rural setting. It is managed by Rupert Otten and Hanneke van der Werf and reports to a Board of Trustees.

Since it was founded in 2007 by Rupert Otten and Hanneke van der Werf, we have brought to an area with little exposure to fine art the experience of exhibitions of national and international importance. The exhibition programme concentrates on art with a spiritual dimension that complements the outstanding beauty of the setting and the modern gardens that have been created around the centre.

As well as indoor exhibitions, the centre runs an artist's studio where smaller more focused exhibitions are held and where artists can stay and work. Within the 4-acre grounds, the centre displays sculpture and hosts an annual sculpture exhibition. Monnow Valley Arts is also one of the venues where visitors can see part of Art & Memory, the National Contemporary Collection of Memorial Art on permanent loan from the Lettering and Commemorative Arts Trust. The centre has a particular interest in carved lettering as an art form.

### **Recent exhibitions have included**

Image and Word: The Julian Francis Collection of Prints and Private Press Book. 2012 (touring)

Ben Nicholson: Defining Structure and Space by Line. 2012

Images of Power from the Jeffrey Archer Political Cartoon Collection. 2011 (touring)

The Romantic Landscape I and II. Palmer, Piper, Sutherland and Maynard Smith. 2001 & 2008

David Jones: the Late Paintings from private collections. 2010

Edward Gordon Craig: Stage Designs, Drawings, Engravings and Photographs. 2010

Carved Lettering by Tom Perkins and Calligraphy by Gaynor Goffe. 2010

Edward Ardizzone: The Uncensored Eye. 2009

Eric Gill. The Sir Christopher Bland Collection. 2009

British Studio Pottery. The collection of a distinguished academic. 2009

Cecil Collins. The Great Happiness. Centenary Celebration. 2008

John Shaw: A Showcase. Carved lettering. 2008

David Jones: The Stadlen Collection of Poetic Works. 2007

# The Methodist Church Collection of Modern Christian Art

The Collection is a valued and valuable resource for exploring the Christian faith in a form that is accessible to people of different faiths or none. It consists of modern, challenging depictions of events in the life of Jesus by significant artists. It is thus a significant opportunity for Christian mission: for engaging with the work of God in the world in the light of the story of Jesus. Art both offers insight to and asks questions of the viewer in ways that are open and inviting.

The Collection is administered by a Board of Trustees.

If you are interested in seeing or loaning all or part of the exhibitions please contact:

## Exhibitions

Methodist Modern Art Collection  
Enfield Circuit Office  
Southgate Methodist Church  
The Bourne  
London N14 6RS  
020 8886 8067  
methodistart@yahoo.com

The Collection is housed in Oxford. Most items can be viewed online at [www.methodist.org.uk/static/artcollection/index.htm](http://www.methodist.org.uk/static/artcollection/index.htm)

If you are interested in exploring the possibility of exhibiting the Collection, please contact the Administrator. He will guide you through, visit you to see the proposed arrangements, and then make a recommendation to the Trustees, who will give final approval.



Greg Tricker, *Magdalene*, 2012. Cat. no. 18

