

ADVENT

CLOUDS



Photographs by Cameron Cone
Paintings by Asher Wood



ALL SAINTS PRESBYTERIAN CHURCH

GALLERY • ADVENT 2019

“The lack of mystery in our modern life is our downfall and our poverty. A human life is worth as much as the respect it holds for the mystery. We retain the child in us to the extent that we honor the mystery. Therefore, children have open, wide-awake eyes, because they know that they are surrounded by the mystery. They are not yet finished with this world; they still don’t know how to struggle along and avoid the mystery, as we do. We destroy the mystery because we sense that here we reach the boundary of our being, because we want to be lord over everything and have it at our disposal, and that’s just what we cannot do with the mystery....

Living without mystery means knowing nothing of the mystery of our own life, nothing of the mystery of another person, nothing of the mystery of the world; it means passing over our own hidden qualities and those of others and the world. It means remaining on the surface, taking the world seriously only to the extent that it can be calculated and exploited, and not going beyond the world of calculation and exploitation. Living without mystery means not seeing the crucial processes of life at all and even denying them.”

— Dietrich Bonhoeffer

God Is in the Manger: Reflections on Advent and Christmas

CLOUDS / ADVENT

Recently, Cameron Cone and I were talking about these cloud photos and paintings and how they tie into the season of Advent.

Traditionally, Advent is a season of expectant waiting and preparation for the coming of Jesus at Christmas, as well as being mindful of Jesus' second coming. While Advent is about an arrival that we are expecting, it's also a journey for us to go on. We're in the dark, perhaps not unlike Joseph and a very pregnant Mary traveling and eventually needing a place to stay in Bethlehem. Our pregnant longing, too, needs guidance. How are we to navigate our sacred anticipation?

The way the church celebrates Advent with color was our jumping off point for these photos and paintings. Advent is colored with hope, and the dark, Sarum blue so commonly used in church rituals and décor during Advent is now associated with this hope that we have during this season of expectation. Considering this blue and where it may be found in nature, the thought of clouds came to us. Cameron and I already had been photographing and painting clouds, and it seemed like a healthy overlap of subject matter for us, but also something worthy of further exploration into the mystery of these elusive and powerful forms.

In the Bible, clouds do many things. They bring war sounds and intimidating influence (*Isaiah 19:1; Jeremiah 4:13*). They bring healing and nourishment (*Proverbs 16:15; Psalm 147:8*), and they hold a promise to not destroy (*Genesis 9:13*). They bring God's glory (*Exodus 16:10*). Arriving in a cloud, God gave weight to Moses words (*Exodus 19:9*), and one day, Jesus will come back in a cloud (*Mark 13:26; Matthew 24:30*). Perhaps the most memorable usage of a cloud in the Bible is one of steadfast navigation:

"And the Lord went before them by day in a pillar of cloud to lead them along the way, and by night in a pillar of fire to give them light, that they might travel by day and by night. The pillar of cloud by day and the pillar of fire by night did not depart from before the people." - Exodus 13:21-22

Trusting a cloud for navigation led to the survival of the Jewish people, and it led them ultimately to the Promised Land. It isn't easy to

understand the whys or hows in this story, and I'm reminded of Evelyn Underhill's words, that "if God were small enough to be understood, he wouldn't be big enough to be worshipped."

Cameron and I talked about the dimensions of understanding this story, not just in seeing the horizontal goings on of these people and how they interacted with nature, but also the vertical interactions that were happening with the Lord coming to them. We talked about how the childlike wonder that we rely on and enjoy as we engage with this story is parallel to the childlike wonder we need to create our art. We hope that our playful and serious approaches to the mystery of cloud forms here will inspire others to feel the same way about mystery.

The mystery of Advent is in contemplating what isn't yet here: Jesus showing up in a way that He hasn't before, whether as a baby, or in His Second Coming, or in our own hearts daily. There is a certain inevitability of Advent that is scary and beautiful to behold. Jesus arrived without invitation, and yet the world was groaning in need of Him. As we journey in this season, let us all contemplate what we think we need, and let's see what the Lord is bringing to us and how He's telling this story. If it's good enough for Him, will it be good enough for us?

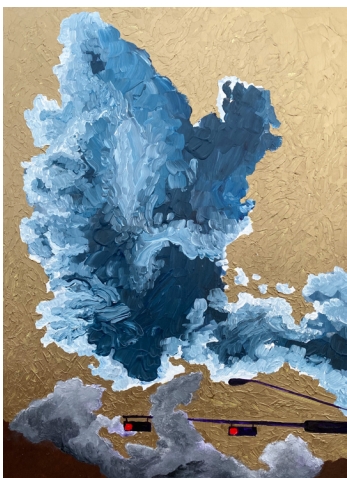
— Asher Wood



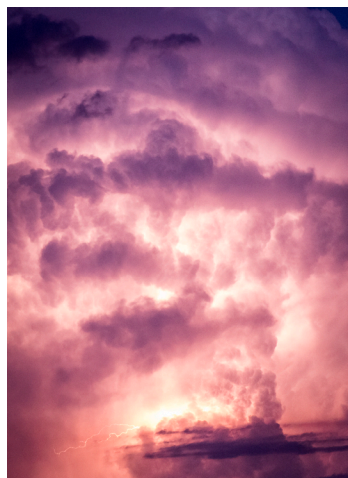
Asher Wood
Island, 2019
 31 x 22 in.
 Acrylic on Panel
 \$500



Cameron Cone
Cloud I, 2019
 31 x 22 in.
 Photograph on Paper
 \$316



Asher Wood
Pillar I, 2019
 31 x 22 in.
 Acrylic on Panel
 \$500



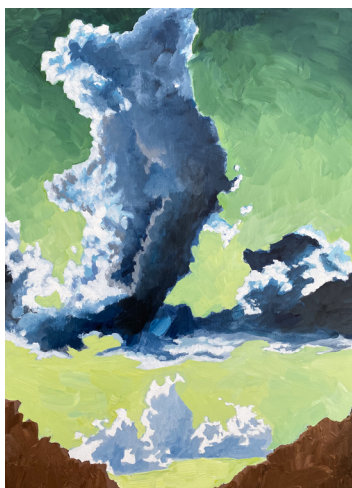
Cameron Cone
Cloud V, 2019
 31 x 22 in.
 Photograph on Paper
 \$316



Asher Wood
Kumo, 2019
 31 x 22 in.
 Acrylic on Panel
 \$500



Cameron Cone
Cloud VI, 2019
 31 x 22 in.
 Photograph on Paper
 \$316



Asher Wood
Pillar II, 2019
 31 x 22 in.
 Acrylic on Panel
 \$500



Cameron Cone
Cloud III, 2019
 31 x 22 in.
 Photograph on Paper
 \$316



Asher Wood
Encounters, 2019
 31 x 22 in.
 Acrylic on Panel
 \$500



Cameron Cone
Cloud II, 2019
 31 x 22 in.
 Photograph on Paper
 \$316



Asher Wood
Windsong, 2019
 31 x 22 in.
 Acrylic on Panel
 \$500



Cameron Cone
Cloud IV, 2019
31 x 22 in.
Photograph on Paper
\$316



Asher Wood
Nightwalk, 2019
31 x 22 in.
Acrylic on Panel
\$500

CAMERON CONE – BIO

"For God so loved the world, that he gave his only Son, that whoever believes in him should not perish but have eternal life." - John 3:16

Cameron Cone, Photographer and Director, is one of the industry's most innovative creative minds. He launched his own filmed content company, Hutchpicture Co., in Santa Monica, CA. Working with brands like Tom's Shoes, Bosu, Yonanas, and Walmart, Hutchpicture has delivered original, inventive photography and commercial content. Hutchpicture has also worked in serving agencies like Mark Burnett Productions, DBA Worldwide, and the Olympic Committee.

In 2011, BSN (now VWSE) acquired Hutchpicture, and Cameron began working full-time as the Creative Director over the east and west coast offices. Throughout his several years with the company, Cameron serviced illustrious clients such as the NFL, the NBA, Winter and Summer Olympics, The Kentucky Derby, the MLB, and the NCAA – just to name a few. Cameron spearheaded landmark film and photo productions, and has won awards for each of his and his team's delivered products.

In 2018, Cameron decided to focus on his commercial work, steering away from event production, and thus left VWSE to pursue freelancing on his own. He currently resides in Austin, TX.

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Photographs are printed by Cameron with archival ink on Hahnemuhle German Etching paper. Frames made with Douglas fir by Cameron and Asher.

ASHER WOOD – BIO

Asher grew up in Dallas, TX. After getting a degree in art at Davidson College in North Carolina and spending half a year in Scotland, he lived in Nashville and New York City before moving with his family to Austin in 2016. Since an early age, he's enjoyed making things with his hands, and while he's loved creating sculpture, photography and digital art, his first love is painting. Working in acrylic and encaustic media, his subjects range from portraits of people and animals, to clouds, to textured abstract expressionistic encaustic paintings. His wife Missy and three children Gaia, Presley, and Marlon are all consummate creators as well; and they inspire and encourage his creative life, on and off the canvas.

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Frames made with Douglas fir by Cameron and Asher.



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