

THEOLOGICAL SYMPOSIUM

THE **CROSS** ALONE IS OUR THEOLOGY!



VISUALIZING
THE THEOLOGY
OF THE **CROSS**

ART EXHIBITION

SEPT. 18, 2018
CONCORDIA SEMINARY, ST. LOUIS

Welcome!

The artwork included in this exhibition comes from contemporary professional artists of various Christian denominations from around the country who have all responded to the theme "The Cross is our theology." Some of the connections to that theme are quite apparent, and others may not be obvious at first glance. With some time, thoughtful investigation, and hopefully some help from this gallery guide, the richness offered by this collection of images will be more visible.

The primary goal of contemporary art is to communicate. Art is a visual language that contains its own vocabulary and grammar; things such as composition, color, and form.

It has different dialects, if you will, that we call an artist's or a movement's "style."

Reading a painting can be similar to reading a book: the reader decodes symbols to establish meaning. The reader uses inference and deduction to deepen understanding. A reader's previous knowledge and experience affects his or her personal response. You could take the connection further: the reader refers back to what he or she read to explain his or her opinions. As understanding grows, the subject comes to life in the reader's imagination in a way that reaches beyond the page or frame.

Because a painting is a single image, unlike a film or the linear narrative of a book, there is often much thought, complexity, and background information involved in a single image. It's most similar to poetry in this way; it is a distillation of information down to a specifically crafted set of forms (words) that express or evoke a larger idea.

Frankly, most of the time we probably feel like "I don't get it," which can often translate to "I don't like it,"

Please feel free to enjoy the artwork in this exhibition in your own way and time, but if you're feeling stuck or indifferent, I would like to suggest a 5 step process to help guide you to deeper meaning and richer enjoyment from the artwork, even pieces you may not initially like or find attractive. This guide uses the image below as a model.



Allison Wat, *Still* - 2004 - oil on canvas
Old St. Paul's, Edinburgh, Scotland

1. What do you see? Simply start by naming what you see. You don't have to feel pressure to make any profound observations, just notice what is in the image. For example- I see a white cloth. The white cloth is draped or folded. There are four panels that create a black line in between each part.

2. How is it made? This is a painting (rather than a photograph or a sculpture). It looks realistic and smooth. It is large. It is made of four separate panels instead of just one continuous canvas. It looks "zoomed" in or close up compositionally. It has a subtle color scheme of mostly white and a few tones of light blue, gray, tan, and yellow.

3. How do I feel? When I look at this I feel calm and still. I possibly feel at home or somewhere domestic. It feels a little bit cold, but also slightly warm. It feels both static and kinetic, at the same time. I feel slightly confused like this is just a fragment of something more. You may find even more tensions or feel differently.

4. What is the Context/Intent? I see this is a very large work that takes up most of the wall space in a small stone chapel. The contemporary or modern style seems distinctively different than the old stone around it. Why is it here? Is there information available so I can find out more about that I might not be able to deduce? It is very common for contemporary art to need further explanation or context given from the artist, curator, or environment. This image hangs in a small side chapel of Old St. Paul's and is a memorial for those who lost their lives in faith, during World War I.

5. What does it mean? Now we have fun trying to deduce symbols, artistic choices, and context to help us find meaning. Start trying to figure out why a certain choice would be important, what could it imply, how does the relationship of your observations from steps 1-4 shape your experience with the object?



Allison Wat, *Still* - 2004 - oil on canvas
Old St. Paul's, Edinburgh, Scotland

Sample Interpretation:

We behold a mysterious and stunning painting of white fabric. Each 6 ft. wide panel fully inhabits the central space of the chapel. Its consuming composition is cropped in for a close-up view, implying the object extends even beyond what we can see through this “window.” The undulating surface seems calm, though complex, and the minimal suggestion of a black cruciform bisection creates a stark breach in the pure composition. Now, the artist could have chosen to hang real fabric here or represent this image in a number of ways, but this static quality (in so far as it is a flat two-dimensional object) implies both a looking at history and an anticipation of the future to come. A simple cloth can recollect the covering of the holy of holies, the burial shroud of Jesus Christ, the tradition of a white cloth in our sanctuary for Easter celebrations, the metaphor of filthy rags being made as snow, and of course our vision forward to the hope of white robes and triumphant resurrection. Though the image is static, the fabric also has a liveliness of the grave cloths freshly removed and left or a curtain about to unfurl and reveal a beautiful view. The painting stands in this chapel as a constant reminder that we are waiting in quiet but expectant partiality, like the veterans buried and commemorated in this chapel, but we are Easter people. This piece is an excellent example of allowing meditation and comfort in abstraction, even in partial knowledge of its concept or intention. With time and exploration, however, the depth of our theology of the cross and the crux of our “now and not yet” grows out of its simplicity.

Please enjoy the exhibition!

Sarah Bernhardt
Exhibition Curator
Director, Intersect Arts Center

Please note that artists are not listed in the order displayed but have a corresponding number next to their work of art.

SUSAN SAVAGE

susandsavage.com

1. Invocation

20" x 24" | Acrylic on Canvas

\$2,500 | 2005

Artist Statement:

Because of the cross and the power of Christ's resurrection, we are granted the privilege to call on God in many ways, especially through prayer and supplication, and as we entreat his presence in worship. Because of the cross, a new relationship has been formed between God and mankind. Invocation is intended to bring us closer to understanding the beauty of God's grace in giving us this gift. In God's merciful plan, Christ took on human flesh and became the vessel for our salvation. Through His death and resurrection, the infinite presence of Christ inhabits our souls. Because we are His, He is always with us, consecrating us, refining us, polishing us, and making us new.

ELIZABETH LONDEN

2. The Light

4' x 5' | Acrylic and spray paint

\$5,800 | 2018

TIMOTHY MIELKE

Website:

milkywayphotography.com/dust2life

Instagram: @milkywayphotographer

3. Dust. Genesis 1-2

12 x 18 | Digital collage | \$500 | 2017

ZAC BUSER

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4. Incubate

Lead, auze, steel, poplar, and polyurethane

\$1200 | 2017

Artist Statement:

Lead and gauze represent the dependent relationship maintained between humanity's tendency towards damage and its desire for regeneration. The dependence in this correlation exists in the observation that a bandage without a wound is merely an affectation, and a wound without healing is an invitation to an untimely demise. My work occupies the liminal point where injury and restoration merge into a simultaneous elegy to brokenness and a prayer for the hope of redemption.

Curatorial Comments:

We come upon two delicate nests, both seeming to incubate an egg. The soft, inviting mass of gauze on the left looks like it might be a perfectly peaceful and conducive space to grow. However, this nest harbors an egg of lead. As Buser's statement suggests, the dual nature of humanity, with both a propensity for destruction and a desire for healing, this work alludes to a deeper belief in the Christian theology of a fallen creation and the yearning hope for ultimate redemption outside the capacity of human beings. Try as it might, the nest of gauze cannot incubate life unscathed by the contamination of nature. The nest of lead, by contrast, speaks to the harsh and ultimately poisonous environment of the world; yet Buser uses the egg of gauze to express the miraculous life and peace offered by the Christian Savior, Jesus. Entering into our experience of death amidst life and bringing life amidst death, Jesus offers the words, "Peace I leave with you, My peace I give to you; not as the world gives do I give to you. Let not your heart be troubled, neither let it be afraid" (John 14:27).

KELLY SCHUMACHER

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5. *Sacrifice on the Altar*

28" x 9" | charcoal on watercolor paper

\$9000 | 2013

reproductions available at agnusdeiarts.com

6. *My Beloved Is Gone Down into His Garden*

30" x 40" | oil on canvas | \$14,000 | 2016

reproductions available at agnusdeiarts.com

7. *Agnus Dei*

14" x 11" | scratchboard | \$3,500 NFS |

2016

reproductions available at agnusdeiarts.com

JIM ANTONUCCI

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8. *Station 1:*

Jesus in the Garden of Gethsemane

13½" x 18½" | \$1,000.00 | 2011 – 2012

Photo-based Mixed Media Collage, Digital Print

9. *Station 11: Jesus Promises His Kingdom to the Repentant Thief*

13½" x 18½" | \$1,000.00 | 2011 – 2012

Photo-based Mixed Media Collage, Digital Print

10. *Station 12: Jesus on the Cross, His Mother and His Disciple*

13½" x 18½" | \$1,000.00 | 2011 – 2012

Photo-based Mixed Media Collage, Digital Print

11. *Who AM I?*

44" x 17" | \$1,500.00 | 2014

Photo-based Mixed Media Collage

12. *Regeneration: Life to Death*

33" x 16" | \$1,500.00 | 2016

Photo-based Mixed Media Collage

Artist Statement

The Way of the Cross is a fitting name for the Good Friday narrative. It suggests a journey, one that is complicated by the foreknowledge of suffering and a choice of either rejecting or accepting the offer of eternal life and hope on the other side of the cross.

These three pieces are interpretations of the Scriptural Stations of the Cross. They are photo-based, mixed media collages that I created and permanently installed in my church (all fourteen stations). The stations literally depict the final hours of Jesus, his path from life to death, but these four pieces also reveal self-examination, determination, acceptance, sacrifice, and faith.

I fuse the historical narrative with subjective themes that accompany the literal walk to the cross. The inner dialogue and soul searching in Station 1 (The Garden) leads to a decision. This station realizes the Christian paradox of losing one's life to gain it. The death is sacrificial, offering humanity a gift of life, hope, and forgiveness. Station 11 (The Thieves) offers that gift to two criminals, one accepts or the other rejects. Station 12 (Mary and John) depicts the flip side of acceptance – the sacrificial costs of belief and the instrument of faith to see light edges of a new life forming amidst the covering of death.

"Who Am I?" is written on a park wall, and is the basis of my piece that places man/woman in between the two declarations of I AM; God's declaration to Moses in Exodus, and Jesus' assertion to the religious authorities in John.

'Regeneration: Death to Life' and "Regeneration Healing" use X-Rays and flowers as a metaphor for a new life, a life when man imitates Christ, His empathy, particularly His empathy for human suffering, and a transformed spirit looking vertically to God and horizontally as servants and companions to our neighbors.

EUGENIA SHERMAN BROWN

eugeniashermanbrown.com

13. Flow Mingled Down

41.5" x 18.5" | Italian and Mexican smalti

\$2100.00 | 2014

ABIGAIL LIVINGOOD

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14. *Broken Yet Connected*

55" w x 36" h x 3" d | Stainless Steel

\$1500 | 2015

HILLARY ASBURY

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15. *Golgotha*

48" x 60" | Oil on Canvas | NFS | 2015

LINDA MCCRAY

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16. *Rejected Stone*

1' x 1' | Acrylic paint and sand from Jerusalem on floating wood panel

\$500 | 2009

17. *Fully Human, Fully Divine*

1' x 1' | Acrylic paint and sand from Jerusalem on floating wood panel

\$500 | 2013

LYNNE BEARD

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18. *Christ Accepts His Cross*

16 x 12" | Tempera On Wood

\$700 - NFS | 2015

ADELAIDE COLE

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19. *Melancholia*

4' x 5' | Oil painting on canvas | \$2,500 | 2011

Artist Statement

Cemeteries are often places of calm and meditation. While taking walks through cemeteries, I have discovered a few graves marked with the statue of an angel instead of the traditional statue of a cross. At one grave in particular, the face of the angel

appeared so exquisitely sorrowful as it stood over the grave it was chosen to mark that it made me wonder what sort of suffering the deceased individual had endured in his lifetime. Even before reading the dates on the tombstone, I could tell that the statue had weathered many seasons from the deep stains on its face from years of rain and melted snow, which made the angel appear as if it were weeping. The grief on the angel's face seemed to convey a similar sorrow that the statues of a cross on the other tombstones evoked. What must it have been like for the universe to grieve the death of the Son of God? What does it look like and how does it feel when we endure our own crosses?

In this piece, pain, suffering, and death do not have the last word. The extremely thin application of paint serves the dual purpose of first of all letting the white of the canvas show through, a symbol of the light of Christ, and secondly mimicking the effect of rain dripping down a statue, a reminder that we are washed clean with the blood of the Lamb. The white canvas cannot be seen underneath the layers of paint, but it is there, shining through the cooler hues near the base of the painting and giving the colors a vibrancy that they do not possess on their own. The deep blues give way to warmer teals, greens, and yellows near the top of the painting as the cleansing rain washes over the face of the statue. The thin consistency of the paint—achieved by using much more turpentine than oil paint—allows the colors to drip down the surface of the canvas, resembling the effect of melted snow and rain dripping down stone. So too the power of the cross washes away the sharp sting of our sins, turning them white as snow and making us clean. As it says in Revelation 21:4, “He will wipe every tear from their eyes, and there shall be no more death or mourning, crying or pain.” In a way, our personal crosses are a promise that one day we will know joy and peace when we are washed clean and shining with the light of Christ forever in heaven.

TATIANA NIKOLOVA

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20. Christ - the First Fruit

gold and metallic acrylics, Swarovski crystals

2016 | \$1,500 | 18 x 14

21. By His Stripes

gold and metallic acrylics, Swarovski crystals

2018 | \$1,250 | 18 x 14

Artist Statement

Christ - the First Fruits

The Feast of Theophany (January 6) in Bulgaria inspired me to create this cross with the glorified Christ on it. During this feast, the priest dipped his cross in the water to sanctify and bless the congregation. The priest's metal cross has a simple shape with only the figure of Christ. In this image, however, I wanted to depict the glorious Christ after His resurrection. I designed this cross to represent an abundant harvest, with Christ as the First Fruits. On each end of the cross, three passion flower-like images remind us of eyes. From the cross comes vines with grapes and wheat because Christ is the Vine and the Bread of Life. Christ in the middle wears a white tunic of purity and embraces all with open arms.

By His Stripes

My mother's suffering during her fatal bout with lung cancer inspired this piece. I created it on the Feast of the Holy Cross - September 14, 2017 - at the oncology clinic in Plovdiv, where my mother underwent her last immunotherapy treatment. We suffered for three days and nights with shortness of breath, panic attacks and sleep deprivation. I could not sleep, so I decided to create something special and drew a Jerusalem cross. Then came the passage from Isaiah 53:5. Developing the design surrounding it took quite a while, but I see now that I was following Bulgarian folk patterns from metalwork woodcarving and embroidery. I completed the piece just

before my mother fell asleep in the Lord on January 31, 2018. This piece has extreme value for me because it reminds me of Christ's sacrifice and the hope He provides us during the suffering we go through in our lives.

APRIL PARVIZ

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22. Montserrat - John 19:17

8" x 10.5" | Digital photography print

2016 | \$35.00

23. No Law Against

30.5" x 47" | 2018 | NFS

Recycled piano pieces, feathers, wood, acrylic paint, yarn, dyed lamb's wool, and dyed lace

Artist Statement

I often have difficulty creating art that attempts to access the feelings and emotions that I have for the creator of the world. Every time I make anything out of a sense of worship or awe for Him, it always looks so trivial to me. I feel as if I am Michelangelo's three year old child showing him the artwork that I am truly proud of. I am pregnant right now and perhaps I will understand God's view towards His children in a completely different light after I have become more experienced in motherhood. I'm looking forward to that. I know that God loves it when we worship Him, so if I could get past my small anxiety that my work is somehow worthless to Him, perhaps I will be able to worship through my art in a more sincere and constant way.

SARA NORDLING

saranordling.com

24. Festival Stole

18" x 50" displayed | hand woven cotton and lurex yarns, cotton lining \$600 | 2015

25. Reformation Cross

21" x 47" | hand dyed and woven cotton yarns | \$1,100 | 2017

26. Steeples

22" x 19.5" | hand dyed and woven cotton yarns, stitched cotton 2018 | \$700

Artist Statement

The artist Anne Hamilton summarized my thoughts very nicely on weaving when she stated, "The crossing of threads is analogous to many voices speaking, a choir." The primary expression for my work is woven textiles. How multitudes of disparate threads get organized into a unified cloth, that even when simple is complex, is what I'm interested in and what I celebrate in what I create. The voices of the threads speak of working together, of harmony and interaction. They sing of color, of beauty, and joy.

My weaving comes from a meditative place that takes me away from everyday troubles to the contemplation of that which transcends my everyday worries. All my work reflects me as a person and also my assurance that Jesus who saved me is stronger and more lasting than all the world's troubles. When creating specifically religious work, I also rely on my theological training and background as a deaconess to inform the symbolism in my work. My weavings are usually non-figurative, relying on form, color, and texture to carry the message.

The weaving process involves many steps. First, designs and plans are carefully made. Then, threads are carefully measured and dyed. After this comes the process of putting the threads on the loom. Each one is handled individually and threaded through a specific heddle in order to create the patterns. When all is set up, a sample is woven to make sure all is as it should be. Then the weaving itself takes place. After the cloth is woven, it is taken off the loom, washed, pressed, hemmed and finished.

KURT CADDY

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27. Strikes the Heel

24 x 36 | Abstract photo digitally colored \$150 | 2017

28. The Arc of History

24 x 36 | Abstract photo digitally colored \$150 | 2017

Curatorial Comments:

Kurt Caddy fills his canvases with colorful explosions. Caddy photographs ordinary and even mundane images of places that feel worn, broken, or unresolved, such as

this bit of pavement, or discarded and rusted hardware. He then uses colored, powdered pigments or digital editing to transform these small scenes into abstract pictures of beauty, wonder, and metaphor.

Caddy comments that the image with the pavement explores the idea of the “cross being the focal point of history. Everything leads to it and everything flows from it.” This piece of sidewalk speaks to our own moment in history and story of place and presence.

The second of deep blood red, orange, and purples captures a knot in some wood that forms a mysterious likeness to the sole of a foot, seemingly pierced by a large railroad spike bringing to mind the Genesis 3 prophecy that the enemy would strike Christ’s heel, but he would in turn be crushed.

JOHN BARRY MOTES

jbmotesart.com

29. Sibling Rivalry (Cain and Abel)

30 x 40 | Oil on Canvas

\$2,000 | 2015

Artist Statement

This piece is from the painting series Sacred Stories, in which I re-imagine Bible stories and parables with my friends, family, and students as the main characters. I paint them in contemporary settings with surrealistic elements to

accentuate the mystery of God's interaction with His creation.

In this piece, two young African American brothers at a playground represent the characters in the first murder. Cain's vegetation offering (bouquet of flowers) was not acceptable to God, while Abel's animal sacrifice (puppy) was. Cain holds a gun which points to the contemporary issue of familial crime in impoverished communities. The eye of God looks on in the upper right-hand background.

HANNAH APPELBAUM

hannahappelbaum.com

30. Crosses in Shadow

3.5" x 4.5" | White Earthenware, Glaze
\$55 | 2018

31. Crosses in Light

3.5" x 4.5" | White Earthenware, Glaze
\$55 | 2018

32. Broken Curse: The Crucifixion

8" x 10" | Paper, Mylar | \$150 | 2018

33. Promise Fulfillment

9" x 12" | Paper, Mylar | \$175 | 2018

Artist Statement

In this series of works, I have chosen to look at several Dürer etchings, all existing within his various "Passion" series. We first encounter a classic image of Christ at the crucifixion, and then later, after the death and resurrection, the cross reappears much smaller in the form of a triumphant Resurrection staff and sceptre held by Christ. The theme behind this series is reduction. Several of these pieces take an element of Dürer's original etchings and focuses in on it, cropping out the rest of the image. The exception would be the larger paper-cuts that zoom out to the full format; however the clarity is lost, while the additional layers add physical depth. The same basic composition that Dürer created is still conveyed; however the edited

and re-designed imagery is still reduced from its original linear, dense make-up. These images each consist of 2-3 layers of intricately pierced Mylar and paper.

The ceramics section of this series consists of 5 wall tiles, each featuring the same cross image printed in varying arrangements. The entire content of the imagery is the cross.

SARAH BERNHARDT

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34. "I Am"

6' x 5' | Oil on canvas and gold leaf

2018 | NFS

SANDRA BOWDEN

sandrabowden.com

35. Gold Cross

26 x 26 | Encaustic and gold leaf on panel

\$1,000 | 2008

36. Law and Gospel

Two 18 x 14 panels | Collagraph mixed

media 1994 | \$400 unframed, \$650 framed

Artist Statement

The rich surface of the piece 'Law and Gospel' is created by repeatedly layering gold leaf and iridescent craypas on top a collagraph print of Hebrew text from the Ten Commandments. The Gospel builds upon the law, their relationship deeply intertwined.

When we finish an item on our to do list, we put a line through it, marking it as done.

Jesus came to fulfill the Law, drawing a horizontal line across the two tablets of the law, marking it as finished, creating the form of the cross.



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