



REVEALED

Select illustrations from "Revealed: A Storybook Bible for Grown-Ups"
Christians in the Visual Arts (CIVA)



ALL SAINTS PRESBYTERIAN CHURCH

GALLERY • LENT 2018

"*Revealed* is a poignant reminder that worldly pessimism isn't dark enough, nor is worldly optimism bright enough. The works of art herein are worthy of thorough, meditative study. You will emerge with a deeper sense of God's willingness to engage the malignancy of the fall."

- William Edgar

CHRISTIANS IN THE VISUAL ARTS (CIVA)

Serious Art. Serious Faith.

Founded in 1979, the organization's longstanding vision is to help artists, collectors, critics, professors, historians, pastors and arts professionals explore the profound relationship between art and faith. With this as a point of beginning, CIVA's broad range of conferences, exhibits, programs, and publications exists to help the art and faith movement flourish both in the Church and in culture.

CIVA encourages Christians in the visual arts to develop their particular callings to the highest professional level possible; to learn how to deal with specific problems in the field without compromising our faith and our standard of artistic endeavor; to provide opportunities for sharing work and ideas; to foster intelligent understanding, a spirit of trust, and a cooperative relationship between those in the arts, the Church, and culture; and ultimately, to establish a Christian presence within the secular art world.

REVEALED

The concept of an “illustrated Bible” conjures, for some, soft-focused feathery-winged angels, perfect pairs of well-behaved animals peeking out the ark’s windows, or baby Jesus snuggled into his pint-sized Jenny Lind manger. These cozy images often belie the earthy realism of the Bible’s contents. Revealed, CIVA’s newest traveling exhibit, shows the Bible in all its raw, violent, and beautiful glory. As J. Mark Bertrand attests, “Revealed sets out to crush any notion that the Bible is a safe, inspirational read. Instead the artwork here . . . takes a warts-and-all approach to even the most troubling passages, trading well-meaning elision for unvarnished truth.”

Revealed features twenty-three works from the new book, *Revealed: A Storybook Bible for Grown-Ups*. This collection of contemporary works, many created by CIVA member artists, features various printmaking techniques and covers the entire story of Redemption—from the Fall in Genesis through the New Creation promised in Revelation. Curated by CIVA graphic designer and creator of Square Halo Books, Ned Bustard, the exhibit includes art by Margaret and Ned Bustard, Tanja Butler, Matthew L. Clark, Wayne L. Forte, Craig Hawkins, David Busch Johnson, Diego Jourdan Pereira, Edward Knippers, Kevin Lindholm, Steve Prince, Mark T. Smith, Justin Sorensen, Ryan Stander, and Kreg Yingst.

DIEGO JOURDAN PEREIRA

diegojourdanpro.srikingly.com

Woman at the Well: The composition of this piece is unusual in that the viewer can actually see the water that Jesus and the woman are discussing. The circle of Christ's halo is repeated in the well, connecting the water with the Living Water. In this passage Jesus asks for a drink of water from a Samaritan, specifically from a woman who was viewed by Samaritans as an adulteress. Even knowing her whole story, Jesus expresses a love for her that leads her to tell the whole town about him. Jews had no dealings with Samaritans because Jews viewed Samaritans as half Jews. In fact, a Jew wouldn't even drink from a cup that had been touched by a Samaritan. Yet Jesus loved the Samaritan woman, setting an example to his church of showing love to those who struggle with sin. What would it look like for believers to emulate how Jesus engaged and loved imperfect people?

MATTHEW L. CLARK

drawingmatthewclark.com

Temptation: Satan comes to Jesus in this piece as a Jewish holy man, whispering reasonable words of comforting temptation, shown as black voice bubbles slithering into the ears of the Son of Man. The artist wrote about this piece, "I think an important thing not to overlook here is the fact that this was a *real* temptation. Jesus had to really be tempted if this episode was to have any significant meaning. As such, I tried to show him emaciated and weak. At least physically weak. I have no idea if forty days of fasting leaves one spiritually weakened or strengthened. But I assume it would be immediately weakening or Satan would not have chosen that time to act." The little bat-winged speech bubble is not quoting any scripture, rather it is a line spoken by Boromir in *The Fellowship of the Ring*.

KEVIN LINDHOLM

Knight of Faith: In Hebrews 11 it says, "By faith Abraham, when he was tested, offered up Isaac, and he who had received the promises was in the act of offering up his only son, of whom it was said, 'Through Isaac shall your offspring be named.' He considered that God was able even to raise him from the dead, from which, figuratively speaking, he did receive him back." In his book *Counterfeit Gods*, Tim Keller writes, "God saw Abraham's sacrifice and said, 'Now I know that you love me, because you did not withhold your only son from me.' But how much more can we look at his sacrifice on the cross and say to God, 'Now we know that you love us. For you did not withhold your son, your only son, whom you love, from us.'"



WOMAN AT THE WELL

Woodcut

Diego Jourdan Pereira

John 4:13-26



TEMPTATION

Linocut

Matthew L. Clark

Matthew 4:1-10



KNIGHT OF FAITH

Linocut

Kevin Lindholm

Genesis 22:9-18

Shepherd King: This passage looks forward to the coming of an eternal ruler who would bring peace and shepherd God's people. In John 10:14-16, 27-30 Jesus claimed to be this majestic shepherd: "I am the good shepherd. I know my own and my own know me, just as the Father knows me and I know the Father; and I lay down my life for the sheep. And I have other sheep that are not of this fold. I must bring them also, and they will listen to my voice. So there will be one flock, one shepherd....My sheep hear my voice, and I know them, and they follow me. I give them eternal life, and they will never perish, and no one will snatch them out of my hand. My Father, who has given them to me, is greater than all, and no one is able to snatch them out of the Father's hand. I and the Father are one."

Bitter Herbs: Scottish pastor Robert Bruce wrote in the sixteenth century, "When you are at the Lord's Table, watching what the minister does outwardly, in breaking and distributing the bread, in pouring out and distributing the wine, think of this: Christ is as busy doing all these things spiritually to your soul. He is busy giving to you his own body, with his own hand; He is as busy giving to you his own blood, with its power and efficacy." In this print, Christ offers Judas bread with his own hand, a gift the defecting disciple receives with a distracted mind and heart. On the table lie the bitter herbs and salt water required for the Passover, reminders of the bitter tears shed by the people of God in bondage and foreshadows of the tears Christ would soon shed in the Garden as he approached the Cross to free his people from the bondage to sin and death.

Adam Takes the Fruit/Eve Gives the Fruit: In this show, the *Eve Gives the Fruit* linocut is shown next to *Adam Takes the Fruit*. The two prints, originally created to illustrate *The Beginning: A Second Look at the First Sin*, were designed either to stand alone or to work as a diptych. Here Eve is shown holding a piece of fruit. As Eve's outstretched right hand offers Adam the fruit to eat, the Serpent is above her, weaving through the branches of the Tree, tying the two prints together. Unlike many other depictions of this scene throughout art history, Eve is neither cunning nor seductive. Her eyes are downcast and her face in shadows. A once unfallen and good woman is now broken and sadly understands shame.



SHEPHERD KING

Linocut

Tanja Butler

Micah 5:1-6



BITTER HERBS

Linocut

Tanja Butler

Matthew 26:17-30



ADAM TAKES THE FRUIT/EVE GIVES THE FRUIT

Linocut

Edward Knippers

Genesis 3:1-7

EDWARD KNIPPERS

edwardknippers.com

Moses Receives the Law: This print represents a departure from the usual depictions of an old, bearded man holding two arched tablets of stone containing the Law of God. Knippers commented on this piece, saying, "I have tried to show the Law and its complications as weight rather than showing the tablets." Paul writes of this terrible weight in the third chapter of Romans: "For by works of the law no human being will be justified in his sight, since through the law comes knowledge of sin.... there is no distinction: for all have sinned and fall short of the glory of God..."

KREG YINGST

kregyingst.com

Psalms 30: The psalmist and Jonah both understand what it is to be brought up from Sheol and to have life restored. Therefore it makes sense that the artist would visually connect Psalm 30 with the miracle of Jonah and the great fish. But Sinclair Ferguson writes that "too much discussion about the great fish can divert us from the real issue. The narrative is not really about the fish at all. It has only a 'walk-on part' in this gripping drama. Focus on the great fish and we may lose sight of the great God." Instead, this story is one about God lavishly pouring out his grace on the undeserving. Jonah knew that God was "slow to anger and abounding in steadfast love," and knowing that God was merciful made the prophet very angry. But it is clear throughout the Bible that God "has mercy on whomever he wills, and he hardens whomever he wills."

EDWARD KNIPPERS

edwardknippers.com

The Translation of Elijah: In the book *Objects of Grace: Conversations on Creativity and Faith*, Knippers says, "In representing these Biblical figures in the nude, I am trying to show that these characters were individual people, just like we are. I am challenging the viewer to come to grips with their own physicality in order to have the fullness of life that God has given us....The only way I can relate to the past is to think that somebody was there; some body was there. The main relationship that I have to those people - my ancestors - is not sociological or in terms of the way they dress but that they had bodies. As I read the scriptures and realize that those people had bodies, like I have a body, and that God spoke to them, even taking on a body himself, then I realize that God can speak to me."



MOSES RECEIVES THE LAW

Woodcut

Edward Knippers

Exodus 24:12-18



PSALM 30

Linocut

Kreg Yingst

Jonah 1:11 - 2:3



THE TRANSLATION OF ELIJAH

Woodcut

Edward Knippers

2 Kings 2:9-14

JUSTIN SORENSEN

justinsorensen.us

A Gentle Whisper: The artist writes, "I've always been interested in how the spectacle of the fire or earthquake didn't touch Elijah at his core the way the gentleness of a whisper did. The ordinariness of the whisper really strikes me. My tendency is always to look for God in the places I expect to find him. The whisper seems to suggest that God can't be controlled, and that he can manifest himself however he likes. I think the whisper is God's way of saying to Elijah that he is everywhere, and that he is moving in ways we can't see. It's not that God wasn't whispering up until that point, it's that Elijah then becomes aware of it."

NED BUSTARD

nedbustard.com

Rahab: Denis Haack of *Critique* magazine writes that Rahab is "usually depicted as the scandalously promiscuous woman who was saved by grace, always with the impression given that since someone much more low class and tasteless than I can be saved, there is hope for the likes of me, who is a sinner, but not really all that bad compared to her ...". But the composition of this print forces the viewer to look up to Rahab, begging the question: are you going humble yourself and take the salvation offered by this holy hooker? Hebrews 11:13 states that "By faith Rahab the prostitute did not perish with those who were disobedient, because she had given a friendly welcome to the spies." She ended up marrying one of the spies and her son was Boaz, the husband of Ruth - placing her in the genealogical line of Jesus Christ.

CRAIG HAWKINS

craighawkinsart.com

Miracle No. 4: Hawkins writes, "For this monoprint I composed slices of bread and two fish in a way that mimics the anaphase of mitosis. I don't pretend to understand this miracle, but I do believe that the same one who multiplied fish and bread to feed us now works in us to physically grow and spiritually mature us." In this passage Jesus the healer and Jesus the teacher shows more of who he is. The miracle is amazing like the other miracles he did. But what may be surprising to the reader is that Jesus cares so deeply about people he doesn't even know. Jesus thinks about a relatively mundane issue like food and abundantly provides for these strangers. It is the Lord who divided the loaves and fishes. And it is the Lord who knows and cares for fulfilling our deepest needs.



A GENTLE WHISPER

Linocut

Justin Sorensen

1 Kings 19:11-18

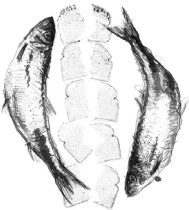


RAHAB

Linocut

Ned Bustard

Joshua 2:1, 15-21



MIRACLE NO. 4

Monoprint

Craig Hawkins

John 6:1-14

DAVID BUSCH JOHNSON

Blessing/Sacrifice/Restoration: In William Tyndale's 1526 prologue to Romans he wrote about the impact that the sacrifice of Christ should have on lifestyle of believers. He urges the reader to "Remember that Christ made not this atonement, that thou shouldest anger God again; neither died he for thy sins, that thou shouldest live still in them; neither cleansed he thee, that thou shouldest return (as a swine) unto thine old puddle again; but that thou shoudest be a new creature and live a new life after the will of God and not of the flesh." This rather large woodcut combines the baptism of Christ (on the right) with his burial (on the left) to frame the crucifixion in the middle, while at the top of the print Christ ascends to glory in Heaven.

NED BUSTARD

nedbustard.com

New Creation: N. T. Wright writes, "The last scene in the Bible is the new heaven and the new earth, and the symbol for that is the marriage of Christ and his church. It's not just one or two verses here and there which say this or that. It's an entire narrative which works with this complementarity so that a male-plus-female marriage is a signpost or a signal about the goodness of the original creation and God's intention for the eventual new heavens and new earth." In this piece the woodcut from the beginning of *Revealed* is remade: the four winds are now the four winged beasts, the heavenly beings are now the twenty-four elders (represented by the symbols for the twelve tribes and the twelve apostles), and the Garden is now a City with the Tree of Life growing out of it. The ships of Tarshish from Isaiah 60 have arrived, and the Bride stands next to the Bridegroom in joyful anticipation of the great Wedding Feast.

MATTHEW L. CLARK

drawingmatthewclark.com

Intertestamental Angel: (Left detail) The fires of judgment are burning hotter than Nebuchadnezzar's fiery furnace, but the healing wings of the angel are extended to offer protection for those who fear the Lord. This print is one half of a diptych, and with its other half form one work of art to help convey the idea that the Old and New Testaments form one story. Between them is an intermission of sorts in the story. The intermission - or intertestamental period - is sometimes called the "400 Silent Years," but it was in no way quiet. The Old Testament was translated into Greek (now known as the Septuagint), the Synagogue was established in Jewish religious life, Alexander the Great brought Hellenistic language and culture to the land, the Second Temple was built, the Maccabean revolt occurred, the Romans took over, and the Dead Sea Scrolls were written.



BLESSING/SACRIFICE/RESTORATION

Woodcut

David Johnson

Romans 6:3-13



NEW CREATION

Linocut

Ned Bustard

Revelation 21:1-10



INTERTESTAMENTAL ANGEL

Linocut

Matthew L. Clark

Malachi 4 (left detail)

Luke 1:8-20 (right detail)

(Right detail) As Zechariah went about carrying out the worship in the Temple, offering up the prayers of God's people, a response came from God in the form of one of his unhuman messengers. As with other appearances of angels in the Bible, Zechariah was terrified by the sight of the heavenly creature. The angel had come to tell Zechariah that his son would be the Elijah whose arrival had been prophesied about hundreds of years earlier in Malachi 4.

The bee is a symbol in church art for work, good order, vigilance, and zeal in acquiring virtue, as well as sweetness and religious eloquence. Zechariah's son, John, would later eat honey and preach with eloquence a hard message of repentance and the sweet good news that the Messiah was coming.

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