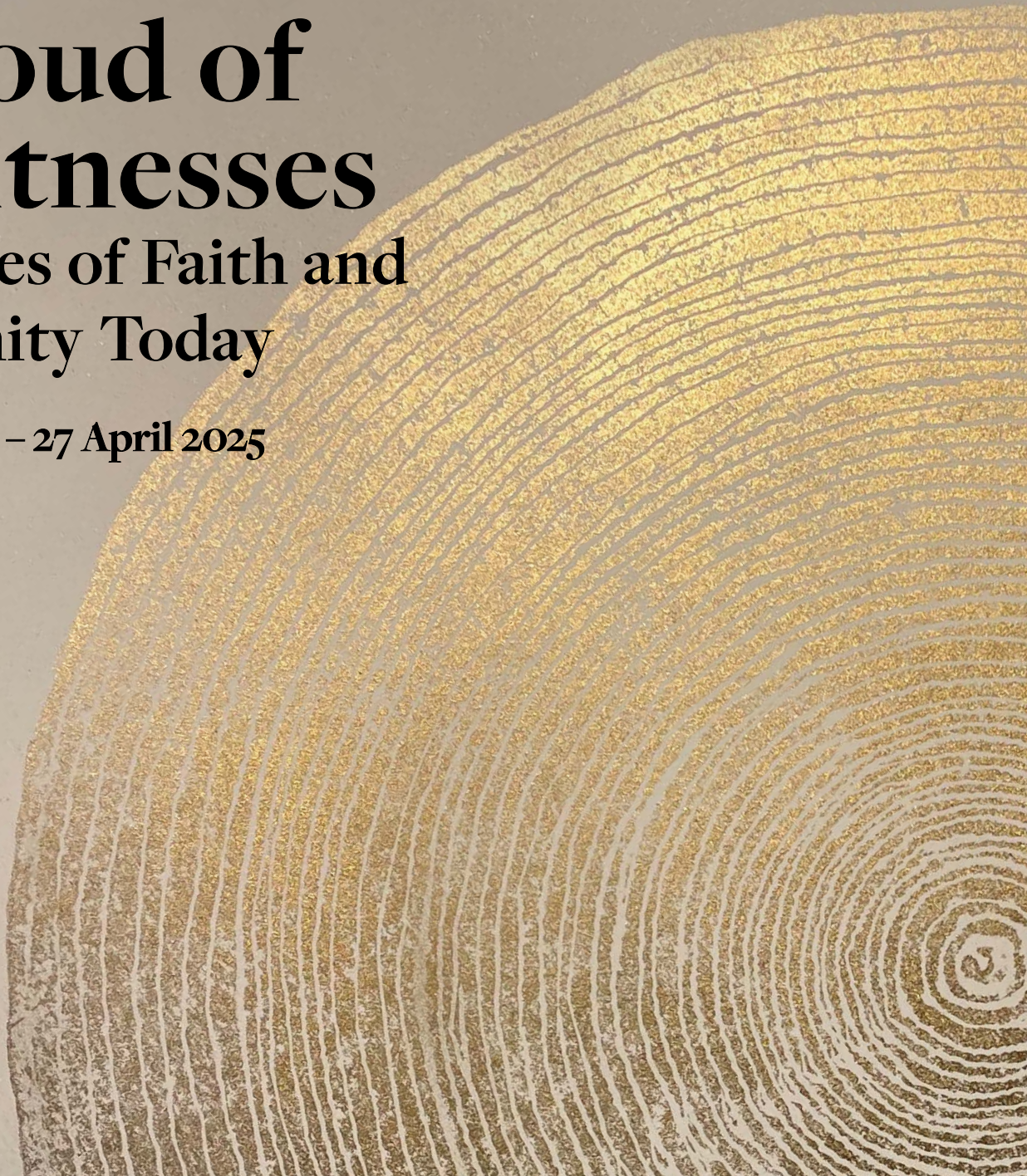


Cloud of Witnesses

Images of Faith and
Divinity Today

4 March – 27 April 2025



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Introduction

Racial justice and inter-faith integrity are the central inspiration for this exhibition. Working ecumenically and wanting to reach out to all faiths, St John's Waterloo and the *God who Speaks* biblical apostolate of the Catholic Bishops' Conference, advised by Art and Christianity, seek to create an exhibition which raises visual awareness, understanding and mutual respect of our collective witness in the UK.

This exhibition also forms part of the St John's Waterloo 200th anniversary and is held in our newly restored exhibition spaces across the Old Crypt. Our motivation comes from our congregation's reaction to Southwark's *Anti-racism charter* (particularly around diverse representation in Christian art in church) as well as our desire to celebrate our anniversary through the breadth of community of North Lambeth.

Together we aim to present a more expansive approach to sacred art challenging traditional Christian representations and inclusive of diverse faiths. Our goal is to explore inter-faith engagement and portray wider interpretations of religious art.

So we invited artists to respond to the title *Cloud of Witnesses: Images of faith and divinity today* in two dimensional forms. Either representative of, or alluding to persons or deities from any religion and from any era, all artworks should encourage an exploration of images of faith and divinity, while provoking the viewer to think differently about how these have traditionally been portrayed.

Our criteria for the exhibition are:

- Integrity to the exhibition theme.
- Innovation of style and technique
- Creative skill in responding to an inter-faith or racial justice narrative.

Thank you for your interest in this project and the ongoing conversation we wish to promote beyond the exhibition itself.

Exhibition Team:

[Revd Georgia Ashwell](#) – Curate of St John's Church, Waterloo.

[Fleur Dorrell](#) – Biblical Apostolate Manager, Catholic Bishops' Conference of England & Wales.

[Euchar Gravina](#) – Artistic Director, St John's Church, Waterloo.

[Laura Moffatt](#) – Director, Art + Christianity.

Judges' Panel

Bishop Peter M. Brignall (Chair)

Bishop of the Catholic Diocese of Wrexham and recent contributor to BBC 2's 'Pilgrimage Series'.

Monica Bohm-Duchen

Art historian, curator, lecturer, writer and director of Insider/Outsider Festival.

Graeme Mortimer Evelyn

Internationally renowned multi-media artist, musician and curator. His work in civic and sacred spaces interrogates traditional narratives within heritage sites, commenting on cultural identity, politics and language.

Hassan Vawda

Researcher focusing on Islam and the experiences of Muslims in art museums.

Alexis Stones

Senior Teaching Fellow at University College London with 30 years of experience in education, including museum education.

Beauty and Truth: Aspects of the Divine

‘The true and the beautiful belong together, for God is the source of beauty and also the source of truth. Art, which is dedicated to the beautiful, is therefore a special path to the whole and to God.’ (The Catechism, N.2500-2503; 2513). The Catholic Church has always understood the importance of the arts, and of making beauty visible and active in our faith because beauty is an aspect of the divine. It leads us to God and reveals to us who God is. This beauty is not only concerned with aesthetic qualities and criteria but with what is true. Artists may present us with images perceived as ugly or evoking repulsion, they may arouse suffering or horror according to the nature of the divine truth being conveyed, mostly especially seen in the prevalence of crucifixion scenes.

Nevertheless, the relationship between God and beauty is both one of revelation and creation - we experience beauty through what God has revealed and created out of love. This relationship is dynamic not static - humankind continues to grow in understanding of the fullness of revelation and the wonder of creation in every age. In religious art this beauty takes on a particular function that nourishes our faith and experience, and because it is dynamic we can engage with it in new ways and depths throughout our lives. The history of art itself shows this evolution. For the artist this begs a further challenge - how to envisage God, who is beyond all imagining. In what form or forms is

God’s nature and purpose revealed to us? What does God say or do to make Godself known? And where do we find the clues? How do we depict Jesus as divine and human simultaneously? In what ways can we portray the Holy Spirit?

Christianity affirms the goodness of matter because God created the material world and became a material being in it through the incarnation of God’s Word, Jesus Christ. Jesus says: He who has seen me has seen the Father in John 14:9. So to know Jesus gives us an idea of who God is too. Therefore, the Bible naturally was and is our biggest inspiration for presenting God in visual form.

Visual art has been in the collective mind of the Church for nearly as long as Christianity has existed, we know this from the fish, loaves, nativity and shepherd symbols found in the early Roman catacombs. Yet depicting Bible stories and the Christian mystery became ever more complicated as the Church continued to evolve since various controversies about the nature and purpose of God were yet to be resolved.

The Council of Nicea in 787 CE argued that if the Son of God had come into the world of visible realities - then his humanity built a bridge between the visible and the invisible - and by analogy, a representation of this Christian mystery could

be used to help us understand it. The religious painting or icon is venerated not for its own sake, but for what it points to beyond - that is, God. So art has shaped our faith and that of many of the world’s religions since the beginning of time.

Art in all its forms continues to be an inspiration for veneration, worship and prayer across the globe. However, in the West, the authoritative preference is for the primacy of the text - the word over the image. Traditions such as Hinduism and Eastern Christianity favour the primacy of the image emphasising its sacramental properties, while Protestant Christianity and Judaism emphasise the primacy of the revealed word. Then the discipline of exegesis becomes the focus for study, debate and interpretation and art is used to illustrate, explain or disseminate relevant themes.

However, the Catholic Church has always pursued a visual religious tradition because it believes it is a vehicle for evangelisation. In utilising the didactic and catechetical potential of art, Catholicism has provided the world with many of the finest paintings, mosaics and sculptures ever created. Since the crucifixion of Jesus, the cross has become the ultimate and universal symbol of the Christian faith.

On the Vatican Museum website Pope Francis tells us that ‘beauty creates communion. It unites

onlookers from a distance, uniting past, present and future ...’ He says that ‘it is artists who often interpret this silent groan which weighs on every creature and is expressed above all in the heart of men and women, for “man is a beggar before God”’.

If we believe that God is universal, then what is created and revealed is also universal. Therefore, we need to be open to the universal in our artistic expressions while recognising that we come to faith in our own contexts and modalities. Western art since the beginning of Christianity has portrayed God and Jesus as predominantly European figures, yet if Jesus was Palestinian, he would not have looked like most of our familiar paintings no matter how beautiful these might be. While these images have their rightful place in our faith and art, they speak from a particular culture and bias.

Today, rather than limit the imaging of God and his creation we are urgently invited to open up a wider range of images and expressions of divine beauty and truth. We hope the artists, their selected work and this exhibition will do just that.

† **Peter M. Brignall**
[Chair of Judges, ‘Cloud of Witnesses’.](#)
[Bishop of the Catholic Diocese of Wrexham.](#)
[Chair of the Catholic Trust for England & Wales.](#)

Reimagining Depictions of the Divine

A few years ago, while giving a talk at a local primary school, I asked the children to tell me what they thought God looked like. It was a diverse Church of England school in the suburbs of London and yet I had expected them to describe God as looking like Father Christmas: a grandfatherly white man, with a white beard and white hair. But not one of them did. I will never forget their answers. One said: “I think God looks like a ball of energy.” Another said: “I think God looks like a yin and yang sign, half black and half white.” Another described God as looking like “a ghost with glasses”.

Out of the mouths of babes came to me a reminder of how much my own conception of the divine has been shaped by a very particular and narrow set of imagery, which in turn has put forward a very narrow view of what God is like.

The Christian faith centres around the story that a formless God becomes human, stepping into the mess and the chaos, the beauty and the hope of the world, in the bodily form of Jesus. Therefore, what was invisible becomes something – or someone – with flesh and blood, skin and bone. Christ is both the “image of the invisible God”, as he is described in Colossians 1:15 and a human being that can feel and touch, a body that can be felt and touched, painted and drawn. This has for 2,000 years led many to try to depict Jesus.

Prior to that since ancient times people had tried to imagine and interpret God through their experiences of what God was like.

And yet when I call to mind the most famous depictions of God in Christianity, I think of images like Michelangelo’s *The Creation of Adam*. When I call to mind the most iconic paintings of Jesus, I think of Leonardo da Vinci’s *Salvator Mundi*, Holman Hunt’s *Light of the World*, or Salvador Dali’s *Christ of St John of the Cross*. Western Judaeo-Christian culture has been so immersed in these images that many have come to believe that Jesus really was a white, sandy-haired, blue-eyed figure, even though he was a Palestinian Jew.

These images do not just put forward an idea of what *God* is like, though. They tell particular stories about who *we* are, or what our cultures and societies prize as the ideal forms of humanity and divinity. A white male God and white Jesus are logical consequences of a world that values whiteness and maleness as both the default human, and the pinnacle of humanity. If God is omnipotent and all around us, we see power portrayed as masculine, and power concentrated in the hands of a few white men, then God could be nothing else but white.

This is true not just in the West. Years of Christian missionaries from Europe exported with them

a brand of Christianity that had a white Jesus at its centre. This legacy remains. One of the most famous images of Jesus – *Head of Christ* – created in 1960 by the US artist Warner Sallman, and depicting Christ as an all-American, is believed to have been reproduced more than a billion times. So you will find these images of a very white Jesus in Christian homes all around the world – in places like Nigeria or India – where believers are unlikely to themselves be white.

It is of course important to be said that there are examples in Christian history of non-white depictions of God and Jesus. Take icons from the Orthodox traditions, which have depicted God, Jesus and Mary as brown-skinned, most famously in imagery from Ethiopia’s ancient churches. Such non-Western depictions have always existed but are less well-known than the most famous European-centric art, demonstrating the pervasive superiority of whiteness in divine depictions.

For millennia, people have tried to portray God in their own image, and this runs central to the story of incarnation in Christianity: that God becomes like us. By putting forward one-dimensional imaginings of who God is, God becomes like some of us, but not like the rest of us. As a black woman, it is much harder for me to conceive of myself as reflecting the divine if all

I have are these narrow depictions of God. This matters. It matters because it affects not just how I see God, but how I see myself.

Years ago, I read a book called *The Shack* by William P. Young. The New York Times bestseller tells the story of a man who – torn apart by unspeakable family tragedy – encounters the ‘God in three persons’ of the Trinity. The Holy Spirit is portrayed as an Asian woman, Jesus as a Middle Eastern man, and God as a black woman. When I came to the pages of this book, I felt an exhale, a profound sense of liberation. For the first time in my life, I saw God looking a little bit like me. It is hard to describe how this felt. I had not really noticed how much of an effect the previous white depictions of God and Jesus had had on me. How they made me feel in some way ‘other’, or less. But in this book – and the subsequent film in which God is played by Octavia Spencer – I felt I understood more profoundly what it might mean to be made in the image of God. How we depict or imagine God matters.

The divine portrayals imagined by the primary school children I described earlier also spoke to me of something else: that there is not just one way of seeing and encountering God. That if God exists and is Creator of all things, then that includes the vast array of cultures and identities and people groups that exist in the world. In the

Christian tradition, we speak of the *imago Dei*, of human beings being made “in the image of God”. This is not an easy concept to understand. It does not mean that God looks like us because what is this ‘us’ of which we would be speaking of if so, considering the sheer scale of the diversity of human existence? Rather, I like to think of it as human beings resembling God in some altogether different way. Like a golden thread that runs through God that also runs through us – an ‘X Factor’, if you will. It is this connection that I believe has long compelled human beings to want to re-connect with God in the ways in which they feel are right.

This diversity of encounters as reflected in the inter-faith nature of this exhibition is important for us to get a true picture of who God is. In every inter-religious dialogue I am engaged in, I find points of connection, points of common humanity. It is therefore unsurprising that in the different ways in which God can be portrayed across religions, we might find resonance. I have also found that in these conversations with those whose tradition is different from my own, that I am struck by how much their views accentuate, enhance, or cast a different light on my own. Rather than diminish my own beliefs, they can often make mine come to life.

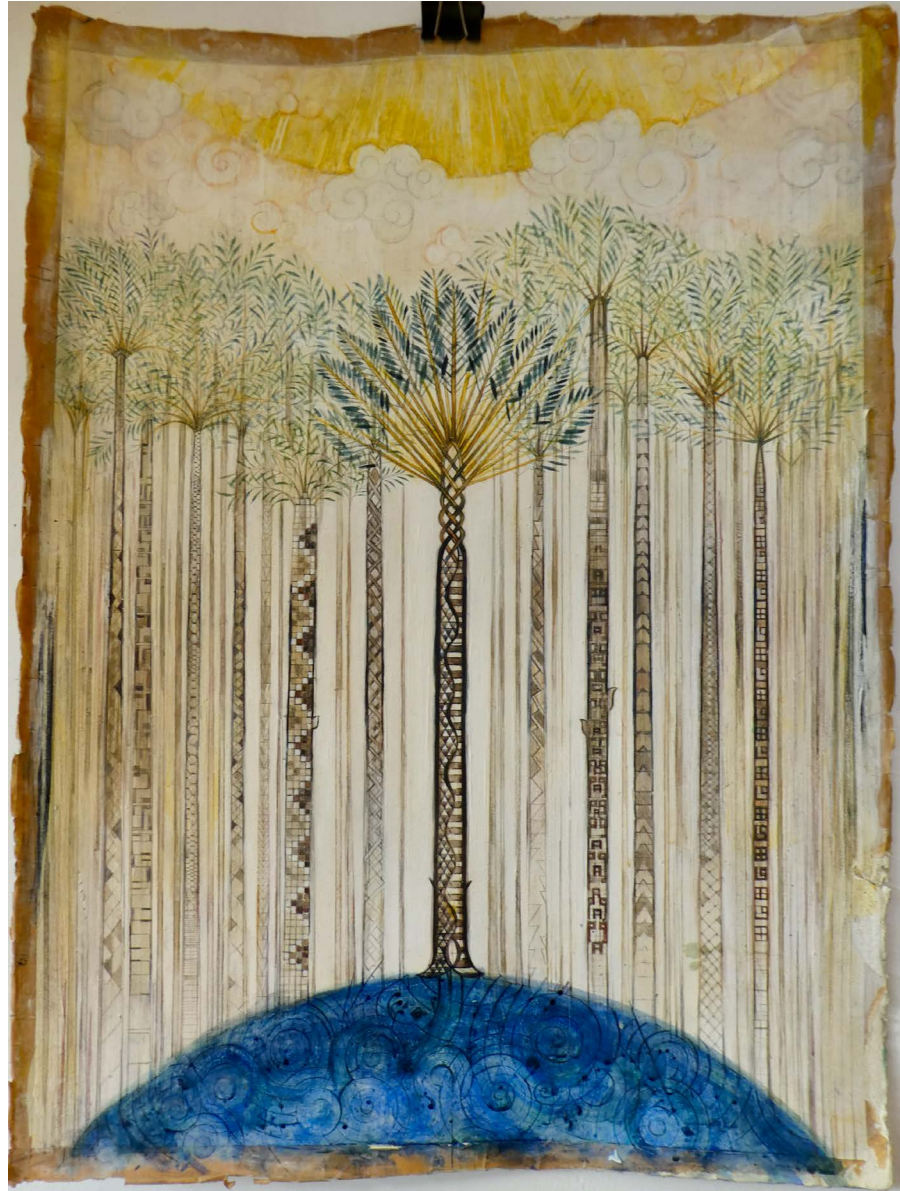
There is much to be gained from the possibilities for mutual understanding and flourishing based on

the different stories we tell ourselves and images we create of God. This exhibition challenges the traditional depictions that have come before us, and in so doing helps us to reimagine faith for today. Faith in God that is not stuck in the past but lives and breathes and has relevance for who we are in today’s world.

[Chine McDonald](#) is a writer, broadcaster and director of the religion think tank Theos. She is the author of *‘God Is Not a White Man: And Other Revelations’* (Hodder & Stoughton, May 2021), and *‘Unmaking Mary: Shattering the Myth of Perfect Motherhood’* (Hodder & Stoughton, March 2025).

Selected Artists

Amber Khokhar
Carole Bury
Ceri Elisabeth Leeder
Chloe Campbell
Constance McIntosh Smith
David Robinson
Elizabeth Crichton
Federico Gallo
Fitzroy Schofield
Iain Malcolm McKillop
Ivilina Kouneva
Jill Hartman
J.R Bateson
Kirsty Kerr
Lorna May Wadsworth
Melissa Roskell
Michael Takeo Magruder
Pauline Medinger
Prasad Beaven
Raji Salan
Richard Kenton Webb
Shaeron Caton Rose
Sofia Butrus
Sophie Hacker
Svetlana Atlavina
William Foyle



Amber Khokhar
Sacred Palm
Mixed media
57cm x 77cm
2024

Amber Khokhar is a London-based artist and designer who blends traditional art with contemporary design. A graduate of Central Saint Martins, she earned a British Council scholarship to study poster design in Soviet Warsaw, Indian miniature painting and architecture at Harvard. She completed an MA at The Prince's School of Traditional Arts.

Her recent public art project, 'Head, Heart, Hand' is a 20m ceramic wall in Deptford. She has exhibited in group shows at The Queen's Museum of Art, Yinka Shonibare's Gallery, and the Royal Academy Summer Exhibition. Amber was commissioned by HM the Queen to design a 40m long carpet for Buckingham Palace and by HM the King to create a stained glass ceiling for his library at Dumfries House.

www.amberkhokhar.com
Instagram: [@amberkhokhar](https://www.instagram.com/amberkhokhar)

Amber works with symbolic imagery and stylised forms. Trees from the Garden of Paradise are a recurring theme in her work. The palm, rich and replete with many beautiful meanings, is a symbol that bridges the visible with the unseen.

Using stylisation is her journey to reach the essence of a motif, to move it away from the world of shadows into light. Through this approach, she seeks to use her paintings as an invitation to sanctuary.



Carole Bury

Feathers: Shield

Paper textile, cut, folded, curled, hand stitched and knotted pergamenta paper

44cm x 44cm

2021

Carole Bury designs and crafts paper textiles, using embroidery and constructional techniques. Working with nature presents rhythms, pathways and marks which invade the work slowly and unobtrusively.

Carole is currently holding a Solo Show of pleated paper drawings in Hastings, exhibiting at the RWA, Bristol and preparing work for Cheltenham Open Studios in 2025. Carole is working on a commission to create an All-Season Altar Frontal for a village church; including drawing and sewing workshops within the local community and school, following a theme of creation.

Carole has a background in drawing and fine art embroidery from Manchester Polytechnic. She lives in a rural village in the Cotswolds.

www.carolebury.com

Instagram: [@caroleburytextileartist](https://www.instagram.com/caroleburytextileartist)

Carole is intrigued by translucency and ever-changing shadows which offer a dimension that is far beyond the handwork of the artist creating with paper and stitch. Resting with these simple shapes offers a space to receive love and strength from Jesus.

A double ring contains 300 paper feathers. These feathers contain their own history, each has been cut-out, curled, folded, hand-stitched and knotted onto their own individual place.

Making them requires time, care, precision, quiet, rhythm, repetition. Repetition is imbued within – each stitch – a prayer. It becomes a meditation aiding a track to unknowing, an embrace with the divine. A breath of God. No words or images are used, just a circle of Stillness. Something that opens the mind to Beauty, the presence of the Beloved, and that sees reality as it is and the Reality beyond.



Ceri Elisabeth Leeder

Lament in Gaza

Egg tempera with some locally sourced pigments; gesso on convent linen; board.

60.96cm x 76.2cm

2024

Ceri trained as an artist at Manchester and Glyndwr Universities and has taught art at secondary school level throughout her life. She paints in egg tempera on board.

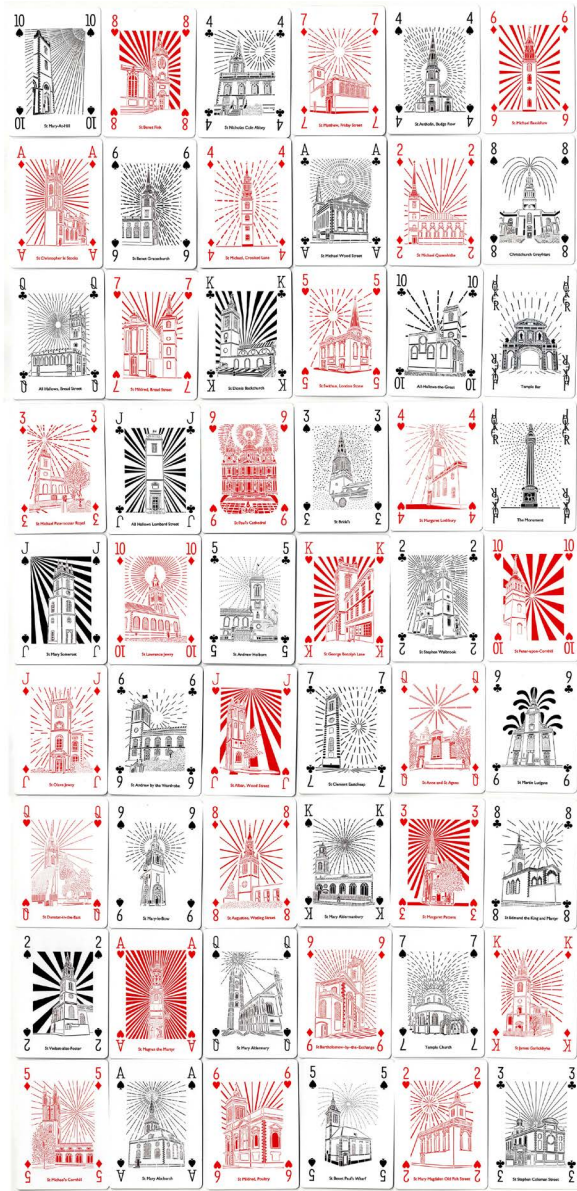
She paints largely in the Welsh village of Eglwysbach, and within her immediate friendship group. She also paints out of her faith traditions of the Plymouth Brethren, strict Calvinism and Pantheism. Meeting friends of other faiths, and variants of the same faith has helped her to express her own faith.

Facebook: [cerileederscratch](#)

Ceri painted this piece in response to the Israeli invasion of Gaza in 2023. She painted it at the lowest ebb of the year - the Winter Solstice. She painted it, knowing these verses from Psalm 139: 8-12

“If I climb up to heaven, you are there;
if I lie down in Sheol, you are there.
If I say, “Let darkness surround me,
let the light around me be night,”
even darkness like this
is not too dark for you;”

The wooden scaffolding carrying the dying sun, is based on Crow Indian Sky Burials. Ceri uses it a lot in her practice to signify Honour, Provision and Nourishment. The burial platform has been raised to receive the sun at its lowest ebb. Ceri was trying to show a Hell on earth, but with Redemption. For her, this is the Divine Image. The siting of it in the Holy Land gives it added resonance and meaning.



Chloe Campbell
Playing Cards of the 52 churches in the City of London built by the office of Sir Christopher Wren

Medium – A pack of playing cards framed on a white paper background. The original images are papercuts, photographed and printed into a pack of playing cards.

50 x 90cm
 2023

Chloe specialises in papercuts, drawings and prints of architecture. Papercutting involves cutting out a design on paper with a scalpel where the finished papercut is one sheet of paper. She studied Fine Art and History of Art (MA) at the University of Edinburgh. After graduating Chloe studied at the Royal Drawing School in London on the Drawing Intensive Course.

She is a member of the Paper Artist Collective and the International Association of Hand Papermakers and Paper Artists. Her recent clients include the National Trust, St Paul's Cathedral, Daunt Books and the Old Royal Naval College in Greenwich.

www.chloecampbellart.com
 Instagram: [@chloecampbellart](https://www.instagram.com/chloecampbellart)
 Facebook: [Chloe Campbell Art](https://www.facebook.com/Chloe.Campbell.Art)

The original images of the churches are papercuts which Chloe drew and cut out by hand using a scalpel. The playing cards are ordered by the date of the saints of the churches' Feast Days. They are poker cards ranking Ace, King, Queen, Jack, 10, 9, 8, 7, 6, 5, 4, 3 and 2 and Spades, Hearts, Diamonds, Clubs.

The original purpose of the churches was for public Christian worship of God. 33 of the churches still exist, there are seven churches where only the tower remains and one church where the interior was created by the office of Christopher Wren. 19 of the churches no longer exist. Two have been taken down and rebuilt outside of the City of London. Temple Bar and the Monument, secular architecture also built by the office of Sir Christopher Wren in the City of London, are the Jokers in the pack.



Constance McIntosh Smith
Our Lord of East London
Painting
30cm x 40cm
2021

Having grown up in an evangelical Christian community, Constance struggled with faith throughout her life – mostly because, as angry as she is at the ways it has been deployed for harm, she cannot walk away from her own faith.

Constance has spent most of her adult life working in various pastoral capacities, only recently transitioning away from a clergy role. She stumbled into art by accident, looking for more ways to connect with people around her. She has always been drawn to those who view faith with suspicion, so painting became a way to converse honestly but non-threateningly about faith and truth as she knows it.

Instagram: [@gutterpunkmama](https://www.instagram.com/gutterpunkmama)

The image is done in the style of a eucharistic icon, with a young man holding a loaf of supermarket bread and a bottle of petrol station wine, on a background constructed of ripped-up receipts. It is a reflection on both the way that society tends to mark certain individuals as 'unlikely' to express the presence of the Divine and the reality that the Divine chooses to inhabit exactly those so marginalised.

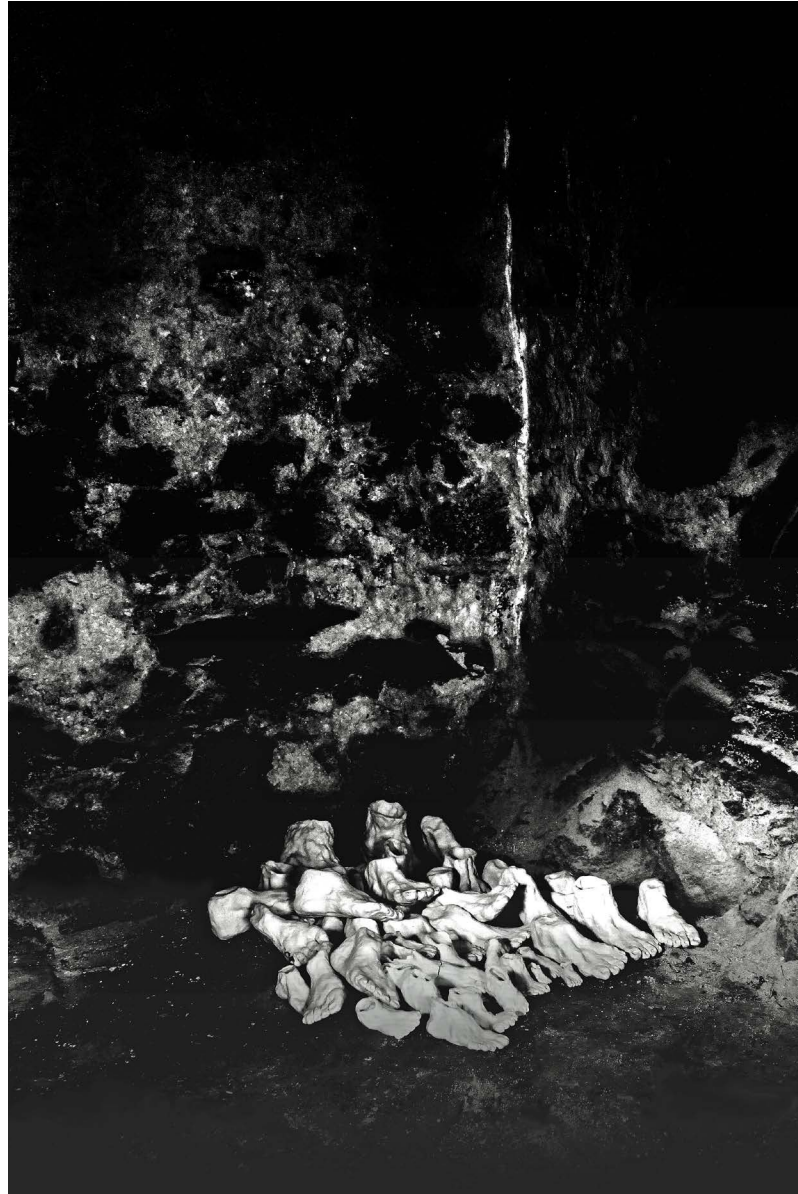


David Robinson
Jesus Calms the Storm
Lino print
31cm x 43cm
2024

David is a figurative artist based in Porthcawl, Wales. Self-taught, his work includes oil painting and lino printing – the latter enabling him to work in a graphic style. His Christian faith informs how he approaches his work, seeking to ‘share light’ (Matthew 5:16) by making work that gives people encouragement and a positive outlook on our diverse society today. He is a member of Tabernacl Porthcawl and Co-Secretary of Churches Together in Porthcawl. Solo exhibitions include ‘Hospital Care’, paying tribute to those who cared for him and ‘Living the Dream’ – reflecting the joy of the South Wales coast.

www.davidrobinsonartist.com
Instagram: @davidrobinsonartist
Facebook: @davidrobinsonartist

David chose to depict Jesus not in a fishing boat, but in a boat of displaced people, with men, women and children of diverse backgrounds. He thinks of those people making dangerous journeys across the Mediterranean, the Channel, or people fleeing conflict in the Middle East, Ukraine and Somalia; as well as survivors of severe weather events. Climate change, war, legacies of colonialism: the challenges of today seem overwhelming, like the storm in the Bible. As disciples, we can feel lost and call out in despair. But when Jesus stands up, he challenges us by saying, ‘Where is your faith?’ For David, this is a call to action: to draw on our faith, to stand up and share hope with others. To bring compassion and leadership where we can, to work through complex issues calmly and to look for Jesus in others.



Elizabeth Crichton

Forty Feet of Clay

C-Type print of a photograph of a sculptural installation

66cm x 100cm

2023

Liz Crichton's art explores our hopes, fears, choices, chances and identity. Working in an interdisciplinary mode and in participation with the public, her work contrasts the power of the natural elements with the fragility of life and the futility of human endeavours. She has a first-class degree in Fine Art, an MLitt in Theology, Imagination and the Arts, and an MA in Art and Social Practice. She has exhibited at the Royal Scottish Academy, Edinburgh and GoMA, Glasgow. Currently, she is an Ambassador for Outside In, Curator of Telos Box and Artist in Residence at ITIA, University of St Andrews.

www.revelationarts.org.uk

Instagram: @eliz.crichton

This image references Nebuchadnezzar's Dream, interpreted by the prophet Daniel as a vision of the future, our future – of the four empires of the world being replaced by the everlasting kingdom of God. Formed from the earth, but cracked and vulnerable to breakages, these feet draw attention to the flaws of humanity and our inability to love each other. Lying in a heap, abandoned in an outhouse, the feet ask on what are we grounded and question our spiritual progress. Whilst we see millions of refugees searching for a future amid the turmoil of civil war, coupled with the invasion of Ukraine and the Israel Gaza war, this piece reminds us of the innocents killed that go before us to bear witness to the way in which we each live out our faith.



Federico Gallo
Sea Migrant (Pietà)
Oil on board
75cm x 90cm
2024

Federico Gallo is an Italian artist based in London. He graduated with a MA in Communication Art at the Royal College of Art in 2008. He has led a number of fine art and editorial projects and art workshops with a focus on homelessness and mental health.

He lectures on drawing, painting and photography, and collaborated with organisations that include the Royal Academy of Art, the Royal College of Art, Saatchi & Saatchi, St Mungo's and SPACE/Arlington.

This oil on board depicting a sea migrant being rescued is a meditation on human suffering, compassion, and the urgency of our shared responsibility to one another. The image, though contemporary in its subject matter, echoes the classical form and emotional resonance of Michelangelo's *Pietà*, evoking a similar sense of vulnerability and grace. The sketchy, blurred and wet rendering of the painting suggests an unstable or fleeting moment, perhaps capturing the pressing nature of suffering: this kind of imagery, full of uncertainty, discomfort, and pain, invites viewers to reflect on the ongoing suffering of those fleeing violence and oppression, and to become witnesses to their struggle. It is my hope that this piece encourages a deeper sense of empathy and calls forth a collective commitment to justice and mercy in the face of human tragedy.



Fitzroy Schofield
Kite Quest
Oil on Canvas
46cm x 35cm
2024

Fitzroy is a recent graduate in Fine Art BA (Hons) from City and Guilds of London Art School. He was awarded a First Class Degree and named as the 2024 Winner of the Skinners' Company Stephen Gooden Prize for Engraving.

His practice is evenly split between painting and printmaking, with drawing as his foundation and the inspiration for his canvases and carvings originating here. He often make sketches of rapid and continuous movement. Generally, he will decide if the images work for paintings or prints and be immersed in the intricacy of this process.

Instagram: [@creations_of_fitzyroy](https://www.instagram.com/creations_of_fitzyroy)
Email: fitzroyschofield@gmail.com

Fitzroy made this painting having returned from recent travels in Italy. He travelled from Eastern Italy through the North (Venice, Ravenna, Ferrara) into Slovenia toward the end of his travel. He spent most of his time in the isolated hill-top town of Urbino, the birthplace of Raphael and where Piero Della Francesca's Flagellation of Christ is housed. There he was welcomed into the local Duomo community and participated in the famed Festa dell'Aquilone (Kite Festival), feasting with the locals late into the night and sketching the cathedral, churches and architecture early in the morning.

Upon his return, Fitzroy felt rejuvenated to depict themes and interests in his art, post-university graduation; questions regarding faith, purpose, decision, duality, individuality, faith and transformation.



Iain Malcolm McKillop

May They Be One

Oil on panel

60.96cm x 60.96cm

2024

Iain was born in Gloucester. He has a BA in Art History from Manchester University, an MA in Fine Art from Kingston University and a Dip. H. E. in Ministerial Studies and Theology from Bangor University. He was Head of Art & Art History at Sir William Perkins' School, Chertsey, then Lecturer in History of Art and Fine Art, Kingston College School of Art. He is an Ordained Church of England minister. He writes and lectures widely on Christian Art.

Iain has regular exhibitions in cathedrals including Bradford, Exeter, Gloucester, Guildford, Leicester, Lichfield, Salisbury, St. Edmundsbury, Southwell Minster and Tewkesbury Abbey. Altarpieces: Gloucester Cathedral, St. John's, Bury St Edmunds and All Saints, Woodham. Stations of the Cross: St. John's, Bury St Edmunds, Ewell and Halesworth.

Iain illustrated 'Stations of the Resurrection: Encounters with the Risen Christ' published by Church House Publications, 2024.

www.mckillop.weebly.com

This is the fourth in a series of Gethsemane paintings exploring Jesus' prayers on the night before he died. The image interprets John 17:20-26 where Jesus asks that all may find unity and that concord and truth would spread throughout the earth.

Representatives of different races, genders, cultures and faiths share a cup of the Water of Life beneath olive leaves symbolising peace. The painting expresses a prayer that all who long for peace, truth, love and unity may live and work harmoniously and in concord to influence and heal our needy, disunited world.



Ivilina Kouneva
Umbilical Cord
Oil and acrylic on canvas
50cm x 100cm
2020

Ivilina Kouneva is a Bulgarian born visual artist with studio-based practice in the South East of England. She studied Fine Arts and specialised in painting along with obtaining an art teacher's training. She has moved to the UK in her mature years where she has continued to exhibit widely while taking part in cultural and educational projects.

For the past three decades her work was featured in group exhibitions in England, Switzerland and Bulgaria. She staged 15 solo and two-persons exhibitions collaborating with artists internationally.

Kouneva was an artist in residence at South Porch, SC, USA (2024); Artscape Gibraltar center of the Arts, Toronto islands, Canada, (2022); and Towner Eastbourne summer studios (2022) where her work was appreciated at salons and open studios.

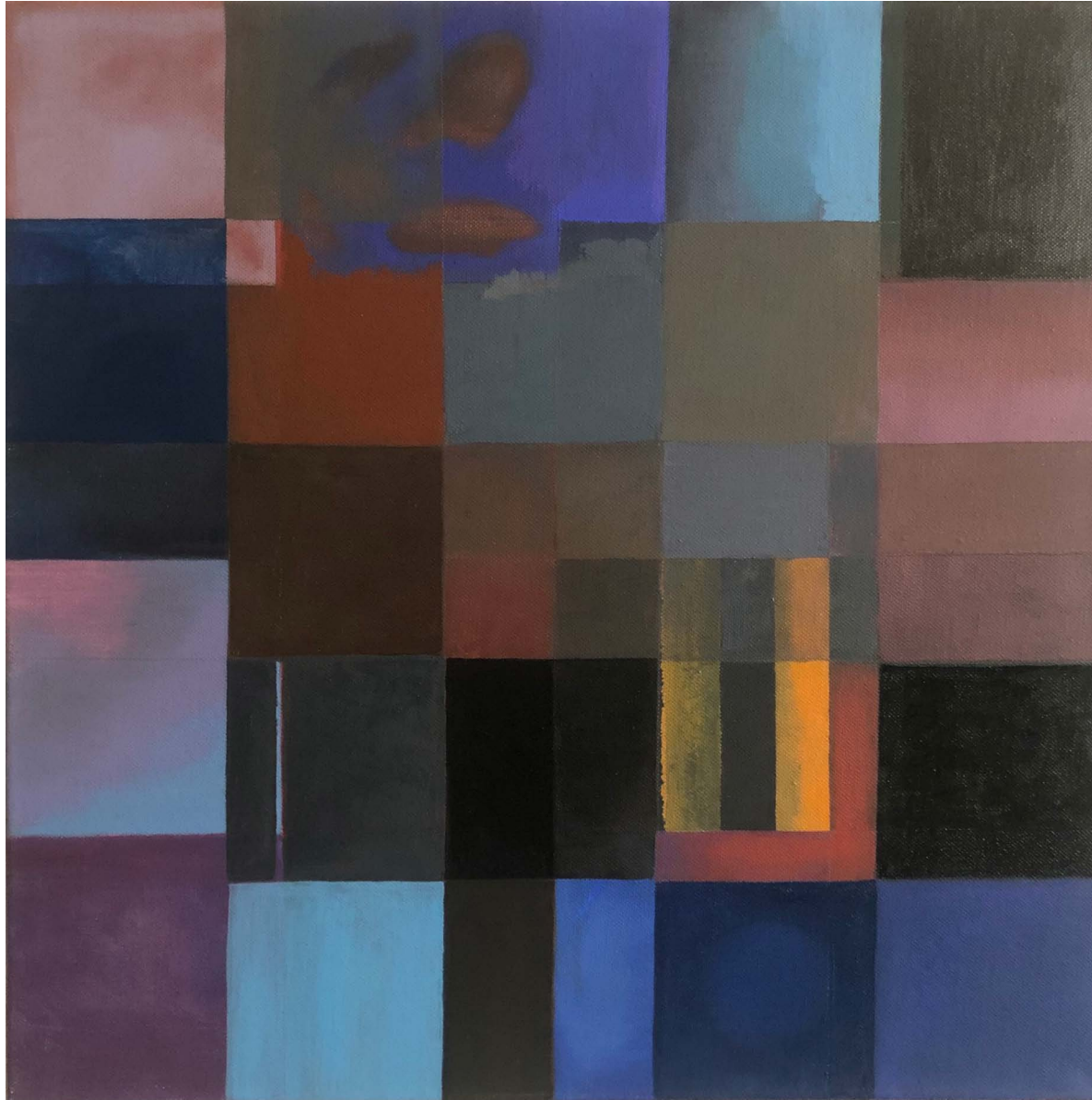
Her research in exploring artistic approaches where art and awareness in the present moment meet, was supported by a-n The Artists Information company grand. (2023).

www.ivilinakouneva.com
Instagram: @ikoun

In her work Ivilina Kouneva employs a wide range of techniques, juxtaposing mythical narratives while searching for relevance and unexpected dialogues with presence.

Umbilical cord is the first of a series inspired by old Christian murals and the format of the zitije icon – a visual story about the life of a saint or a martyr. Attracted to those compositions and colours, Ivilina browsed churches and cathedrals between the Balkans and these shores.

In the structure of her painting she inserted symbols, resembling a fusion of stories, embedded into our collective memory. Some of them faded, some amplified. She was thinking of mothers and daughters who had become martyrs because of their fierce sacrifice and resilience. Ivilina wanted to visualise this strong physical and spiritual union and intuitively painted the plaited hair connection. From the past and now proven scientifically, hair is considered a main source of our identity information.



Jill Hartman
Mystery
Oil on canvas
57cm x 57cm
2024

Jill trained at Central St Martins: University of the Arts, London, graduating in 1980. For thirty years faith-based work has been an important strand in her work, culminating earlier this year in a solo exhibition, 'Ways of Being', in which she explored how we experience aspects of the divine in our lives.

Exhibiting regularly in South East England, Jill has also been a member of South Coast Artists (SoCo) since its inception in 2004. In 2011, she was ordained in the Church of England and now works part time at Crowhurst Christian Healing centre as a Chaplain and leads prayer through 'Painting Retreat' days.

Instagram: @jillhartman251

Mystery is part of a series of paintings called 'Meditations on the Trinity'. *Mystery* is a meditation on the mystery of the divine, expressed by the atmosphere in holy buildings, in candlelight and in prayer. It is accompanied by a deep sense of peace. It suggests that at times although we can never really know God, we might feel we've been given glimpses of something profound. *Mystery* was part of Jill's recent show which included themes such as how we evolve spiritually throughout life, how spiritual memories can form us and how we might experience aspects of the divine in our lives. *Mystery* and Jill's painting *Transcendence* speak about the unknowable aspects of God, but they are accompanied by other paintings, focusing on God's desire to impart joy within us both directly and through creation.



J.R. Bateson
Jacob wrestling with the Angel
Linocut print
60cm by 80cm
2024

John is a print maker and painter and a longtime resident of Brixton. He learnt how to draw and paint from his mother who was an artist and his father who was a children's book illustrator. After studying Drama at Manchester university, he returned to London where he began to take up painting, drawing and more recently print making. John describes himself as an urban artist drawn to the people and places around about him but there is also an underlying spiritual theme to his work inspired by Jesuit Spirituality and the spiritual exercises of St Ignatius Loyola. He is a member of Hausprint, a small but thriving print making studio based only a stone's throw from where Vincent Van Gogh lived while in London.

www.johnbatesonpaintings.co.uk
Instagram: @johnbatesonartist

One of John's most recent prints *Jacob Wrestling with the Angel* explores the strange encounter between the wandering Jacob and the angel who he meets in a dream. The angel seeing he could not get the better of Jacob strikes Jacob on the hip causing Jacob's hip to dislocate. Jacob refuses to let go imploring the angel to give their name, but the angel refuses and instead, chooses to bless Jacob. John has imagined the encounter to be fierce and dramatic, something he has attempted to relay in this print. The rainbow in the sky represents the blessing given to Jacob by the angel.



Kirsty Kerr
COME AND REST
Photography series (2 of 8 photographs:
Brick Lane and Bethnal Green Library)
44cm x 30.5cm
2018

Kirsty Kerr is an interdisciplinary artist-curator working on projects that span contemporary art, cultural heritage and community engagement. Her practice holds together points of tension and contradiction, drawing on experiences of living in/between mixed spaces and identities, such as race, class, culture and religion. Often site-specific, her works respond to the stories of the spaces they inhabit. She has a particular fascination for sites of worship and unearthing the sacred in the everyday.

Kirsty has exhibited across the UK and has roots in London and Luzon.

www.kirstykerr.com
Instagram: @kirstyjkerr

COME AND REST documents a series of public interventions informed by the demolition and rebuilding of Bethnal Green Mission Church. Taking letters from a scripture text that had hung on the old building (Jesus' words: 'Come to me and I will give you rest'), Kirsty spelt the phrase in Bethnal Green locations, recording the process with local filmmaker, Will Alcock. The words were a gentle yet radical proclamation: of welcome, refuge, and quiet protest against loneliness and exhaustion often synonymous with city life. The act of spelling them out became a performed prayer, symbolic of the church's continued presence and God's enduring invitation.

Against the backdrop of this racially and religiously diverse neighbourhood, the words were both witnessed to and overlooked by passers-by of all faiths and none.



Lorna May Wadsworth

Blue Christ

Painting

25cm in diameter

2021

Lorna May Wadsworth came to prominence while still studying at the Royal Drawing School with her portraits of the Rt Hon David Blunkett and former Archbishop of Canterbury, Dr Rowan Williams. Since then, she has portrayed two former Prime Ministers – the late Baroness Margaret Thatcher and the Rt Hon Sir Tony Blair; filmmaker, Richard Curtis and Poet Laureate, Simon Armitage. In 2020, a retrospective at Graves Gallery in Sheffield, Wadsworth's hometown, featured her celebrated altarpiece *A Last Supper* alongside around 100 of her portraits.

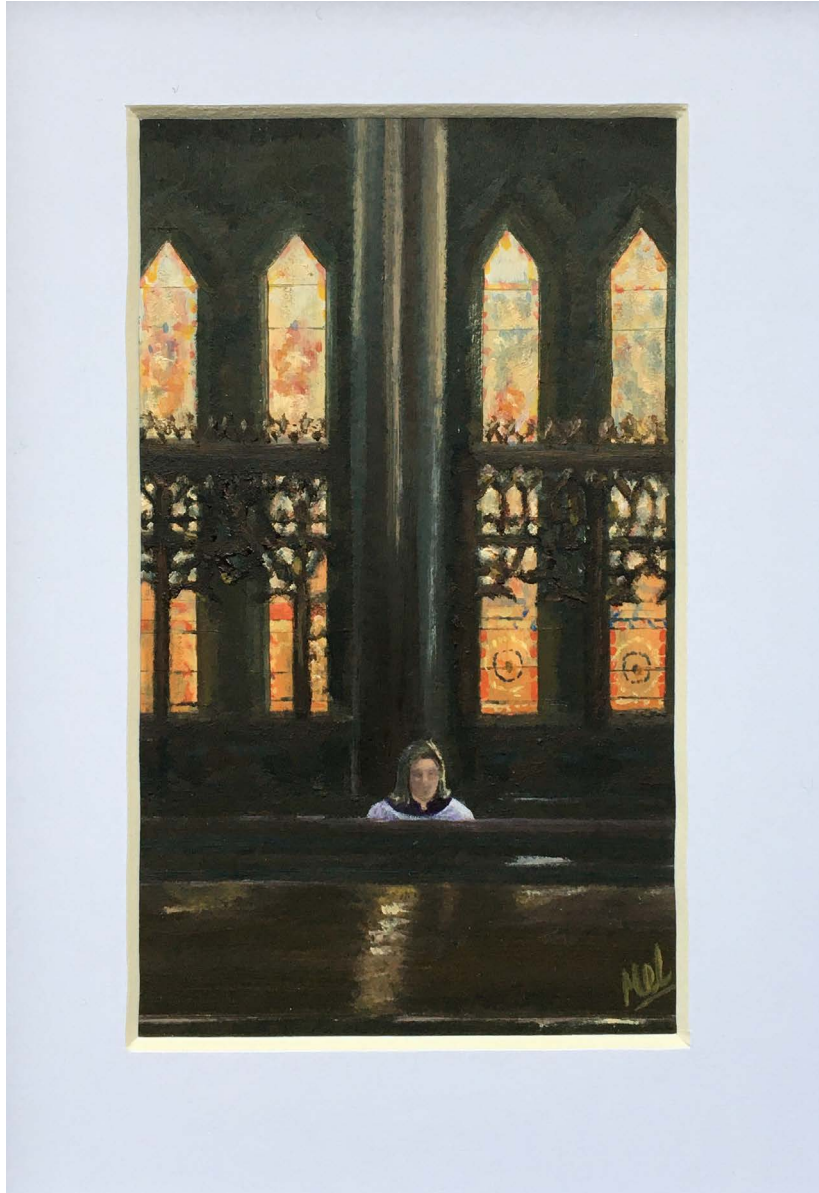
www.lornamaywadsworth.com

Instagram: @Lorna_May_

The sitter for this arresting painting of Christ, crowned with a 24-carat gold crown of thorns, was the fashion model, Jamel Gordon-Lynch. Echoing the influence of Renaissance masters on her work, Lorna painted *Blue Christ* as a tondo, or circular portrait.

The vivid pigment used for the background is a bespoke International Blue Klein paint, first created by the French artist Yves Klein that Lorna had created especially for this painting. She seeks to challenge the normal convention of how Jesus and his disciples are traditionally portrayed in the canon of western art.

Lorna's celebrated 2009 altarpiece *A Last Supper* made headlines around the world when it was installed in St Alban's Cathedral in July 2020 in solidarity with the BLM movement.



Mel (Melissa Roskell)
Covid Choir Series (Number 1)
Oil on card
7cm x 12cm
2020

Mel has been a graphic designer, artist and illustrator all her life based in South East London, obtaining a degree in Media Production and Design from the London College of Printing (now part of UCL) many decades ago. During Covid, she began to paint more commercially as both a fine artist and muralist and now works in a multitude of media including oils, watercolours, oil pastels and acrylics. She has worked both in Spain and England and sold commissions worldwide. She recently mentored a group of incredibly talented students at a local school with their mural commemorating Stephen Lawrence.

<https://art-by-mel.sumupstore.com>
Instagram: @artbymellymel

Mel used to sketch her fellow choristers during the long sermons at her church – St Margarets, Lee. During Covid her choir not only had online choral gatherings, but were still allowed to sing in the church, albeit on a smaller scale. During this time, Mel drew a soprano whilst she was sitting contemplating the words of the Rector. Using the sketch as reference, she decided on a small image to highlight the strength in the peacefulness of the surroundings. The church itself has stunning stained glass windows which are glorious when the sun shines through them, and the visual reflection on the church interior compliments the mental reflection of the chorister.



Michael Takeo Magruder

Lamentation for the Forsaken (the face of Christ)

Archive digital monoprint on 100% cotton-rag 255gsm paper. Signed, dated, embossed, and framed

58cm x 58cm x 3cm

2016-2024

Michael Takeo Magruder is a visual artist whose practice explores concepts ranging from media criticism and aesthetic journalism to digital formalism and computational aesthetics. He deploys Information Age technologies and systems to examine our networked, media-rich world. In the last 25 years, Michael's projects have been showcased in over 300 exhibitions in 35 countries, and his art has been widely supported by numerous funding bodies and public galleries within the UK, USA, and EU. He is represented by Gazelli Art House in Mayfair, London.

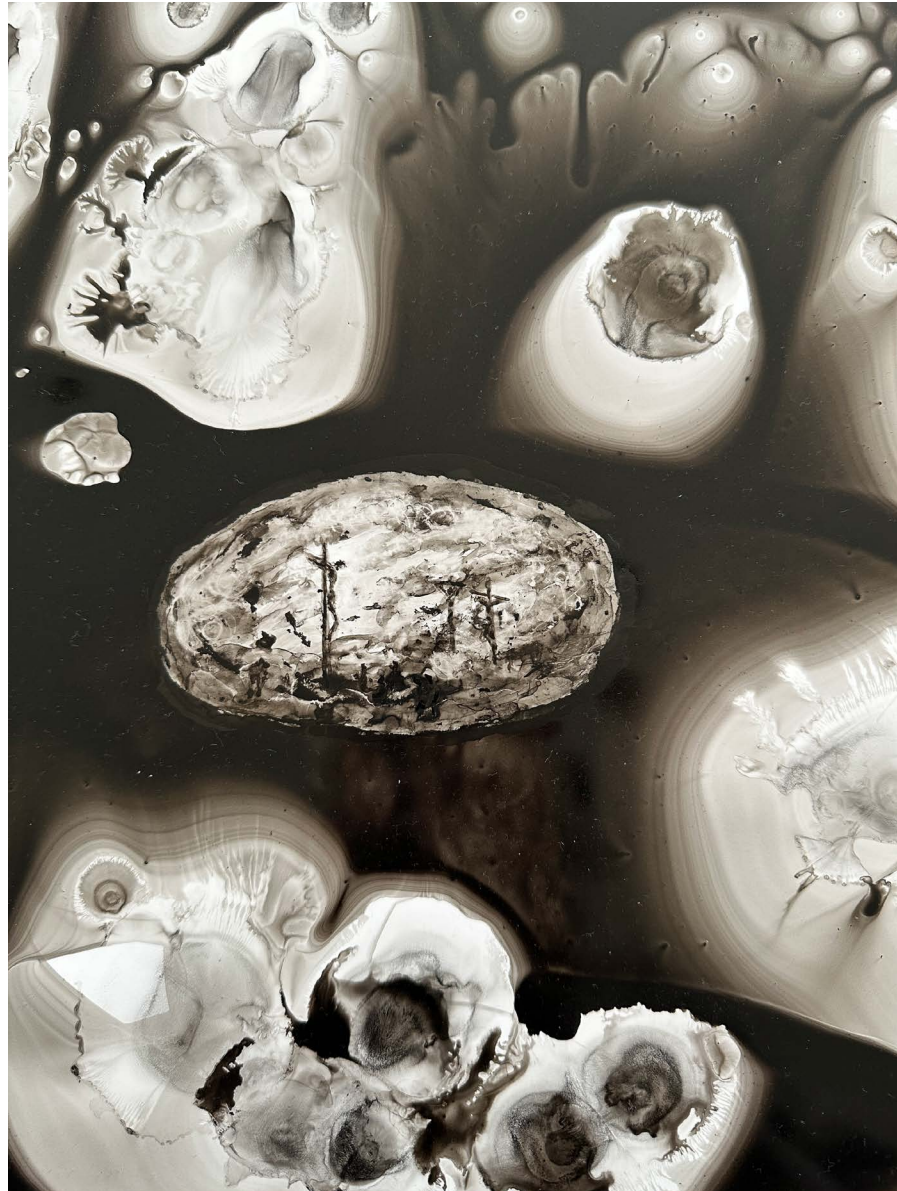
www.takeo.org

Instagram: @mtakeomagruder

Lamentation for the Forsaken (the face of Christ) is an archive monoprint produced to commemorate the new media installation of the same name that juxtaposed Christ's suffering and journey to the cross with the anguish and plight of refugees fleeing the Syrian Civil War. The image is a photographic negative of the Turin Shroud aesthetically reconstructed using names and details of individuals who died in the conflict.

Lamentation for the Forsaken was originally commissioned by Coexist House and the Cambridge Inter-faith Programme for the 'Stations of the Cross' exhibition in London (2016), Washington DC (2017), and NYC (2018), before its final installation at Christ Church Cranbrook, Detroit (2018-2024).

www.takeo.org/nspace/2016-lamentation-for-the-forsaken



Pauline Medinger
The Universe Looked on and Wept:
Tears of Sorrow, Tears of Joy
Indian ink “painting”
71.12cm x 83.82cm
2024

Pauline has a BA Hons., PGCE and Foundation Diploma in Art and Design. A Christian and an innovative multi-media artist, Pauline joyously creates images which engage with the emotions and the soul, evoking a sense of wonder. Of paramount importance for Pauline is to come prayerfully from a place of connection with our Creator God and create artworks in praise of and giving glory to Him.

Selected exhibitions:

Solo exhibitions at RHS Hyde Hall (100 artworks) 2022 and Chelmsford Cathedral 2021.

Bankside Gallery (Worshipful Company of Broderers) 2022.

Mall Galleries (Society of Women Artists Open) 2023.

K&S Shows, Harrogate and Alexandra Palace (Embroiderers’ Guild) 2020,2021,2022,2023,2024.

‘Let there be light’ – God spoke the Cosmos into being. In homage Pauline, working with black Indian ink, lifts light out of darkness. Amorphous shapes defy description and classification. Could they be galaxies, starbursts or angels? A cloud of witnesses? Or possibly even a humble attempt to portray the breath of life?

We strain to see Jesus clearly, seeking Him as many do in real life. This Jesus, God incarnate, seemingly insignificant in the vastness of the universe, submits himself to crucifixion – the supreme act of love without measure! At Jesus’ resurrection, the Universe weeps tears of joy!

At the bottom are indistinct shapes. A boat? Hands? People? Humanity – in stormy seas and in need of love, mercy and compassion. We are all in the same boat.



Prasad Beaven
Clouds & Waves
Painting: mixed media
56cm x 76cm
2024

Prasad was born in London and spent 6 years of his childhood studying in India, at the foothills of the Himalayas. Surrounded by the majestic beauty of the mountains and steeped in the rich cultural tapestry of the region, he developed a profound connection with the mystical and spiritual realms.

Inspired by the ancient myths, legends, and deities of Indian culture, Prasad's artistic journey is a testament to his deep reverence for the sacred and the divine. Drawing upon mythology, he infuses his artwork with visionary imagery and symbolism, seeking to illuminate the hidden realms of the imagination.

www.prasadbeaven.com
Instagram: [@prasadbeaven.art](https://www.instagram.com/prasadbeaven.art)
Facebook: Prasad Beaven

This painting explores the unseen energy that connects and animates all living things, depicting the interplay of masculine and feminine forces. At its heart, a figure reaches up toward a mystical, feminine deity in the heavens, embodying the creative force of life. Surrounding her is the Bindu, a central circle symbolising the Sun and masculine energy. These two energies – the feminine and masculine – are interdependent, much like sunlight radiating from the sun.

The figure rising from the trees may represent humanity's journey towards higher truth, symbolising the eternal pursuit of wisdom and understanding.



Raji Salan
Vishnu and Lakshmi dreaming the multiverse
Collage on paper
33cm x 27cm framed
2023

Raji has a varied arts education and practice with a cross disciplinary approach. During her Postgraduate study in Art in Science from Liverpool John Moore's University, she had access to old books archived in museums and libraries. It was here that Raji's interest for anatomy and botany developed, and thus bringing images together through collage became a process to explore. She then began using collage as a way of storytelling, exploring her interests in mythologies, art, science and other cultures. Using images from various cultures has come through her experience of growing up in a diverse environment. Details from Indian miniature paintings come together to display the richness that makes up life. By observing the world in detail, she sees that the ordinary meets the extraordinary. The potential to invite the observer and share her pursuit in connecting with the world, is what really compels her to create.

Instagram: @rajisalan

The history of Raji's heritage is used to create a dialogue in her collage. By referencing eastern/western mythologies Raji tries to capture the essence of a story. Using symbols and symmetry that repeat throughout her work. In Hindu mythology, the story of Vishnu and Lakshmi is recreated in her collage to show the main elements that make up the narrative. Lakshmi is seated at Vishnu's feet, in which the act of her massaging his feet, enables him to create the universe. Everything in this story is seen as a symbiotic relationship of all the elements coming together, to remind us that everything plays a part, and nothing happens in isolation.



Richard Kenton Webb

Theophany

Painting

60cm x 85cm

2023

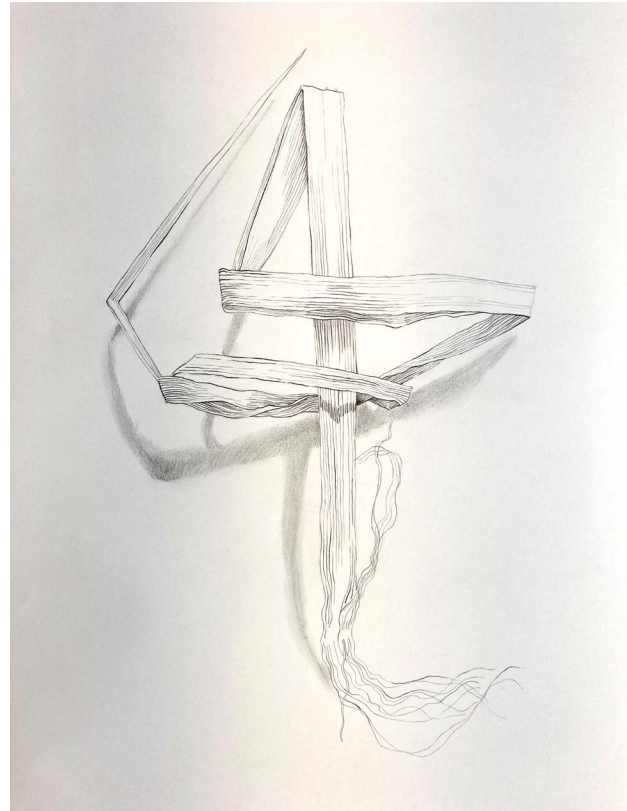
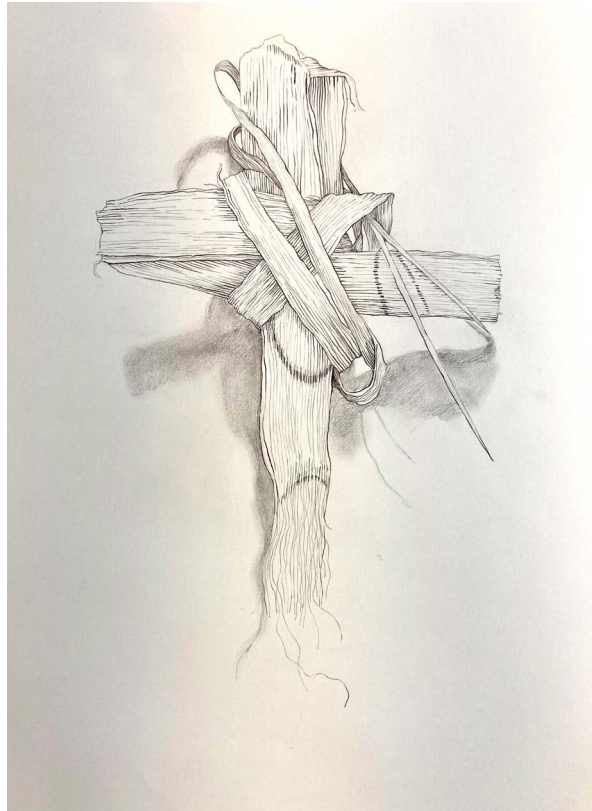
Richard has lived in the South West of England since graduating from the Royal College of Art in 1986. He has taught at some of the most respected art schools in the UK and now leads BA and MA Painting, Drawing and Printmaking at Arts University Plymouth.

Working internationally as an expert on colour, he is rooted within our English literary tradition. His 'Conversation with Milton's Paradise Lost', 2011-21, has led to two commissions; a solo show at Milton's Cottage; and a chapter in 'Milton Across Borders and Media', OUP (2023). In 2020, he won the London Sunny Art Prize, followed by two London solo shows. He is represented by Benjamin Rhodes Arts, London.

Instagram: [@richardkentonwebb](https://www.instagram.com/richardkentonwebb)

LinkedIn: [Richard Kenton Webb](https://www.linkedin.com/in/richardkentonwebb)

This painting is about an encounter with the living God. It's a curtain, a cloud of holiness descending into place and time. It's a cloud of witnesses beholding a moment when something is happening in the landscape below. This theophany is contained in the memory of the vitrine so that the viewer can walk around and view the memory of an extraordinary happening. The painting becomes a sacred space of remembrance. The colours are malachite, copper blue and cobalt green against barium yellow and buff titanium. Richard's hope is that these colours resonate a harmony of wonder and a glimpse into the sublime. It's not about detail, but more about beholding and remembering an extraordinary moment.



Shaeron Caton Rose

Unravelling

Drawings 2 and 5 in a series of 5

Pencil on paper

A1 (59.4cm x 84.1cm) per drawing

2021

As a Christian, Shaeron is interested in the story of faith that we tell ourselves and how this relates to our lived experience. She believes that faith is much broader and more inclusive than we can imagine, and that many of our symbols and traditions hold deep poignancy for all people across all cultures.

Shaeron studied Fine Art Printmaking at Sheffield Hallam University and Humberside University and has continued to combine printmaking and installation in her practice, exhibiting across the North of England. Her work explores the myths and meta narratives that form our society and how reality interweaves with these and is often based on personal experience or encounters with others.

www.shaeron.com

Instagram: [@shaeronartist](https://www.instagram.com/shaeronartist)

The first Covid lockdown coincided with Lent, and Shaeron sent palm leaves through the post to 14 friends asking them to make a cross and reflect on their experiences of the pandemic.

When she received the crosses back, she left them to one side for three days before opening the parcels, as per current Covid directions at the time. It was an Easter Saturday experience every time, awaiting the revelation of beauty, meaning and personal connection. The resultant prints led to a further examination of faith in times of stress, and Shaeron made these drawings of palm crosses, made by the community pre-pandemic when we couldn't have imagined the isolation or the sense of unravelling that we would all experience.



Sofia Butrus
The Father
Oil on canvas
50cm x 40cm
2022

A Chaldean Catholic artist, Sofia creates work at the intersection of faith, cultural heritage, and divine providence. Born into the ancient Christian community of the Middle East, her artistic journey is shaped by experiences of displacement and miraculous preservation through conflict.

As a Fine Art graduate from the University of Reading, she weaves traditional Eastern Christian spirituality with contemporary expression. Her work explores themes of divine presence in apparent absence, drawing from both personal encounters with grace and her Chaldean heritage.

www.sofiabutrus.com
Instagram: @butrussofia

This portrait of Sofia's father embodies the Catholic understanding of the Communion of souls – the spiritual bond between the living and departed faithful. It explores how the deceased remain present in our earthly journey, interceding and witnessing from the heavenly dwelling. Born from the family's experience of displacement as persecuted Christians, the work reflects the Catholic teaching that death transforms but doesn't sever one's relationships with loved ones. The intentional blurring suggests the veil between temporal and eternal life, while the penetrating gaze represents the spiritual presence of those who, having completed their earthly pilgrimage, continue to guide us in faith. This portrait honours both personal loss and the universal hope in Christ's promise of eternal communion.



Sophie Hacker
Infinity I
Acrylic inks, mediums, texture, gold leaf on
panel
60cm x 80cm
2024

Sophie Hacker specialises in church art. She is an advisor for A+C, the UK's leading organisation in the field of visual art and religion, and a Visiting Scholar at Sarum College.

She is an Artist Liveryman of the Worshipful Company of Glaziers and Painters of Glass, and a member of the British Society of Master Glass Painters.

Current projects include a reliquary for the bones of a seventh century royal saint in Kent and an exhibition after a year's Residency at the Gilbert White Museum, Selborne. This focuses on the concept of the Book of Nature as a revelation of the Divine.

www.sophiehacker.com

Infinity I is the first in a series exploring the mysteries of the universe and the intersection between scientific enquiry, the human imagination and questions around faith and belief. These mysteries are explored using the creative expression of painting to enter a realm impossible to see, but which always surrounds us.

The project was partly inspired by the Fibonacci Spiral, a beautiful yet simple shape found universally, from the uncurling fronds of fern to spiral galaxies. The Fibonacci Sequence also forms the harmonies of western music, the thirds, fifths and octaves of a keyboard being the early part of the Sequence (3+5=8 etc).



Svetlana Atlavina

Life 1

Printmaking, handmade linocut, gold ink on
300g white Somerset paper, edition of 10
50cm x 70cm

2024

Svetlana is a mixed-media artist who explores the interplay between the tangible and intangible. Her work is deeply rooted in examining connections shaped by conscious and unconscious memories, particularly those from childhood. Svetlana holds a Master's in Printmaking from the Cambridge School of Art. Svetlana works on the project 'Clay and Augmented Reality' granted for research by ACE DYCP, experimenting with semi-virtual spaces and working with memories physically encapsulated in ceramic objects and AR. She also works on the project 'All is One', which focuses on the transcendental. Art contemplates the constant moving processes between weightless spaces of thinking and physical reality.

www.svetlanaatlavina.com

The artwork *Life 1* is an original print produced by hand-pulling techniques from linocut. It is a part of the research project 'All is One', conceived during the residency for Christian artists 'Look! This is my Faith' in April 2024'. Contemplating the meaning of two words, 'Faith' and 'Divine', Svetlana deeply immerses herself in the text of Psalm 50(51), a prayer for forgiveness and the verse 51:8 'Let me hear joy and gladness; let the bones you have crushed rejoice.' Her research observes how people communicate with each other by the eyes meeting and by reading the heart's worries or joy, let's say, the 'Spirit state'. The 50 concentrated gold lines represent the heart sound constantly emitted from the heart's cardiac valves. Humans are alive while the sound lasts. The capacity to hear those sounds is limited, yet vibrations resonate all around us, shaping our environment and existence.



William Foyle
Head of Eve IV (after Masaccio)
Monotype on paper
23cm x 19cm
2013

William Foyle was born in Scotland and is a painter, printmaker and filmmaker.

Foyle was awarded an Honorary Art Scholarship, went to Stowe School, Buckinghamshire and studied Fine Art at Edinburgh Art College, Painting (BA). William has had five solo exhibitions in London and Northern Ireland and exhibited in multiple group and museum exhibitions around the UK and Europe.

William currently lives and works between London and the Scottish Borders.

www.williamfoyle.com
Instagram: [@william_foyle](https://www.instagram.com/william_foyle)

The Expulsion from the Garden of Eden by Masaccio in the Brancacci Chapel in the church of Santa Maria del Carmine, Florence was the core inspiration for this piece. Shortly after leaving Art College, William came across the image in an artbook and was immediately struck by its power and beauty, but also its relevance to our humanity, even today.

Head of Eve IV is part of a larger body of work of monotypes, drawings and paintings working from Masaccio's fresco. This monotype was made by placing ink onto a large piece of glass that William has in his studio, and removing the ink in areas with rags, spoons and palette knives to create light in the image. The image is then left to chance and to accident as it takes its final form. Perhaps hundreds of versions are created before reaching this final piece.

Further Information and Resources

Ecclesiart

An online project that raises awareness of significant works of modern and contemporary art since 1920 in UK churches and cathedrals.

Look here - artandchristianity.org/ecclesiart

Exhibiting Faith Podcast

A podcast about the intersection of art and faith, from art in sacred spaces to artists and curators engaged with issues of faith. In each episode, critic and art historian David Trigg welcomes a different guest for whom faith has played a significant role in their life and work. Exhibiting Faith is supported using public funding by Arts Council England.

Listen here: www.buzzsprout.com/2040214

Generous Faith Podcast

Generous Faith is a series hosted by Reverend Georgia Ashwell, a podcast that celebrates the curious and the questioning. In these challenging times we're thinking about how to live a good life – a life which embraces questions and explores a generous way to understand faith, life and the world. Join Georgia and featured guests each month to seek those spaces found between the binaries, spaces where beauty and mystery often dwell. This podcast is produced by St John's Waterloo in collaboration with Morley Radio.

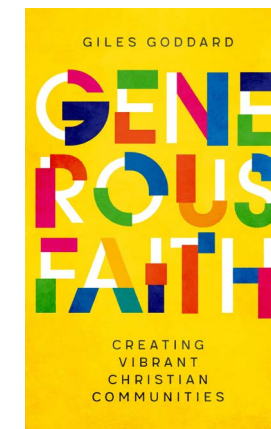
Episodes include; *Let's Talk About Generous Faith*, *Let's Talk About the Soul*, *The Place for Politics*, *Generously Religious*, *Sexism*, *Misogyny and the Church*.

Listen here: www.morleyradio.co.uk/series/generous-faith

Generous Faith: Creating Vibrant Christian Communities by Giles Goddard

Canterbury Press, 2024

Generous Faith has received very positive responses. In particular many have been moved by the story of St John's Waterloo as a place which offers a welcome to many people on the edge of society, whether LGBTQI+, people who have experience of racial or sexual discrimination, people from post-colonial nations, disabled people, homeless people and those who are prophetically active in campaigns for greater social justice.



God who Speaks

As the national biblical apostolate of the Catholic Church we help to transform the faith and life of our communities through bible-based activities and resources. We have a commitment to promoting the creative arts and visual biblical engagement. We work with all age groups and partners to ensure that creative Scripture initiatives are central to our faith and mission.

Our *Arts & Culture* section of our website provides a range of free articles, podcasts and videos for individual and group reflection.

Look here: www.godwhospeaks.uk/art-and-culture

Visual Commentary on Scripture

A free online commentary on Scripture that provides material for teaching, preaching, researching and reflecting on the Bible, Art and Theology.

Look here: www.thevcs.org

Partners

We are very grateful to the following partners for their support and expertise without whom this exhibition could not have taken place.



St John's Waterloo, the church on the IMAX roundabout at Waterloo, London has a growing reputation for being one of the most inclusive churches in London. Its broad-church approach to worship attracts a diverse congregation. Many from the LGBTI+ community find their way to the church and its commitment to Interfaith work and engagement is a key part of the church's mission.

St John's is delighted to host the Cloud of Witnesses exhibition to increase engagement with interfaith networks and to expand on ideas and thinking of the divine, with the understanding that other faith groups can inspire and inform the Christian faith.

As a result of this exhibition, St John's Waterloo will be hosting a Lent Course on Monday evenings this March and April in the Old Crypt

titled Creative Spirit, taking inspiration from this exhibition and other art media as ways to engage with and learn of God.

St John's is a historic Grade II* church that reopened in October 2022 after a major restoration by Eric Parry Architects and provides the best new performance, event and meeting spaces on the South Bank, fulfilling its commitment to be here for everyone. It produces a year-round programme of arts and culture, including the annual Waterloo Festival, and is co-home to the academy-orchestra Southbank Sinfonia. St John's also runs the award-winning churchyard garden and offers a variety of community projects such as Room for You, English Conversation Classes and the monthly Film Club.

www.stjohnswaterloo.org



The God who Speaks is the Catholic Church's biblical apostolate to enable more Catholics across England and Wales to engage with Scripture more creatively. In partnership with Bible Society, **The God who Speaks** helps to transform the faith and life of the Church through bible-based activities and resources; creative arts; education; events and training; evangelisation and social action. We work with all age groups to ensure that Scripture is at the centre of our faith and mission.

www.godwhospeaks.uk



Art and Christianity seeks to foster and explore the dialogue between art, Christianity and other religious faiths. Through events, publications and consultation, A+C offers education, enquiry, and exchange with regard to the relationship between art and faith; collaboration and partnership with galleries, art institutions, and places of worship; advocacy for and advice on commissioning works of art; awareness-raising of the diversity of historical and contemporary art in churches.

www.artandchristianity.org

Funders

We are very grateful to the following funders for their sponsorship and support without whom this exhibition could not have taken place.



The Catholic Bishops' Conference of England and Wales is the permanent assembly of Catholic Bishops and Personal Ordinaries in the two member countries. The membership of the Conference comprises the Archbishops, Bishops and Auxiliary Bishops of the 21 Catholic Dioceses of England and Wales. The other members are: The Bishop of the Forces (Military Ordinariate), the Apostolic Eparch of the Ukrainian Church in Great Britain, the Apostolic Eparch for Syro-Malabar Catholics in Great Britain, the Ordinary of the Personal Ordinariate of Our Lady of Walsingham, The Bishop of Gibraltar, and the Apostolic Prefect of the Falkland Islands.

www.cbcew.org.uk



Culham St Gabriel's is an endowed charitable foundation. Its vision is for a broad-based, critical and reflective religion and worldviews education contributing to a well-informed, respectful and open society. The Trust is committed to providing teachers of Religion and Worldviews and other professionals with the support, connections, challenges and professional development they need. They want all partners, such as parents, school governors, faith/belief communities and policy makers, to be positively aware of the benefits of a high-quality study of Religion and Worldviews.

www.cstg.org.uk



Bible Society is passionate about making the Bible known and making it understood. We invite people to see it through fresh eyes and discover its life-changing message for themselves.

We want Christians to be confident in the Bible's truthfulness and reliability, and we want to change how people talk about it in wider society and invite them to see it as a source of wisdom and joy.

We work in partnership with Bible Societies around the world in more than 240 countries and territories to translate, produce and distribute Scripture, help people learn to read it, and equip pastors and teachers.

www.biblesociety.org.uk

Exhibition Curated by:

Revd Georgia Ashwell

Curate of St John's Church, Waterloo.

Fleur Dorrell

Biblical Apostolate Manager,
Catholic Bishops' Conference of England & Wales.

Euchar Gravina

Artistic Director, St John's Church, Waterloo.

Laura Moffatt

Director, Art + Christianity.

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Exhibition Image: Anne Vibeke Mou, Window for St John Healey,
(detail) 2010. Photo by John McKenzie.

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