

# NEWSLETTER

NO.17 — SPRING 2017  
£1.50 WHERE SOLD

Methodist **Modern**  
Art Collection



*Report on 'Fully Alive' in Bath Abbey*  
*A Curator in Focus*  
*Finding Frank Roper in Chippenham*  
*Two Book Reviews*



## EDITORIAL

We are delighted to be able to report that the much-anticipated film of the Collection, in working mode, has finally become a reality. The whole project was imaginatively handled, on site at Bath Abbey, by the CSM film crew – with an apposite voice-over presentation by Tim Marlow, Artistic Director at the Royal Academy of Arts. This will serve us well, in various ways, for years to come. As mentioned in the spring 2016 Newsletter, Tim is an art historian and commentator on the contemporary cultural scene with wide-ranging experience in broadcasting; he has presented over one hundred documentaries on British television. He started his broadcasting career on radio, presenting Radio 4's arts programme *Kaleidoscope* from 1991 to 1998, winning a Sony Award for his work. His television work includes a fine documentary on JMW Turner for BBC One, several of his own arts programmes for Five, and the notorious *Is Painting Dead?* debate for Channel Four. We were, indeed, most fortunate in securing his services.

**Managing Trustees of the Collection**  
Dr John Gibbs (Chair/Treasurer),  
Revd Graham Kent (Secretary), Bob  
Williams (Secretary, Friends Group),  
Prof Ann Sumner, Meryl Doney,  
Sarah Middleton, Paul Bayley

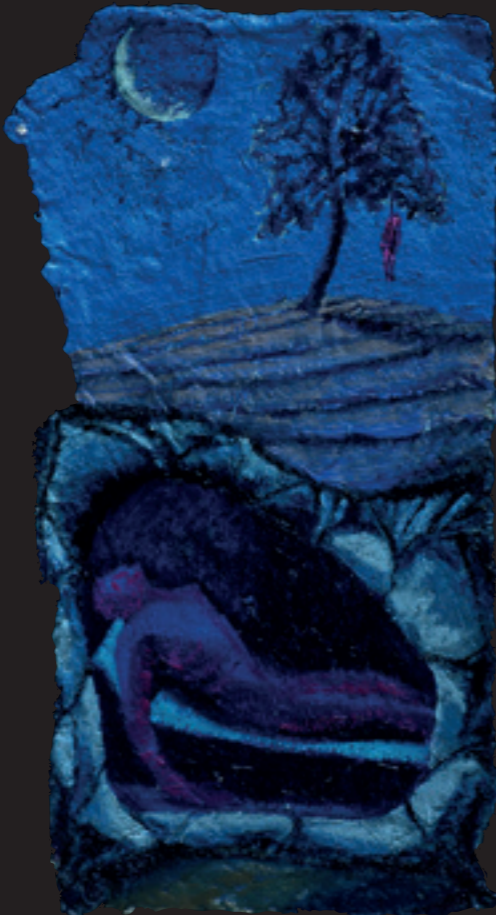
Administrator – Mary Roseweir  
Custodian – Dr Peter Forsaith

[www.methodist.org.uk/artcollection](http://www.methodist.org.uk/artcollection)

**Friends of the Methodist Modern  
Art Collection**  
(The Supporters of the Methodist  
Modern Art Collection)  
**Patrons:** The President of Conference  
and The Very Revd Nick Bury

**Bob Williams**  
*Secretary to the Friends of the  
Collection and Newsletter Editor*  
11, Late Broads, Winsley  
Bradford-on-Avon, Wilts,  
BA15 2NW  
Phone: 01225 720188  
[bobandmad.thefirs@gmail.com](mailto:bobandmad.thefirs@gmail.com)

**Produced by Cultureshock Media**  
**Art Director: Alfonso Iacurci**  
**Designer: Helen McFarland**  
[www.cultureshockmedia.co.uk](http://www.cultureshockmedia.co.uk)



## KINGSWOOD SCHOOL'S SHORT LOAN

We were delighted when Kingswood, Bath arranged to take four paintings for display in the School Chapel. This was set to coincide with the opening day of the 'Fully Alive' exhibition in Bath Abbey (see report on P.6). By way of further enhancing the occasion, trustee Professor Ann Sumner was delighted to have the opportunity to talk to nearly 400 pupils, in the School Theatre, on the background to the Collection and, specifically, on the four works chosen. This was something of a 'first', being both the largest and youngest audience to have had the benefit of such a discourse.

Front cover: Mark Cazalet, *The Fool of God; Christ in the garden*

From the Methodist Modern  
Art Collection

Our Front Cover for the first  
Newsletter of 2017 features a  
work, from the Collection, by  
Mark Cazalet. He has, in addition,  
kindly agreed to our use of two  
other works of his, both of which  
highlight pivotal moments of  
the Easter story. In all cases he  
has opted to use his 'trademark'  
hand-made paper with its  
distinctive cockled surface

Top: *Christ takes his cross*  
(*Station 2*), 2002, Oil on paper

Below: *Stations of the Cross:*  
*Christ and Judas die (Station*  
*14)*, 2002, Oil on paper

Both produced by kind  
permission of the artist

# Trustees focus on your feedback

**THANK YOU!**



The Lincoln Focus Group in discussion. Photo: Prof. Ann Sumner

Trustees Ann Sumner and Sarah Middleton have held the first of a series of regional Focus Groups – to assist the Collection's Managing Trustees with exhibition planning and strategic vision. This took place at Lincoln Cathedral.

Focus groups are used frequently across arts organisations as an opportunity for exhibition organisers and wider audiences to express feedback – in a face-to-face context. These are already serving to consolidate and build on our extensive consultation, 'Shaping a Future Together'. Sincere thanks are offered to all Friends and exhibition organisers who completed the questionnaire as part of the consultation.

Six key aims are now being focused on by the Trustees. These are listed below with some examples and tips for the Trustees.

### 1. Reaching wide audiences by exhibiting the Collection across the UK and beyond

The conference organised by the University of Lincoln and the Paul Mellon

Centre for British Art, for example, brought academics, curators and scholars from all over the UK to see the Collection and to discuss it in their debates.

### 2. Creating a permanent home for the Collection with gallery, storage and research facilities

Several options are actively being pursued at present.

### 3. Securing the services of professional staff to manage the smooth touring, the care and the documentation of the Collection

### 4. Enhancing the Collection through the acquisition of new works

### 5. Strengthening and creating key partnerships within the Methodist Church and with other churches, arts organisations and educational establishments

Some visitors to Lincoln came as church groups, U3A Groups and school groups.

The Cathedral Education Officer was to be congratulated on the provision of excellent school education packs – for primary, secondary age and special needs pupils. (These remain available to prospective borrowers of the Collection.)

### 6. Raising the profile of the Collection through marketing, press and social media campaigns

Concern was expressed at the lack of knowledge about the Collection among the wider art community. The existence of a supportive Friends Group requires a higher profile. Exhibition stewards should be encouraged by their Link Trustee to promote the Friends at every opportunity. An effective and strategically positioned point of sale, at all exhibition venues, is vital.

The Managing Trustees will seek financial stability for the Collection in order to achieve these aims.

'As Trustees we have found it very helpful to meet and talk first hand with those of you who have spent so much of your valuable time in ensuring that exhibitions are being hosted successfully around the country. Your feedback is essential to us as we go forward and plan the long-term future of the Collection. We would like to thank everyone who is supporting the focus groups for their time and organisational skills. More are being planned.'

— Ann and Sarah



# A curator in focus

**REVD STEPHEN GIRLING, CURATOR OF THE 2016 'FULLY ALIVE' EXHIBITION IN BATH ABBEY**



As the Missioner at Bath Abbey I have the tremendous privilege and challenge of finding different ways of communicating the Christian faith to the 40,000 or so national and international visitors who come into the Abbey every month. Over 60% of these are from overseas and many have very little idea about the Christian faith. So having come across the Methodist Modern Art Collection a few years ago I jumped at the opportunity to select 32 pieces from the Collection to help visitors engage with the question of what it means for us to be fully alive, by considering the life and teachings of Jesus – the fully alive son of the living God.

I have enjoyed a long-standing interest in modern art and, when time permits, enjoy being something of a practitioner myself. I find such an interest provides a means of expressing and exploring the wide gamut of human emotion and Christian spirituality. A keen interest in how I, and others,

engage with art in a way that is fruitful and life giving, led me to consider very carefully the whole process of curation, something I'd never tackled before. The space of the Abbey engenders a sense of awe and beauty, of something far greater than that which occupies us most of the time. Indeed the principal reason our visitors come inside is to get away from the hustle and bustle of the city.

My first venture into curating an exhibition, here in the Abbey, was very much a local affair. Early in 2016 we put out a call to artists and others across the city, for examples of their creative talent that we might display under the title of 'The Streets of Bath'. This, in turn, would enable us, and visitors to the Abbey, to celebrate and consider those who work and live on our streets and, more importantly, for them to feel as valued as all our citizens. We finally selected some 50 works by over 30 artists both amateur and professional. Planned initially to show for just five days, the interest was such that it ran for a full two weeks.

Our next venture is to promote a small exhibition entitled 'Journey to Easter', seeing further work by Caroline Waterlow in place over Lent & Easter. Her 'Via Crucis' original set of 14 Stations, displayed on the pillars on either side of the Nave, will form a focus for the supporting programme of five evenings of poetry, song, scripture readings and meditation.

*Stephen Girling started his working life as a defence scientist until his ordination in 1991. He was licensed as Bath Abbey Missioner in April 2015 having previously served some 24 years as a parish priest, seven of these as a Rural Dean, in North Devon and Fareham. He is currently heavily involved, as a strategic leader, with the £20M Abbey Development Project, now finally underway. Among a wide range of responsibilities at Bath Abbey, Stephen cites Communication as a key area where he is committed, as he puts it, 'to assisting folk in both building bridges of understanding and giving them the confidence to cross them'. Ed.*

# Curator's Choice

Reilly's *Raising of Lazarus* is set in what appears to be an English churchyard, a place traditionally associated with precious quiet and spacious solitude, a place to roam among unseen incumbents of graves topped off with a merry symbolic mix of hope and desolation, of treasured memory and personal history. Reilly transforms his churchyard by the signature power of Christ raising Lazarus, a close friend of his whose death moved him to tears. The painting is a vibrant expression of the all-pervasive sustaining and redeeming power of this Christ, the one by whom and through whom all things were created and have their being. Resurrection life is suffused throughout the picture. Reilly inclines every part, even the stones of the church, into the energetic orbit of the sun's rays. In the work of the church today, the power of the resurrection is mostly understood and spoken about in the context of personal salvation and the hope of glory. Reilly expands this into an expression of the redemption of all things.

The use of the sun to echo the healing power of the Christ, reminds us of the ancient prophecy of Malachi: '*for you who revere my name, the sun of righteousness will rise with healing in its rays*' (Ch. 4 v.2). Vincent Van Gogh used the same device in his own rendering of this same subject, only months as it happens, before his own death. The point of the miracle, as recorded by St John the Evangelist, is that Mary and Martha (sisters of Lazarus), the other witnesses and we today, should all recognise and humble ourselves before the source of the power in the raising of Lazarus. Christ, the 'sun of righteousness' would go on to vanquish death on the cross of Golgotha and open the way to glory. As Jesus made clear at the time, this miracle points to the reality that '*I am the resurrection and the life, he who believes in me though he die, yet shall he live*' (John 11 v.25). Reilly makes a powerful statement about Christ as the source of this healing power and this hope. The 'time tunnel' effect along the axis of rotation from the sun to the grave pulls us gently into itself, willing us to participate in what Christ has made possible.

Reilly also uses this device in the way he depicts Mary and Martha, in both in a posture of grief, kneeling at the graveside and in a posture of incredulous joy, standing arms aloft behind their rising brother. These figures are towered over by the Christ figure, strangely human and divine in his skinny trousers, standing proud of a translucent white aura.

In the 'Fully Alive' exhibition at Bath Abbey I selected this painting to illustrate the nature of Christ as the life-giver, in the creation and redemption of all things. The Abbey is home to thousands of bodies buried beneath the stone floor and commemorated in hundreds of ledger stones and wall memorials. In this context Reilly's picture provoked an important dialogue about the relationship between death and the hope of life immortal in Jesus Christ.



John Reilly (1928-2010) *The Raising of Lazarus*, 1962. Ripolin enamel  
From the Methodist Modern Art Collection



# THE COLLECTION ON ITS TRAVELS

*'The vision of the Abbey is to be a people and place fully alive, seeking to follow the life and teachings of Jesus'*

## FULLY ALIVE

*Bath Abbey  
6 – 30 October 2016*

Bath Abbey sits at the heart of a small city of 90,000 residents, with a student population of 20,000 spread between two universities and an FE college. As a World Heritage Site, full of Roman and Georgian history, the city draws millions of visitors every year, over half a million making their way to the Abbey next to the Roman Baths.

As previously mentioned, the vision of the Abbey is to be a people and place fully alive, seeking to follow the life and teachings of Jesus. Once a Benedictine monastery and for 150 years a cathedral, the Abbey works out this vision by

continuing the Benedictine practice of worship, hospitality and justice. Hosting 32 paintings selected from the Methodist Modern Art Collection gave the Abbey the opportunity to introduce local residents and visitors to the life and teachings of Jesus. Working with a very supportive team, I was able to curate the artwork thematically and station the paintings, drawings and prints around the Abbey and its small chapels. My intention was to set up a dialogue between these remarkable works and the spaces in which they were displayed in a way that stimulated curiosity and reflection.

The pictures selected illustrated the compassion of Christ, his trust in God his father, his non-retaliation in the face of violence and his self-sacrifice. With carefully worded labels, stripped of religious jargon, these pictures, grouped by themes, helped us ponder these counter-intuitive ways to become fully alive to who we are, to God and to others. Pictures were hung on boards positioned to create immersive spaces, avoiding the 'long wall' approach of many galleries.

In the opening section of the exhibition visitors were introduced to pictures exploring the compassion of Jesus, with Edward Burra's *Pool of Bethesda* taking centre stage. Subsequent paintings explored how Jesus lived in complete dependence upon his heavenly Father, how he practised non-violence and how he made his life a sacrifice for the redemption of the world. The climax of this final section for the visitor was a 'triptych' centered on the *Pink Crucifixion*. A further section of five paintings, beginning with Jyoti Sahi's

*Dalit Madonna* introduced visitors to the nature of Jesus as the holy Son of God, the life-giver. Heron's *Candles and Crucifix* with Sutherland's *Deposition* were carefully positioned behind an altar-like table to give a place for people to respond – in words, in the visitors' book.

The visitor was then led on to the sanctuary and three chapels at the east end of the Abbey. Behind a candle stand, very popular with visitors who want to light a candle as they pray, was positioned Roy de Maistre's *Noli Me Tangere*. As visitors pondered Mary kneeling before Christ they were given their own opportunity to respond appropriately. In the sanctuary, with its vast altar set beneath the towering East Window with its 52 stunning stained glass panels illustrating the life and teachings of Jesus, was a triptych of paintings exploring the Last Supper, centered on *The Elements of Holy Communion* by Jacques Iselin. This offered a visual conversation with these three works and the altar and rail of the sanctuary space where Holy Communion is regularly celebrated, encouraging the visitor to consider how we are nourished by the life of Christ in order to be more fully alive.

The final picture from the Collection, *Untitled – Pentecost* by John Brokenshire, was sited in the small, intimate and prayerful Birde chantry chapel. The painting resonated with the colours and forms of the stonework, candle and cross, creating a beautiful space for a quiet and prayerful encounter with the Spirit of God. In the final chapel of the Abbey, *The Refugees*, a painting by local Bath artist Caroline Waterlow,



John Brokenshire's *Untitled – Pentecost* was ideally situated in the Birde chantry chapel



A final check for the Heron and Sutherland paintings



Jyoti Sahi's *Dalit Madonna*

completed the exhibition, encouraging the visitor to think about what it might mean to express our own lives in Christ by serving the refugee in our midst.

All these paintings together looked magnificent, displayed on large white boards, individually floodlit under a beautiful vaulted ceiling with stained glass windows, adjacent to walls and floors full of richly ornamented memorials.

Was the curation a success? Comments left by visitors and conversations held suggest that many people were touched and challenged in very different ways, as one would expect. I think we soon discovered that most visitors tend to 'come across' an exhibition such as this rather than coming to the Abbey intentionally to see it, and a fair number didn't follow the planned route from start to finish. Many took little more

than a glancing interest in the paintings. So perhaps curation in our context is a thoughtful and prayerful step of faith, an offering, the creating and holding of a space that with the right approach and effort can become sacramental. We walk by faith not by sight – though what we saw in the awesome setting of the Abbey was indeed a stunning sight to remember.

A telling quote: 'Although I am not a Christian, this exhibition gave me an eye-opening experience on this beautiful and historically rich religion' – Visitor from Malaysia.

*Rev'd Stephen Girling, Abbey Missioner and Exhibition Curator\**

Over the duration of the exhibition the Curator arranged for a series of lunchtime and evening illustrated talks, in the Abbey, on associated themes.

Caroline Waterlow gave us a flying start with her talk 'An image for any time'.

Her picture *The Refugees*, showing in the Gethsemane Chapel, made an immediate impact from the moment the exhibition opened. Those attending were interested to hear something of what had prompted Caroline to paint a picture, some ten years previously, that had such resonance with the viewing public in 2016.

Andrew Lansley, local teacher and artist who has exhibited regularly in the R.A. Summer Exhibition, spoke to us on 'Seeking the creative spirit in landscape and abstraction'. He shared with us that he felt his church was the great outdoors: 'I go there to re-energise and find a physical manifestation of the presence and reality of Christ – both the key and the keyhole to the universe'. 'Fully Alive' indeed.





The works well displayed in the north aisle



A constant flow of visitors viewing the works

Newsletter editor and Collection Trustee, Bob Williams, was invited to talk on 'Speaking of life in the face of death', specifically looking at Graham Sutherland's 1947 powerful and challenging oil painting, *The Deposition*.

The fourth event in the Lunchtime Series, 'Dying to live', was a joint presentation, by the Curator, Revd Stephen Girling, and students from Bath Spa University Department of Performance Music. This set out to explore, in words and music, one way in which to be 'Fully Alive'.

Revd Ray Lansley made it a father and son presence on the Talks Programme with a well-received discourse on Eularia Clarke's popular works within the Collection. His dramatic title 'Help, I'm drowning' enabled Ray to investigate the manner in which artist Eularia Clarke interprets the story of Jesus calming the stormy waters.

The first of our rather longer evening presentations was by Sarah Middleton, arts manager and Collection Trustee, on the subject 'Christian art in a post-Christian culture'. Sarah shared with us her MA research findings on how the paintings within the Collection, all on biblical themes, prove to be a powerful

means of communication – and, on occasion, provocation.

Collection artist Mark Cazalet, with his chosen subject, 'Creating and interpreting art', opted to take us walkabout among the exhibited works. Sharing his thoughts and inviting comment, his easy style made for a highly enjoyable and informative evening.

Electing to look at just half a dozen works, including his own *Fool of God (Christ in the Garden)*, and also giving us a particularly lucid insight into the strands of influence evident in Edward Burra's *The Pool of Bethesda*, he expertly avoided the risk of overload by leaving us wanting more!

Three addresses at Sunday morning services through the month of October each took a particular painting on display to illustrate a chosen theme – Hospitality, Justice and Worship – and explored the resonances to great effect.

*Bob Williams, Link Trustee for the Fully Alive exhibition*

Secretary of the Friends of Bath Abbey, Jeremy Key-Pugh, took responsibility for raising the requisite number of exhibition stewards. He reports: 'We recruited from our own congregation

and were immensely helped by significant numbers of volunteers from Methodist churches in the area, as well as some Anglicans from other parishes and some who were not motivated by faith. We attracted 60 people, many of whom were willing to do multiple shifts over the course of the 24 days of the exhibition. I would warmly recommend the concept of a poly-denominational stewarding team as bringing considerable benefits to all stakeholders. It proved to be both a blessing and a source of much rich experience.'

*\*Friends who access our website will, no doubt, have discovered that there is, in addition to the Tim Marlow film referred to in the Editorial, excellent independent footage of Stephen Girling engaged in a Q & A exchange with trustee Sarah Middleton. Well worth viewing.*

## ELSEWHERE IN THE ART WORLD...

### SHADOWS OF THE WANDERER

*Chichester Cathedral*  
16 July – 14 November 2016

A recent return visit to Chichester Cathedral provided me with the opportunity to view, in detail, this remarkable installation piece by Brazilian born sculptor, Ana Maria Pacheco.

*Shadows of the Wanderer* presents a complex scene of twelve figures, on an elevated dais, each of them larger than a human and carved out of a single lime tree. Ten of the figures stand in the shadows around a young man who is carrying an older man on his back. These two central figures have been symbolically carved out of the same piece of wood and draw from the ancient story-poem of Virgil's *Aeneid*, dating from 29 BC. The young Aeneas carries his lame father on his back and flees the burning ruins of Troy. Pacheco's contemporary depiction of this scene resonates powerfully with current concerns and debate about exile, migration, and the displacement of people who are trying to escape persecution in our own day and age. This could just as easily be folk fleeing Aleppo or Mosul. Kate Allen, Director of Amnesty International UK, which supported the exhibition speaks of its timely and poignant installation in Chichester Cathedral: 'How we choose to respond to refugees is one of the most important questions on our national and international agenda'. Her words will readily resonate with those of you who were moved, in a similar manner, by Caroline Waterlow's painting, *The Refugees*, which has been a travelling

partner with the Collection this past twelve months, most recently at Bath Abbey. It will also come as no surprise to learn that Pacheco's installation was seen to sit well with Chichester Cathedral's other contemporary treasures.

Pacheco first came to London in 1973, on a British Council Scholarship to the Slade. She has lived and worked here for the past 43 years, exhibits worldwide and has seen her work placed in many UK public collections (V&A, Ashmolean, British Museum, Birmingham Museum and Art Gallery and Arts Council England).

First shown at the 2008 Aldeburgh Festival, *Shadows of the Wanderer* has subsequently been seen at St John the Evangelist, Waterloo, London (2010),

University of Kent (2011) and Norwich Cathedral (2015). The work is both a fitting reminder of and tribute to the 34,000 people, over half of them children, who are forcibly displaced every day as a result of conflict or persecution – a powerful piece of work which has the capacity to move the viewer to tears. It continues to tour; should it visit your part of the world in the near future, be sure not to miss it.

*Shadows of the Wanderer can next be seen at Salisbury Cathedral, from 28 April – 23 July of this year.*

Ana Maria Pacheco's *Shadows of the Wanderer* Installation. 2008. Polychromed wood. Photo supplied





Opposite: Jesus falls for the second time from Roper's *Stations of the Cross*, in the atrium; lower left: *Aumbrey*; lower right: the fish motif, the first Christian symbol, from the decorative aluminium frieze

## FRANK ROPER: ST PETER'S CHURCH, CHIPPENHAM

I have long appreciated the fact that Frank Roper OBE (1914-2000) was prolific as a sculptor, initially in the 1950s as a wood carver, then in cast aluminium, utilizing a technique that he himself developed. A further fruitful area of creativity – etched- and stained-glass work – evolved very much in tandem with his wife Nora.

Roper is probably best known for his collaboration, under architect George Pace, with Jacob Epstein and John Piper, on the war-damaged cathedral at Llandaff, and the Methodist Collection is delighted to have four examples of his work (reliefs no. IV, VII, XIII and XIV from a 1963 set of *Stations of the Cross*).

It was a delightful surprise for me, therefore, to stumble across a veritable treasure trove of Roper's work – stained glass, sculpture and fitments – much closer to home at St Peter's Church, Chippenham, Wiltshire. Together with my Trustee colleague, Sarah Middleton, I recently took the opportunity of viewing these works. St Peter's is an unconventional hexagonal building, dating from the late 1960s and in its time described as 'one of the finest modern church buildings in Britain'. Sadly, the fabric has not worn well – 'concrete cancer' is now a big problem – but Roper's work is well cared for.

The big St Peter's Window occupies an entire wall to the left of the main door. This fills the building with light and features three predominant images of St Peter, as fisherman, disciple and apostle. Fish, keys, lambs and a cockerel are other symbols linked to Peter's story that feature within the glazed area.



Top: The St. Peter Window, featuring etched episodes of Peter's life with Christ - as fisherman, disciple and apostle. Bottom: Cast aluminium tracery screen which forms the link between the Church and the Lady Chapel

Aluminium was Roper's preferred material. The lovely tracery within the screen of the Lady Chapel features the Christian symbol of the Paschal Lamb and a dove representing the Holy Spirit. The Lady Chapel is also home to another window of etched glass. *Aumbrey* and *Rescued Sacrament* are two of Roper's aluminium fitments to be seen here.

Leading off the narthex is a long corridor with small, intensely coloured, built-in stained glass panels set within aluminium tracery. These feature the 14 *Stations of the Cross*, Jesus' journey from Pilate's court to the Crucifixion and the Tomb.

Back in the main body of the church are Frank Roper's organ loft and, above the altar, a dominant cast figure of the crucified Christ.

Although tucked away in a quiet backwater, this is a church strikingly embellished by the metalwork, stained and engraved glass of a renowned 20th-century sculptor and artist.

— *The Editor*





*'Art is not just an optional extra to the Christian faith, but essential to it'*

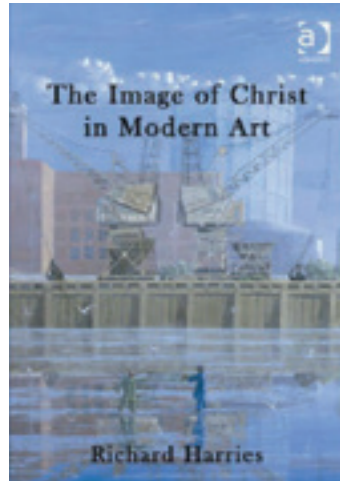
*'Those religious values, that nature and humanity are essentially unified in an unshakeable divine integrity, permeated her art'*

## BOOK REVIEW

### 'THE IMAGE OF CHRIST IN MODERN ART'

PROFESSOR LORD RICHARD HARRIES OF PENTREGARTH

Ashgate Publishing, £19.99



Front cover of 'The Image of Christ in Modern Art'

This is a very fine volume and essential reading for anyone with more than a passing interest in the chronology and impact of this specific genre of contemporary art over the 20th century. It quickly becomes apparent that the author readily acknowledges the place of the Methodist Modern Art Collection in this evolving story. There are no fewer than fifteen of our Collection artists featured in some depth in Richard Harries' text, with most benefiting from a supporting colour image.

Two of Richard Harries' early quotations in the book read thus: *'Modern Art has opened up new ways of indicating that there is something more going on in the picture than straightforward depiction'* and *'Art is not just an optional extra to the Christian faith, but is essential to it. We are called to convey, through the material of paint and canvas and stone,*

*the fact that the invisible has become visible; the Word has been made flesh'.*

Both set the tone for the manner in which Richard Harries sets about explaining how so many of our highly regarded artists and sculptors do manage to make the scales fall from our eyes.

The second chapter, 'The Explosion of Modernism', gives a long and equal billing to Jacob Epstein and Georges Rouault, as key players on the new stage. Epstein's work was not readily received in all quarters. Apparently, in the early 50s, Basil Spence was attending a committee meeting in Coventry when Epstein's name was raised in connection with a proposed commission (eventually coming into being as *St Michael and the Devil*). There was a lengthy silence, eventually broken by the remark, *'But he is a Jew'*, to which Spence quietly replied, *'So was Jesus Christ'*.

The third chapter, 'Distinctive Individual Visions', is devoted to the legacy of Marc Chagall, Cecil Collins and Stanley Spencer. Chagall's wonderful painting *White Crucifixion* (1938) is also strongly featured. Chapter 3, 'Catholic Elegance and Joy' explores the strong links between Eric Gill and David Jones. Chapter 4, 'Post-War recovery of Confidence' gives rightful prominence to the 'big four': Graham Sutherland, Henry Moore, John Piper and Ceri Richards.

The fifth chapter, 'Searching for New Ways', is given over almost entirely to the contribution of Collection artists Craigie Aitchison, Elisabeth Frink, F.N.Souza, John Reilly (three wonderful paintings illustrated here),

Albert Herbert and Norman Adams. Similarly, the concluding chapter, 'A Vibrant Contemporary Scene', gives some prominence to the work of Maggi Hambling, Peter Howson, Nicholas Mynheer and Mark Cazalet. Roger Wagner, whose work *The Road to Emmaus* was exhibited with the Collection at Wallspace in 2010, is another artist favoured by Richard Harries. His work *Walking on Water III* makes for a strong front cover to this volume. Here we see the diminutive figures of Jesus and Peter on a remarkably calm River Thames, dwarfed by the industrial high rise of Battersea Power Station. As Harries rightly states, Wagner has that capacity to take us into a surreal world which is at once not our world and yet which is strangely related to it.

My only criticism would be that we are not always told where some of these fine works can be found today.

Two other titles of note, among many, from the pen of Lord Harries of Pentregarth are 'Art and the Beauty of God' (1993) and 'The Passion in Christian Art' (2004).

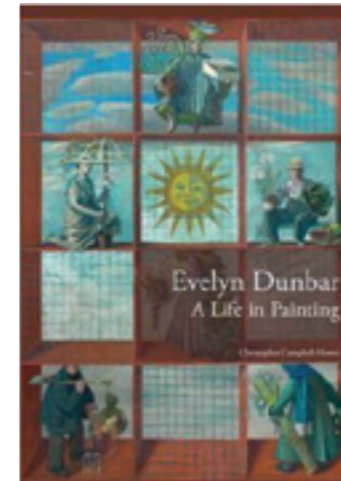
— *The Editor*

## BOOK REVIEW

### 'EVELYN DUNBAR: A LIFE IN PAINTING'

CHRISTOPHER CAMPBELL-HOWES

Romarin, 2015. pp. 446, ISBN 9781526205841, £25.00



Front cover of 'Evelyn Dunbar: A Life in Painting'. Photo supplied

Evelyn Dunbar is probably best known as the only salaried woman WW2 war artist. After her sudden death in 1960, aged 53, her husband remarried and the contents of her studio passed to her brother. Eventually, these were housed in the attic of a converted oast house in Kent (her home county). There it stayed until 2012, when one of her pictures appeared on the Antiques Roadshow, triggering its rediscovery.

Some 500 paintings and sketches emerged; a selection were exhibited, under the title 'The Lost Works', at Pallant House, Chichester, in late 2015. Christopher Campbell-Howes, her nephew, has written a full biography which manages to balance a studied, objective and well-researched account of her life and work with family and personal memories and insights – not easily achieved. It is also an enjoyable, informative read – a perceptive insight into someone who had great talent while outside the world of the Modernists.

Evelyn Dunbar was also a Christian Scientist. Those religious values, that nature and humanity are essentially unified in an unshakeable divine integrity, permeated her art. While for other artists war brought

alienation, destruction and despair, she was only permitted to record events on the Home Front, electing to focus on a longer perspective of ordinary people maintaining their dignity in the face of danger. She painted women working in the fields, learning to milk, *The Queue at the Fish Shop* – the quiet, natural things of life.

Her greatest early achievement, just out of the Royal College of Art, was a group of murals at Brockley School, London, preserved to this day despite narrow escapes. After the war she painted occasional commissions, still exploring themes of nature and people. For Bletchley Park College in 1957 she painted *Alpha* and *Omega* panels, which later moved with the College. It was eventually absorbed into Oxford Brookes University (which, of course, resources the Methodist Modern Art Collection). Now her preparatory sketches have, after 60 years, been reunited with the panels.

When she died she left two paintings just finished on her easels: *Autumn and the Poet* and *Jacob's Dream*. Both fittingly summarised her beliefs and her art.

— *Peter S. Forsaith*

Apologies to the Trustees of the Estate of David Jones, for the absence of acknowledgement of their generous agreement to our use of the *Christ Mocked* image. This was used in support of the report on the 'War's Hell' Exhibition that appeared in our Autumn 2016 edition



**HOMELESS JESUS – WESTMINSTER CENTRAL HALL SCULPTURE REQUEST REJECTED FOR A SECOND TIME**

‘Disappointing and frustrating’, was the reaction of Superintendent Minister Martyn Atkins, on hearing that the application, on behalf of Methodist Central Hall, to site the bronze statue of *Homeless Jesus* immediately outside the Hall, had been turned down, yet again, by Westminster City Council.

The work, by Canadian sculptor Timothy Schmalz, is a life-size bronze of a recumbent, sleeping figure. It was inspired by the sight of a homeless man in Toronto and reflected biblical verses about compassion towards those on the margins of society. This is a powerful piece depicting a figure shrouded in a blanket and stretched out on a park bench. The only clues to the person’s identity are his feet poking out, bearing visible wounds of crucifixion.

Westminster Council maintain that the proposed location would fall in what is deemed to be a ‘monument saturation zone’ and thus would not comply with their current guidelines.

Casts of the sculpture are already firmly in situ in key locations around the globe: at the Vatican, in Dublin, Madrid, Toronto, Chicago, Detroit and Washington D.C., with Manchester and Moscow also keen to install one. One feels that London, with its highly visible problem of rough sleepers (with the Borough of Westminster recording the highest population of homeless people in the UK) also needs to be making a similar statement of solidarity – a visible reminder of our responsibility to those at the bottom of the pile.

A third appeal is likely to be lodged.

— *The Editor*

**EULARIA CLARKE’S SUMMER SHOW IN OXFORD**

Admirers of the late Eularia Clarke’s work – and there are many – will be interested to know that some 40 of her religion-inspired paintings will shortly be on public exhibition at three venues in Oxford.

Back in October 2014, a few fortunate folk, your Editor included, were invited guests at a small exhibition of her work, under the title ‘A painter of Religion’, at the Oriental Club in Marylebone. The show, essentially the first in a good number of years, was to mark the centenary of her birth. That year’s autumn Newsletter (edition no.12) carried a report of this exhibition.

The three exhibition sites will be St Giles Church, The Oratory (St Aloysius) and the Oxford Friends Meeting House – all from 3 – 24 June. A reminder that Eularia Clarke’s work can be viewed online at [www.eulariaclarke.com](http://www.eulariaclarke.com)

**THREADS THROUGH REVELATION**

Friends may be interested to know of a fascinating exhibition that is currently visiting a number of our cathedrals across the UK. ‘Threads through Revelation’ is a spectacular display of textile art showing many images from the Book of Revelation, the concluding text of the New Testament. Having already shown at Exeter and Worcester, it is currently to be seen at Norwich Cathedral (until 16 April) prior to moving on to Chester (19 April – 4 June), Peterborough (4 July – 8 September 2017), Salisbury (11 September – 5 November 2017) and Ripon (26 February – 13 April 2018).

The artist, Jacqui Parkinson, was instrumental in creating the Lantern Arts Centre at Raynes Park Methodist

Church in South West London, back in 1994. She was also part of the connexional Forum for Creative Arts in Methodism.

With ‘Threads through Revelation’ Jacqui took on a real challenge in a three-year project, completed in 2016, where she set about illustrating the extraordinary visions of John on the island of Patmos back in the first century. The end result is, reputedly, the largest body of work by a single artist ever seen in a cathedral setting. She tackles overarching themes about God, Jesus and the Holy Spirit, life and faith, good and evil, death and judgement, the New Heaven and the New Earth, and other extraordinary themes, all executed in her own distinctive form of textile art. For further detail see [www.revelation-threads.co.uk](http://www.revelation-threads.co.uk)

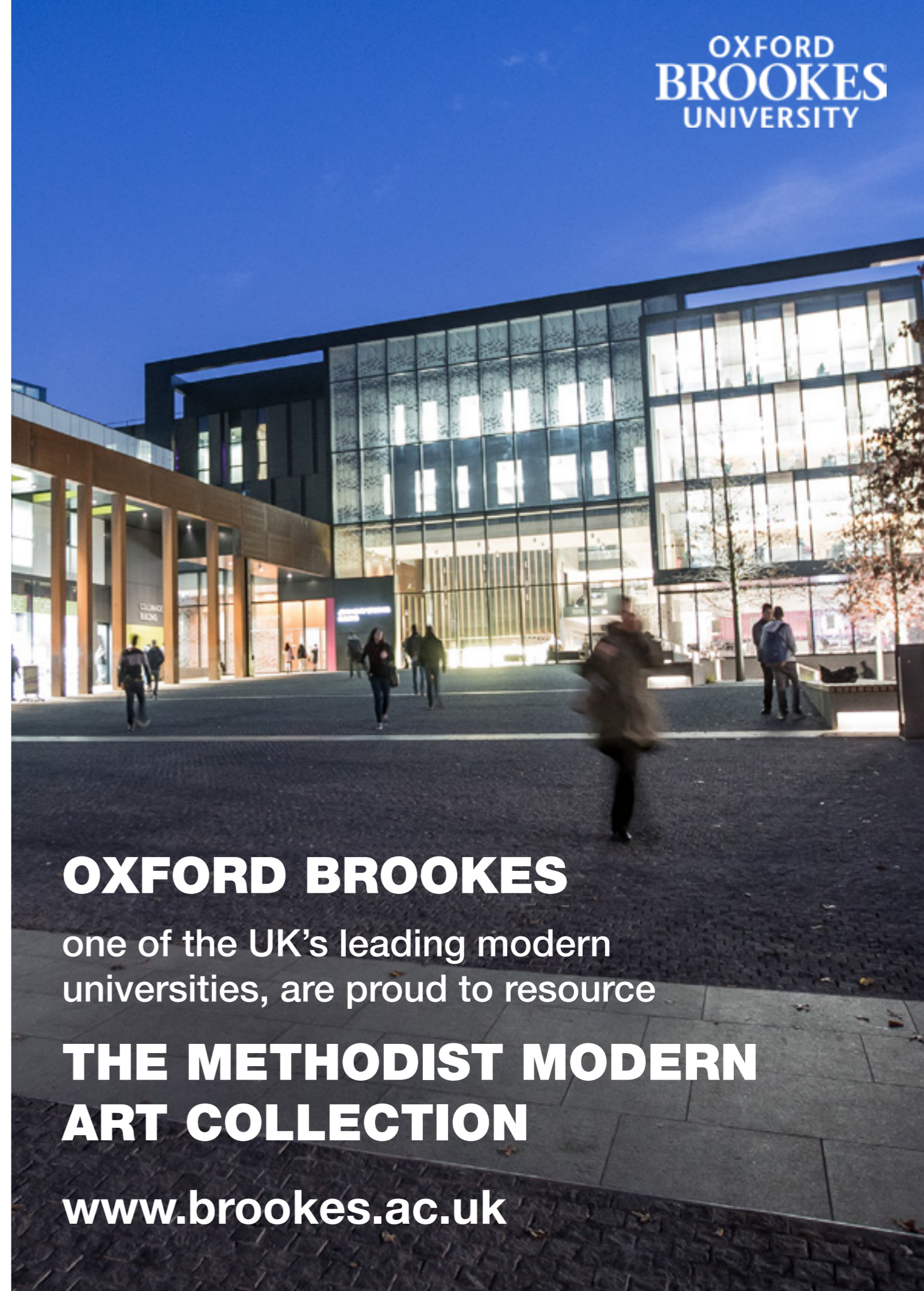
**ARTSERVE FESTIVAL – CREATIVE JOURNEYS IN PRAYER**

*20 – 22 October 2017  
The Hayes, Swanwick*

ArtServe encourages Christians to use their creative gifts so that God may be known more fully and lives transformed.

Join us for a weekend of exploration, creating artwork together, reflecting prayerfully on a painting and praying with music, using a labyrinth to deepen our spiritual awareness, listening for God in the spaces and the silence.

*For more information email [festival@artserve.org.uk](mailto:festival@artserve.org.uk)*



**OXFORD BROOKES**  
one of the UK’s leading modern universities, are proud to resource  
**THE METHODIST MODERN ART COLLECTION**  
[www.brookes.ac.uk](http://www.brookes.ac.uk)



# FORTHCOMING TOUR PROGRAMME FOR THE COLLECTION

2017

14 January – 23 April

## Canterbury

Beane Art Gallery and Museum,  
18 High Street, Canterbury, Kent CT1 2RA  
in conjunction with Kent College  
Contact: Revd Dr Paul Glass,  
01227 785204  
Email: pglass@kentcollege.co.uk

22 – 29 June

## Methodist Conference, Birmingham

(A small selection of works)

22 June – 16 July

## Haywards Heath

Haywards Heath Methodist Church,  
Perrymount Rd, Haywards Heath,  
West Sussex RH16 3DN  
in conjunction with Haywards Heath URC,  
South Road, RH16 4LQ  
Contact: Nicola Sheldon, 01444 412927  
Email: Nicola.sheldon@yahoo.co.uk

August

## St Paul's Cathedral

(1 or 2 works in connection with the 70th  
Anniversary of Indian Independence)

5 September – 3 October

## Solihull

Solihull Library Courtyard Gallery,  
Homer Road, Solihull B91 3RG  
Solihull Methodist Church,  
Blossomfield Road, Solihull B91 1LG  
Contact: Sue Balmer  
Email: suebalmer162@btinternet.com

3 – 9 October

## Ilkley

(A few works for a few days)  
Contact: Prof. Ann Sumner  
Email: ann.sumner@cantab.net



The poster for 'Fully Alive', seen at the north-west door

2nd half of October

## Hull

19 October – 21 November  
(half collection)  
24 November – 31 December  
(second half of Collection)  
Humber Street Gallery,  
64 Humber St., Hull HU1 1TU  
Contact: Liane Kensett  
Email: liane@markkensett.com

2018

January (tbc)

## Horsham Methodist Church

Spring

## Rome

Contact: Revd Dr Tim Macquiban  
Email: tmacquiban@gmail.com

Mid-May to mid-June

## Isle of Man

Contact: Mr John Binns, 01624 837143  
Email: jbinns39@gmail.com

August 2018 (tbc)

## Cromer, Norfolk

Contact: Revd Sharon L Willimott,  
01263 512405  
Email: sharon.willimott@methodist.org.uk

September 2018 (tbc)

## Winsford, Cheshire

Contact: Revd James Patron Bell,  
01606 558148  
Email: james.patronbell@methodist.org.uk

October/November 2018 (tbc)

## Dublin

**A THOUGHT TO LEAVE YOU WITH**

*'My only objective is to paint a Christ so moving  
that those who see him will be converted'*