

THE SOCIETY OF CATHOLIC ARTISTS

BULLETIN

Spring / Summer 2020



Photograph by **Mary Jean Donaghey**

“Flat open vast space lends itself to a clearer monitoring of the subjective inner world.
Removing all cues from the outside, the voices of the inner state become louder, clearer”

Bill Viola (from his book, ‘Reasons for Knocking on an Empty House’)

Compiled by Mary Donaghey

THE SCA PRAYER

O happy St. Joseph, whose joy it was to labour with your hands for the Holy Child and his Blessed Mother, pray for us, that our work done in the same joyful spirit, may give glory to God in Heaven and service to him on earth. Amen.

(Composed by Fr. Martin D'Arcy S.J.)

EDITORIAL

As I cannot get to see Margaret and we have several new members, I am adding something she drafted some time go as a possible update to the Application form which we have not been able to discuss more fully having lost three committee members.

It will be a reminder for all of what the SCA's aims are. Mary.

The Society of Catholic Artists exists.....

1. To encourage interaction between Catholic artists, religious and church bodies.
2. To produce good, inspiring artworks for churches and Catholic people.
3. To meet regularly for viewing of members' work in exhibitions.
4. To stimulate the view that the artist is equipped to provide visual inspiration in all areas of evangelization.
5. To recognize that the role of the artist is to convey the beauty of God's creation.
6. To join together professionally, spiritually and socially.
7. To enhance and to encourage artistic vocation amongst Catholic artists.

Margaret P. Farley

Margaret would wish you safety and good health, to invoke St Luke as ...

John Armstrong below!



Please note: If there are any errors, forgive me. I do not have Margaret's editing help right now and my eyes have had enough compiling this without printing pages out for further checking. **Mary Donaghey.**

Society of Catholic Artists Plan 2020-2013

(This was intended for a bulletin before Lockdown....best laid plans...the dates will change!)

Our **main goal** is to make memorable the 90th year since the society's foundation in December, 1929. The society was begun as a celebration of 100 years of Catholic emancipation in England.

Our society, then named, '**The Guild of Catholic Artists and Craftsmen**', was mainly based in London. Now, it is very much a national society with a few international artist part members who receive the bulletin by email because of their interest.

Goal 2

John Armstrong created the Southern regional group, SCAR which has grown and has been thriving through meetings, exhibitions and gaining commissions for many years.

My mission, when I first became chairman was to invite and enable similar groups to form throughout the UK. This was a goal beyond my time capabilities, as it soon became obvious, especially as long-standing committee members had to resign for health reasons, or, as in the case of Patrick Pike, died. None-the-less, I have been acutely aware that too much happens only in or near London areas, apart from SCAR's numerous and local activities overseen by **John Armstrong**.

John approached me with similar thoughts these many years later. He is keen to try to help members, however small in numbers due to locations, to join together and grow by following the path of his **SCAR group**. In doing so, He is approaching artists who live within reasonable distance of each other and invite them to link up. John will, no doubt, provide an outline of his successful procedures. (see further on for the development of this).

Goal 3

With reference to the reason for the initiation of our society; we shall be having several exhibitions throughout the UK, some of which will be ecumenical. In doing so, we wish to celebrate the more unified and accepting nature of Christians in the UK today. Due to the work involved, however, most will be just for the Society of Catholic Artists.

So far, we have exhibitions interest in The Metropolitan Cathedral, Liverpool, Leeds Cathedral and Cardiff Cathedral.

Goal 4 (Events)

For this year only, we shall have a meal in Central London in Kensington. This will be followed by Mass celebrated by Fr Charles Dilke our chaplain and replaces our Annual post-Christmas meal.

A weekend visit to Aylesford is being planned following St Cuthman's closure.

NB I also planned for Southern members to join a group of caricaturists for a day of drawing outside a café on a beach near Brighton. An ex student of mine invited me and 'artist friends' to join them at their annual drawing day. I went to check out their upcoming one and found it great fun. I took photos and shall be printing these and more information in the next bulletin.

I shall also include photos of a couple of venues for exhibitions which might be of interest to members in the next bulletin.

Mary Donaghey

FROM JUDITH

FORGIVENESS---- What better time than in the season of Lent to forgive and forget . With hatred and anger festered within, it's time to abandon those sins -FORGIVE and FORGET
Walk away from the paths that lead to temptations - FORGIVE and FORGET

Judith Fernandes

CHAIRMAN'S REPORT

First, I hope and pray all members have kept safe, recently. Last year was one of seeking out exhibition venues to celebrate our 90th year. **Sinclair Webster** had looked out various venues in **Guildford** for us. The Cathedral there is most suitable of all with good lighting and hanging facilities. Also, both religious and secular work was on display when he and I viewed it. However, I hoped to begin our celebrations with ecumenical exhibitions between the two cathedral in Liverpool. Prior to that, **Cardiff** was visited by Myfanwy Franks, Philip Cutler and myself. We had an enthusiastic response from the archbishop, to be followed up, and also by the admin staff of the very smart Cornerstone Café there.

Liverpool, we visited later, joined by a retired Anglican Bishop from c4m because, as stated before, this was hoped to be our opening 90th Year ecumenical 'show'. The Metropolitan was most supportive. However, their area is quite small. This was not a concern as we intended to co-join with the Anglican Cathedral. It was not to be. Our initial offer, as viewed and discussed, was altered later and the amount of screens available would remain uncertain—not viable in itself! No change in cost, £400 a wk + PV and no co-joined exhibition being offered, Liverpool was abandoned, sadly.

I visited **Coventry** Cathedral but considered it more suitable for a smaller group or for an individual, (see images in next bulletin), our membership being great in numbers. **Worcester** Cathedral was a better option if only religious art were shown. **Leeds** Cathedral, where we had a great response to our exhibition a few years ago, was very keen, again only suitable in size for religious works. Unfortunately, the Monsignor there was due to move to another cathedral just after I approached him. So, I shall try there again once his replacement has settled in.

The main drawback with exhibitions other than the combined one hoped for in Liverpool was that, due to size and venues, there was only provision for religious art. A larger venue is required to accommodate all of our artists. Apart from Guildford, I have two such venues in mind and hope that something materializes from them.

In the meantime, as I do not intend exposing self and others to possible infection, we can only hope that a definite 'all clear' awaits us next year. We need to bear in mind as well that there will be a backlog of deferred exhibitions, I decided to use the current internet solution to communication with the online exhibition arrangements in progress. This will create the opportunity to be viewed far more extensively as it can be seen, potentially, by the entire world without leaving seats. It can also be more widely, globally, publicized.

This will be the first of several online exhibitions thanks to **Kieran Hughes** who is most keen and willing to do the website work for us. The initial one will be ecumenical, including Christian Arts and c4m who are no longer in existence but were invited for Liverpool. Both groups are smaller with SCA members in both but I hope it will still manage to be viably ecumenical. Later exhibitions will be for SCA members only. Liz Asher, Philip Cutler, Myfanwy Franks, Sarah Sharp and Sinclair Webster have agreed to be selectors. They were asked because all have in various ways been of great help in terms of seeking exhibitions or, as in Sarah's case, extensive invigilating in Leeds.

ON ANOTHER MATTER, **Br** Loarne Ferguson of Our Lady of the Angels, Oxford, requested I visit his Capuchin community's parish in Oxford. His idea was to have 3 large metal poster holders for displaying prints of religious art. He hoped this would be evangelical, attracting people and encourage them to query the message behind the images. **Sr maryLou** has emailed him a photograph of one of her paintings for this purpose. There is no payment but the church will have cards made and shall give part to the artist, if wanted. There are no costs. If you would like to offer an image—good quality for enlarging—of your work for this then please let me know. They would also be happy to display your original artwork in the church hall. **Br Loarne** also wanted advice on lighting with a view to having exhibitions in the church hall, possibly semi-permanent ones. Our society will obviously have the opportunity for this. A photograph of the church is in the centre pages.

SCAR

INTRODUCTION mainly for recently joined members of SCA.

Scar is a Regional group of the SCA . It was formed in 1976. when most of the original members were about 45 years old. Membership has varied up and down but now stands at 10 members. We meet bi-monthly for discussions and support in the Brighton area - more recently at St. Luke's Studio in Portslade - after which we produce a newsletter summary cum agenda for information .

While we are not a separate group from SCA, we do find it helpful to hold local exhibitions. We first showed in the Brighton Festival for 25 years and recently with Brighton and Hove Arts Council's annual Spring Exhibition at the Friends' Meeting House in Brighton this year from 10 to 13 April 2019.

In this way we aim to raise the profile of SCA, as well as to illustrate and express the Gospel in Brighton. Our display, under the theme of "Heaven and Earth are full of your Glory", jointly shown with other local groups of artists, should be announced in an article I have written for the Arundel and Brighton Diocesan newspaper.

As We are at a Renewal stage we will explore further directions to develop our art , discuss visual ways of expressing our Catholic faith and continue to help promote the important aims of this Society.

Even while we will call for new younger people to join, it is always to be hoped that other groups might be formed in the Midlands or in the North or East..
John Armstrong 29th March 2019.

NOTE FROM CHAIRMAN: John is currently approaching members who live in fairly close proximity to ask if they would be interested in forming similar regional groups such as SCAR.

Four members have been connected which will make a 'Liverpool Group' should they choose to call themselves that. I have also included in the bulletin a copy of , 'Who is Your Neighbour?'. Written by John, this will be in a link on the SCA website with updates as John provides them. It is included here for those members who do not have internet access and who would like to be part of a group. If you contact me on 020 8681 7633 then I can put you in touch with John. He will check to see who your neighbours are!

LATEST SCAR MEETING REPORT

Our new member, stained glass artist **Debbie Forsdyke**, was cordially welcomed to the group, which met at St Luke's Studio. Together, we discussed ways of helping to raise the profile of our SCA, to look for and invite new members, and to plan events ahead. A decision was made to meet on the first Saturday for a trial period and to come up with a theme that we could all express in work for the Brighton and Hove Arts Council Spring exhibition 2019.

Debbie showed her designs for the Great Rose Window of St Peter's Church Hove.

Zan Stevenson explained, with photographs of her landscapes, her need to express God's handiwork in nature.

Barbara Fanning has made a start on a new glass project, and is feeling invigorated by it.

John Armstrong described his preparation for the pictorial sign for St Gregory the Great church in Eastbourne.

Helen Armstrong, in discussion with **Debbie**, remembered the Guild at Ditchling Common, where **Debbie's** grandfather was founder member, George Maxwell, the carpenter who made looms.

Some SCAR members exhibited at an exhibition organized by the Brighton and Hove Arts Council held at the Friends Meeting House in The Lanes. They were - **John Armstrong, Barbara Fanning, Balavendra Elias, John Boyden, Alexis Paine and Sergio Gonzales.**
John Armstrong

MARTIN LUTHER and DESIDERIUS ERASMUS

TWO SIDES TO THE REFORMATION

My drawings are based on the turn of events caused by the stand taken by Dr Martin Luther, who demonstrated his objection to the Sale of Indulgences (pardons) by nailing his Ninety-Five Theses to the door of Wittenberg Castle Church. These challenged the Pope's authority to sell Indulgences, an outer sign of much corruption in the Church.



Luther was ahead of his time in tackling this abuse, both in the way in which he expressed his indignation and also in the language he used – the mention of love. The Indulgences' Sale was probably the tip of the iceberg, when you consider that the Pope lived like a playboy, keeping *mistresses*, but being such a flagrant abuse, it was the best and simplest place to start, not least because of the principles involved. Here are three Theses that might both explain what the Indulgences really were and what goaded Luther into his hasty action:

The pope neither desires nor is able to remit any penalties except those imposed by his own authority or that of the canons.

Those priests act ignorantly and wickedly who, in the case of the dying, reserve canonical penalties for purgatory.

Furthermore, it does not seem proved, either by reason or by Scripture, that souls in purgatory are outside the state of merit, that is, unable to grow in love.

I have selected these on the same principles: that is, they are easier to understand; are more immediately relevant to twenty-first century Catholics, and one of them at least, talks about love.

In a very short while, Luther found quite a few people who were very eager to support him against the Pope and his divisions, such as the Elector of Saxony who provided him with safe conduct, and men in the printing business to produce and distribute his pamphlets.

Helped by Johannes Gutenberg's invention, the world's first printing press, created around 1450 and revealed in Strasbourg, Luther became a famous pamphleteer and translated the Bible, bringing the good book from the lectern to the man in the street.



AT WHICH THE POPE TOOK
UMBRAGE-



Of itself, the mere fact of translating the Bible would have been enough to bring him to the Pope's attention, but for even one Thesis to dispute the Church's authority, let alone NINETY-FIVE of them was going too far!

Luther knew it. He had challenged the Pope very publicly, doing so with the authority of his legal training, making the Ninety-Five Theses, nailed to Wittenberg Castle Church, as obviously publicly as a big Tweet or Facebook post - a challenge that the Pontiff couldn't and wouldn't ignore.

Guilt and Defiance

There was a world of defiance in the very *act* of posting Ninety-Five Theses, but Luther's mention of love is the most interesting. Susan Brigden's book, *New Worlds, Lost Worlds -The Rule of the Tudors 1485-1603*, shows Luther wrestling with major theological problems such as inner peace and salvation. In recent times, we were blessed with the ministry of Monsignor Michael Buckley, herein-after Father Michael, (28th April 1924 -1st October 2016), who founded El Shaddai, a Christian movement for inner healing and peace, writing numerous books and recording CDs about his experience of administering healing to people suffering from all kinds of physical, emotional and spiritual ailments – a ministry Father Michael exhorted me to share because I benefitted so much from it. An accomplished and renowned theologian and a very caring priest, Father Michael would have understood Martin Luther's preoccupation, because so many modern Catholics ask the same question today: "What must one do to be saved?"

We ask other questions as well, such as that asked by a respondent in a November 2011 issue of the *Catholic Universe*:

"As a Catholic I am obsessed by sin and death. I want to be encouraged to be a good Catholic and not to hear sermons that have filled me with despair. What do you think?"

Father Michael published this letter because it typified the majority of letters that he received. He answered that he was sure that Jesus wouldn't preach like that – and quoted St Paul's Epistle to the Romans 5:2-19 - reminding us and his respondent that if death came to us all through one person, then Christ's death brought redemption to many. In the early sixteenth century however, the preoccupation with death and guilt was very great and was much greater because the power of authority was absolute, showing how Luther risked his life by putting his Theses on Wittenberg Castle Church, a seemingly hasty and ill-conceived act, which he might have pre-empted by showing them to people of like mind, such as his friend Philip Melancthon, the German humanist, reformer and theologian. From here on, he had no recourse to any help but that of German princes who, like Henry VIII, would be glad of any excuse to break with Rome and get out of paying taxes to the Pope! His behaviour and that of his friends and supporters pushed him – and the Church – onto the path of no return, bringing civil war into Christendom. The Reformation was a tragedy, pitting Christian against Christian, at several levels of society, and it isn't over: sectarianism still troubles us arguably most noticeable in the United Kingdom, resulting in the murderous violence which rocked Northern Ireland and attacked England sporadically for thirty years, between 1968 and 1998 – and still bubbles away beneath the surface.

Lost in Translation?

A few years ago, when I started drawing Bible cartoons, about which I hope to publish a book very soon, I studied the component books of the Bible, and, while comparing notes with a friend, had noted that my Catholic Bible was completely different from her Protestant one:

“There is NO book of Judith!” insisted my friend, a Methodist.

Her comment intrigued me, and eventually I looked it up on Christianity Today to find that the early church fathers had held two councils, in Jamnia in AD 90 and 118 to discuss what should go into the Hebrew Bible, and finally agreeing to have a “canon” (or list) of 24 books. It is interesting, because Luther had been accused of editing the Bible, but this was something decided by Protestants, not out of malice, but simply because they followed the Hebrew canon, while the Catholic Bible, which includes Tobit, Judith, Wisdom of Solomon, Ecclesiasticus (Sirach), Baruch (including the Letters of Jeremiah, I and II Maccabees, and additions to Daniel and Esther, which were included in the Septuagint, a Greek translation of a different Hebrew canon, remained the same, as it came from a different Hebrew canon – a choice influenced by the early church fathers, who could read Greek but not Hebrew and quoted these books, Tobit, Judith, and the rest, as Scripture. The status of these books remained a hot topic throughout the Middle Ages. If nothing else, Dr Luther deserves some kudos for presenting us with a vernacular version of the Bible, which can now be read in most languages. And people do seem to read and comment about it – it is still the Word, and has the power to heal and evangelize. **Elaine Sultana Micallef Valencia**

BILL VIOLA EXHIBITION Royal Academy 2019

This extraordinary exhibition consisted of slow-moving films (videos) on large screens, capturing times and moments of man’s vulnerability, helplessness in his / her traverse between life and death, and rebirth in all its concepts.

The last film consisted of two films played continuously so that neither was a beginning or an end. It could have been called either ‘Purgatory’ or ‘Reincarnation – birth, life, death and resurrection to rebirth’. One film showed a standing figure, large flames in the background. The next depicted a man lying on a low plinth, or what could have been the slab on top of a tomb. Water moved upwards from him, like a waterfall filmed and played backwards.

After contemplative time for the viewer, the figure began to move in a feeble effort before rising slowly as though through a force other than himself, draping, hanging backwards, limp as though carried by something unseen. (I was reminded of Kenneth Fehly’s experience after one of his crucifixions!). This rising process could have been taken as an ascension into Heaven after the fires of Purgatory, or, as the breaking of the waters that takes the child from the womb into life, but slowly, a natural passage over which the child has no control, giving itself to passively. The fire of the alternating film I translated as demonstrating either the profound passage of life or the (mystical?) of Purgatory before the soul’s cleansing and entry into Heaven.

What happened in the enforced pausing of experience during this exhibition surpassed the daily grind of life and transported one into a contemplative, spiritual state. A state that I, for one, had to tear myself away from, reluctant to face the physical aspects of the journey home. I would have preferred to have lain on the floor of one of the exhibition’s rooms and remained after its closing. **Mary Donaghey**

ST AUGUSTINE—PETER’S COMMISSION

The picture is of St Augustine who was walking along a beach in to-day's Tunisia meditating on the Holy Trinity, when he saw a little boy who had dug a hole in the sand. "What are you doing?", he asked the boy. "I'm putting the whole sea into my hole!"

"But that is impossible!" cries St Augustine.

"Well! It is just as impossible to put the whole mystery of God into your head", replied the boy. St. Augustine is holding his book 'De Trinitate' in his hand.

Peter Koenig

MEM-
BERS'
WORK



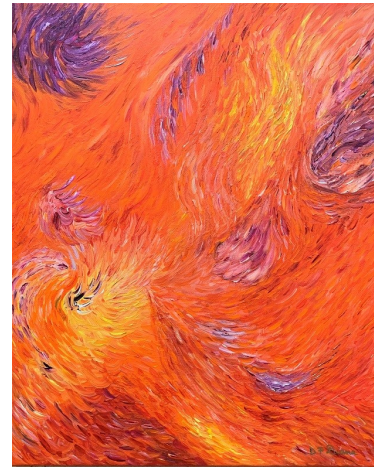
Judith Gait 'White Vase and Cut-out Children'



Diana Durantel 'Creation, First Life Bloom'



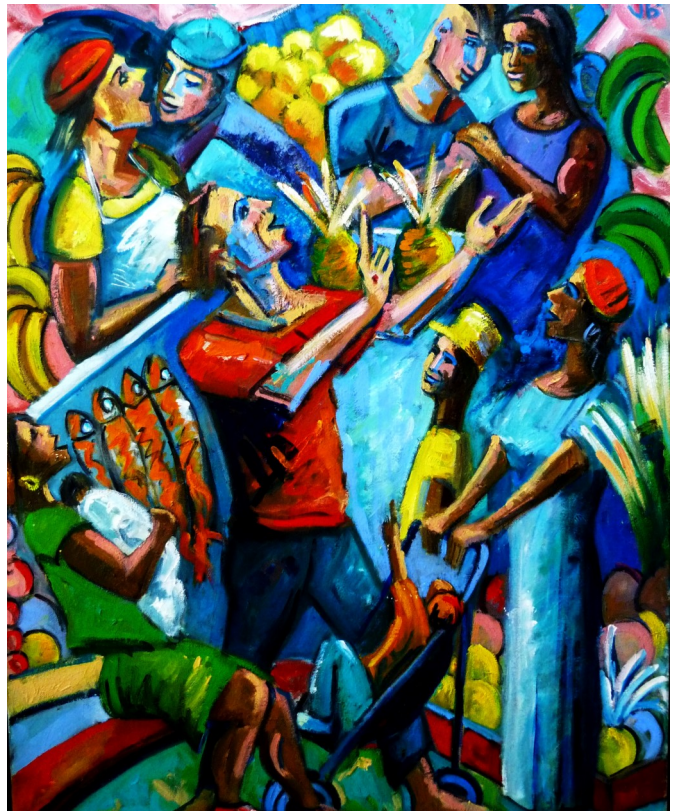
Judith Gait 'Abortion 1'



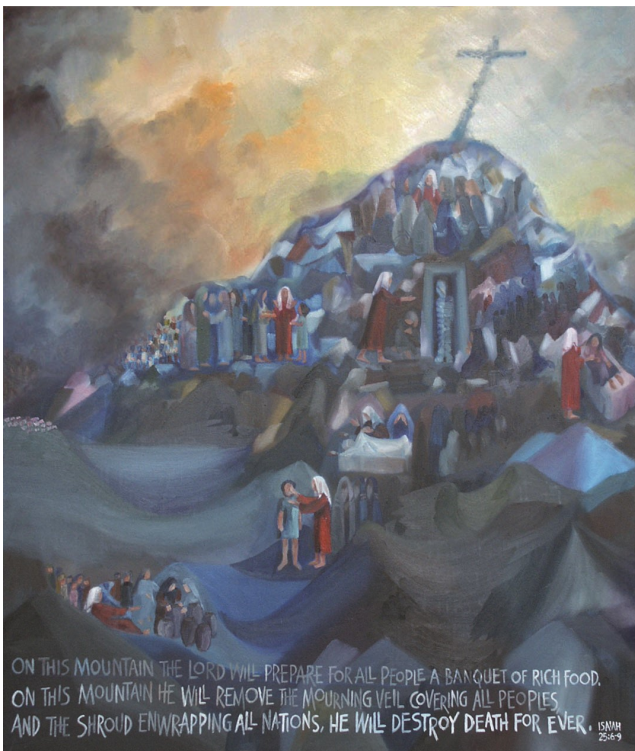
Diana Durantel 'VENI CREATOR SPIRITUS'



John Bateson-Hill 'Black Angel'



John Bateson-Hill St 'Francis Speaking to the People of Brixton'



Sr MaryLou Winters 'The Crucifixion'



Sr MaryLou Winters 'Mary Magdalen wipes his feet'
'Veronica Wipes the Face of Jesus'



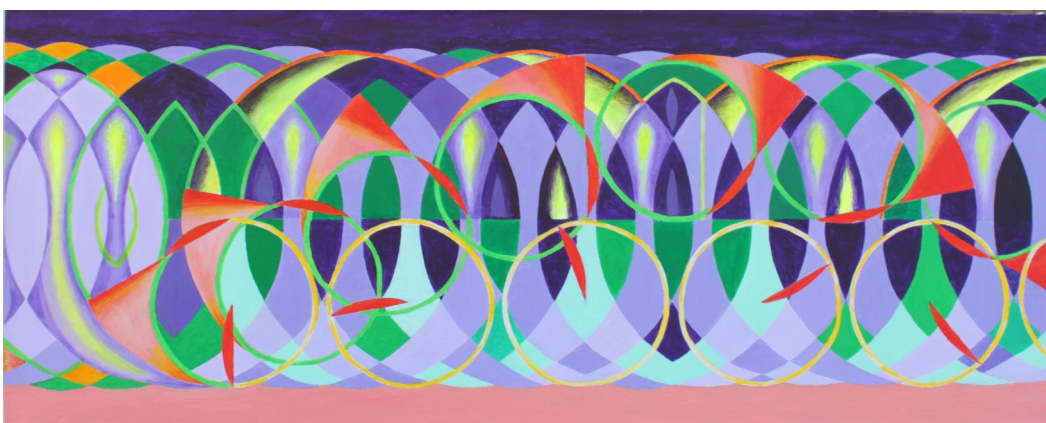
Sr MaryLou Winters 'The death of Joseph'



Sr MaryLou Winters
'Finding of Jesus in the Temple'



Patsy Hardiman 'Orchid'



Mary Jean Donaghey 'The Creator Leaves Known Path Seeking Inspiration'



Sr MaryLou Winters The Parable of the Prodigal Son, Luke 15



Siobhan Murphy with Mike Quirke



John White, Eunice Poulter, Dr Marian Spencer, Sylvia Des Fours, Patrick Pike, Margaret Farley at annual visit to Sylvia's home, 'Heather Hill'.



Siobhan and John at Society of Catholic Artists exhibition in St Stephen Walbrook in the City of London



John and Siobhan at Sylvia's 'Heather Hill' home



Mary Jean Donaghey 'Reconciliation—Arms Harm'



Lourdes Taunton-Collins. All 3 photos of wall painting project in Ferrol based on 'Meninas' by Velazquez



Laura Pickering 'Madonna' Icon



Our lady of the Angels Church , Oxford, where the society is contributing evangelizing images for panels on railings.

MARCH FOR LIFE UK

This year's annual March for Life UK and Lifefest was an amazing event and the growing concern and awareness about abortion in the UK has made this year's event attended by the largest audience yet. I came up to London the day before the event as I was helping to register persons as they came into the venue. What surprised me was the number of persons attending from quite distant places: Gibraltar, Liverpool, Manchester, Birmingham and Scotland. What also delighted me was the number of young persons who gave up their Saturday to come to the talks and March.

This year's speakers were so inspirational! I remember particularly Obanuju Ekeocha who reminded the assembled crowd when we reached Parliament Square that at first William Wilberforce was ridiculed for his vision of seeing the human person in the lives of slaves; this is the parallel: that we see the human person in the lives of those unborn.

Another speaker Melissa Obden was the survivor of an abortion attempt. She had been left to die, but a nurse had heard her very weak cries and took her to the Neonatal Intensive Care Unit in the hospital. Her story highlights something often hidden away and not brought out in public discussion. Another remarkable witness to the power of love came from Jeff and Jennifer Christie a husband and wife team who spoke about how Jennifer conceived a child in a brutal rape which left her nearly dead and with lasting epilepsy.

I hope this brief report will incentivize you to attend next year's March for Life UK. It was a joyful, informative and thought provoking day.

Continuing....

This is a bit about my artwork and some of the images I use., also, a little about the process and media involved.. I sold the first image, **White Vase and Cut-out Children**, at an Open Studio just a few weeks after completing it. The format is landscape and the horizon line is broken by a centrally placed white vase which is rather a feminine form. Through the middle of the vase is an unopened flower shadow/shape which also looks to me a bit like a fracture. Surrounding the vase are cut out children seen to be playing or dancing in the way children do..

The second image, **Abortion 1**, is a photograph + drawing. The shadow of a Lily is seen covering the limp form of a baby grow which is pinned above a mixed media drawing of some lilies in a vase. Watercolour and charcoal were used for this drawing and a blue coloured light was also used for the baby grow.

Judith Gait

HOW MY ART AND ICONS HELP ME

I love painting Icons and feel a 'pull' - a need to paint them. I enjoy meditating on the meaning of my subjects, and if I am painting one or more of the Holy Family, I think about their lives, and the sacrifices they made for us.

My art is really helping me at the moment - my Dad has terminal cancer. I am throwing myself into my art, with Icons in particular, and finding them a comfort to paint. It is also good for me to channel all of my focus on something so positive.

My Dad started his first round of chemotherapy and felt quite tired and lethargic after the treatment. There is no cure for his skin Cancer,(Angiosarcoma), but they can try to manage symptoms for as long as possible. As you can imagine, this is a very difficult time, but I feel very blessed for my gift of art - it is a God send for helping me manage lots of difficult feelings.

I have moved onto ready made Senellier egg tempera paints. They do handle slightly differently, but the colours are a creamy consistency and quite vibrant. I am pleased with the results so far.

Laura Pickering

MY INTERPRETATION of RAPHAEL'S 'TRANSFIGURATION'

Tempera on wood, 159" x 109", hanging in Pinacoteca Vaticana:

(Interesting that Turner dedicated the first of his lectures as Professor of Perspective at the Royal Academy to this picture).

Raphael – the word means 'God has healed' – and this painting gives testament to the healing power of the transfigured Christ.

The narrative is from the Gospel of St Matthew. Moses and Elijah appear before the Transfigured Christ with Peter, James and John looking on. (Matthew 17: 1-9)

The apostles fail to cure a boy from demons and await the return of Christ. (Matthew 17: 14-21)

The top of the painting shows the Transfiguration itself on Mt. Tabor with transfigured Christ floating in blinding white light conversing with Moses on the left and Elijah on the right. The two figures, top left are Justus and Pastor who shared 6th August as a feast day with the Transfiguration.

The youth is no longer prostrate from the seizure but is standing on his feet and his mouth is open signalling the departure of the demon spirit.

The female figure on the right part of the family group is the same figure Raphael used in 'The Expulsion of Heliodorus from the Temple'. The woman's contrapposto pose is more specifically called a figura serpentinata in which the shoulders and hips move in opposition, an early example being Leonardo's Leda.

In the centre left are four apostles of different ages. The blond youth seems similar to the apostle Philip from the Last Supper. The seated older man is Matthew, (some say Andrew) and Simon is the older man behind. Judas Thaddeus is pointing towards the boys.

One aspect I tried to bring out was Peter, James and John on the mount who again fell asleep and awoke to see the prophets converse with Jesus thinking they were being transfigured as well. This is not the case here. This refers to the garden and not staying awake.

John is on the right, broken away (in my scene) as he represents Love, the left, Faith and Hope.

To create distance and space I did a line of portraits initially based on people from the parish I knew and handy to draw including Canon Cahill who built the oratory. Due to time and space I could not include everyone I wanted to so I reworked the portraits into general images so each one could resemble many different people of the parish.

The whole thing, for me, was depicting a dichotomy: the redemptive power of Christ.

In my interpretation, the whole thing is painted on red earth pigment. So, where there are dark colours on the original there is the red underpainting on mine. This leaves the figures with an opalescent semi-transparent feeling so they don't interfere with the altar furniture. The ground colour, as the rest of the oratory, is marble dust and casein, not paint as such, giving a medieval feeling of an old Italian church. Egg tempera is painted over that, finished with ordinary oil paint.

The space in the picture is by colour and paint manipulation. The space is treated like theatre space with one pull down layer in front of another, not linear perspective as in the original where lines disappear and meet at a point.

The original triangular, compositional lines, which most historians signify or talk about as the hidden meaning of the picture, are disregarded. All the lines of direction are rearranged to focus on the ascension (of the Christ figure) and the tabernacle below. The dazzling white light of Jesus and the clouds is painted down and represented through paint manipulation as a pearly, ephemeral space, wispy, undefined.

As for the saints on the hill, I changed them to Mark – Faith, Luke – Hope, on the right, John for Charity / Love. With the apostles, I copied the original and improvised. I left out Judas Iscariot and made room for the line of portraits of people from the parish, as described earlier.

My Interpretation of St Raphael's Transfiguration... cont....

The portraits are painted a bit like skulls in a Roman Catacomb to suggest our mortality. The Angels are a personal rendition of beauty and the Gethsemane at the back represents the Agony and Ecstasy of Jesus in the Garden, not so much in facial expression but in the relationship of the figures.

The Christ figure on the ceiling represents Jesus with His arms around His flock below. The face and feet are that of an old fisherman, probably from Kilkeel.

My Stations of the Cross are running right to left to suggest them being a convenient event extending even into the present. They were to be joined with animated figures but time defied me so I just used a repeated pattern as on a Greek temple. Everything was painted around the existing furniture so as not to disturb the original feel of the oratory.

The colours of the wall were once again of casein and safflower oil for permanency and green (the Canon Year) and strong purple, reds and white near the altar. The colours were modulated to look like the effects of light from stained glass windows hitting the wall. Add to this is the fact that the colours were mixed optically, not mixed as solid colour.

Vittorio Cirefice

JOHN WHITE (SCA Supporter) R.I.P.

I met John, my would-be husband, in 2003 and very sadly had to bury him in 2020.

I call him my would-be husband because on the first date he walked me home. Shortly afterwards, he knelt down and proposed. I was not ready then. He was such a gentleman, kind, respectful and caring. Shortly afterwards, before he was to go home, he gave me such a warm hug. I knew that I wanted to be with this kind man for the rest of my life.

He and I had a lot in common, art, history, classical music, theatre, wine. We went to a lot of cultural events. In fact, John became proof reader for my written art reviews.

He supported The Passage, for the homeless, as did I. He wrote history articles for various historical societies, mainly of Victorian history. We spent some week-ends with SOCA which he enjoyed very much. John had met my family both in England and in Ireland.

He had a compassionate heart and equally supportive spirit.

Siobhan Murphy

John sent me this email last year. Always supportive of SCA, he attended many of our functions with Siobhan. It was typical of him to write of his appreciation. He even stayed after most had left, once, to assist in the taking down of an exhibition at the London Brompton Oratory. Thank you, **John**, and may you rest in peace.

Mary Donaghey

“Siobhan and I went to the Private View last Monday evening at the Servite Church. It was a very nice evening. Siobhan had her picture taken with Mike Quirke. (See centre pages).

The priest present was unable to say Mass, I think because he had already said Mass at the school next door. So, we had a liturgy called Via Matris. It was led by a lady who was a poet, with commentary by Fr Chris. Then we looked at the paintings and two artists gave short talks and the poet read some of her work. One fascinating piece of work was some embroidery by a girl who attends Hampton Court Palace two-and-a-half days a week (unpaid) to do embroidery. There were also refreshments.

I was hoping on the way to take Siobhan to Brompton Cemetery next door, but there wasn't time. I am a Sunday tour guide there and also at West Norwood and Kensal Green cemeteries. These are so-called (Victorian) garden cemeteries, begun in the early nineteenth-century and very beautiful places.

John White

SR MARYLOU ON HER LIFE AND WORK

Art has played an important part in my life from my earliest years. My mother painted and was an inspiration to me.

At a very young age, I became interested in religious life and was drawn to the Daughters of St Paul whose mission is to use all media to spread the Gospel. At the turn of the last century, the Founder of the order, Blessed James Alberione, was inspired during an all night adoration at the cathedral in Alba Italy to follow the creative spirit of St Paul – the first apostle to use the written word for the proclamation of the Good News of Jesus – and begin a whole new family of religious congregations. Each of these, in different ways, respond to the needs of the world through a new, deep and rich “Pauline” spirituality that is lived out in communities, that share the fruits of active/contemplative life through a dedicated, creative, modern apostolic outreach to all people – using all media.

Drawn by Pauline spirituality and mission, I entered the Daughter of St Paul and have never been disappointed. My passion for art and any visual expression of the Good News creatively stretched out my boundaries, and still does to this day.

Though most of my artistic training has been on the fly, I was given the opportunity to study Fine Art at the Surrey Institute of Art & Design University College (now the University for the Creative Arts) in Farnham, England.

As a Daughter of St Paul, I work mainly in design and layout for printed publications and have also illustrated posters for children and created original paintings on the Parables of Jesus and the Sacred Mysteries.

Being engaged with the visual expression of the WORD, as St John Paul II says in his *Letter to Artists*, whether in print or paint – it is for me, an opportunity to reach beneath reality’s surface and work to interpret, express, *its hidden mystery*... and to share that vision with others.

Photography has also been a means to further deepen my contemplative way of seeing. The camera is my teacher in this skill. My flickr photostream is a continued record of my visual journey.

Points of Light: <https://www.flickr.com/photos/milleleter/albums/72157623104323005>

Arte Povero: <https://www.flickr.com/photos/milleleter/albums/72157623732760934>

Remnants: <https://www.flickr.com/photos/milleleter/albums/72157623732760934>

Aerial view of Glasgow <https://www.flickr.com/photos/milleleter/albums/72157646299923154>

ART ON THE PROM

We had the annual Art on the Prom where I exhibited. I had prepared all before I went into hospital. My friends set it up for me as I don’t have my energy back yet. It was a good day and well attended. I managed to sell six of my paintings which I was pleased about. I received many good comments about the work which was encouraging. Now we are moving into the Autumn season. I hope it will be good for everyone. Blessings and joy.

Sr Sheila Gosney

PAINTING IN FERROL

Last summer, I returned from painting my mural in my home town, Ferrol, from a 10th year of 30 artists painting on the walls of a rundown area inspired by the painting, ‘Meninas’ by Velazquez.

My work’s in the centre pages.

Loundes Taunton-Collins

NEWS FROM OUR MODEL

At the end of my article, 'Be "Unprecedented" must surely have become the most used word in the English language. And another hackneyed phrase is the "new normal". As far as life drawing is concerned, I sincerely hope not!

With the arrival of social distancing (another phrase hardly used when the year began) and lockdowns, traditional life drawing sessions have disappeared. Thanks to technical advances such as Zoom and Vimeo, "Virtual" life drawing has now arrived on the scene, but a poor substitute for seeing and measuring the model's body in three dimensions.

In January, I had a trip to Spain with some of my artist contacts from this part of the world, involving some life modelling for local expats in Alicante but also to meet with members of "La Hermandad de Muerte Sagrado", an affiliate of our Sodality of St Dismas. Like the latter, the Hermandad's principal "feria" is the re-enactment of Christ's crucifixion on Good Friday.

They had learned of my role as St Dismas as described in past essays in this bulletin, particularly my journey to the Philippines, and they wanted me to take the same part this year. But this was before the arrival of the pandemic, preventing my going back to Spain for Easter. I was really disappointed, as the Passion would have taken place in Alhaurin de la Torre, a beautiful village not far from Malaga in Andalucia.

With the requirement to self-isolate, and the collapse of my life class bookings, my spiritual mentor, Brian Passmore, offered to look after me at the Sodality's property in Llandeilo in West Wales. I've mentioned this place before, in my essay "Passion Play" in the Winter 2017/18 bulletin.

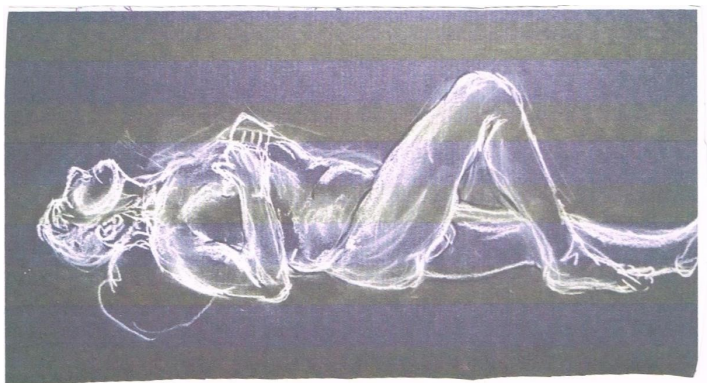
Most importantly, going there would facilitate the fulfilment of my abiding and holy commitment to be crucified on the anniversary of the death of Jesus, and of Dismas alongside Him, on 10th April. The beautiful weather at the time made my lockdown quite pleasant; like other life models in the same situation, I've enjoyed it unashamedly and innocently naked. Besides my body being bare ready for regular appearances on Zoom, it was also necessary as part of my physical and spiritual preparation for my ordeal on the cross.

As the morning of the crucifixion approached, I did feel nervous and fearful of the pain and risks involved, but my prayers were answered and I felt once more the joy and closeness to Our Heavenly Father once I was being fixed to the cross.

It was not as horrible as what was done to me in the Philippines - a cornu (ledge) supported my feet, my torso was tied to the vertical beam (patibulum) and arms fixed to the crossbeam (stipes) so as to maintain blood circulation.

Images of my crucifixion were transmitted to the Hermandad in Spain - they said that they were awed by the beauty, pathos and spirituality of what they saw. Let us hope that our prayers are answered and that the suffering the world has endured because of the pandemic soon comes to end. **Kenneth Fahy**

N.B. Kenneth kindly offered Zoom sessions for free to members during Lockdown. M.D.

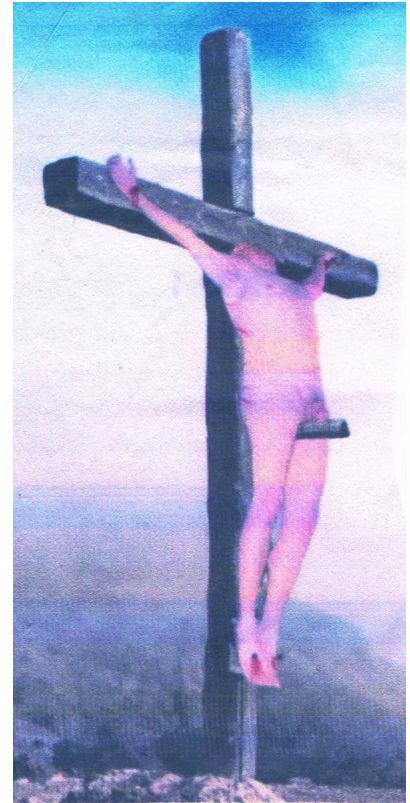
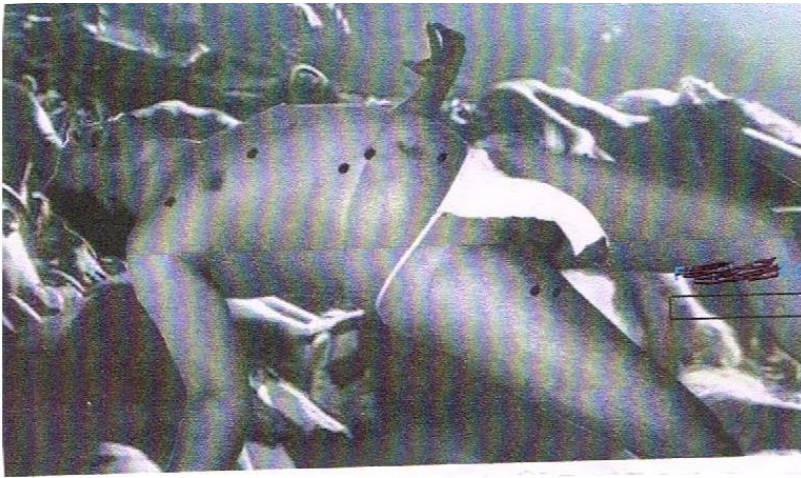


More from our model....

Besides the "gigs" I mentioned last time, I've also secured a regular role for this term as an anatomical demonstration model at the Wellcome Foundation's medical training institute in Dunham Massey, close to Manchester.

This is the locale where I modelled for a crucifixion project as described in one of my earlier articles for the bulletin, so I'm known there. My new role will involve being used for medical photography as well as life drawing sessions, and I'm really looking forward to it.

Speaking of being crucified, Albert Lee, the artist I mentioned last time, has kindly nominated me as his chosen muse, which I take as a great honour. He says he is very taken by my spirituality and depth of faith, and intends to use me for a series of studies of the crucifixion in all its varied forms this October. I also enclose another of his photographic studies of me as a martyred nude intended for the Naked Britain project.



NHS PORTRAITS PROJECT

For the last couple of months I've been engaged in an art project that was organised by a London based artist called Tom Crofts. When LockDown started he encouraged artists to offer their services to paint front line workers in the NHS for free. This has resulted in an out pouring of artistic activity with a numerous portraits being painted of doctors nurses and others.

I decided to join and ended up painting the portrait of a nurse working in the department of palliative care at St Thomas's Hospital.

After completing this picture I decided to extend this work and set about painting pictures of people in my place of work. I wanted to make it as inclusive as possible to include cleaners catering staff and others. I now have a collection of 15 pictures and am hoping to arrange an exhibition of these at St Christopher's hospice where I work. The project has kept me busy and certainly honed my portrait making skills using chalk pastel rather than oils . It's been hard work but fun. **John Bateson-Hill**

EXHIBITION NEWS

John Bateson-Hill and **Diana Durantel** have an exhibition, 'FAITH AND LIGHT' currently on show at the church of Our Lady of Dolours, 264 Fulham Road, London, SW10 9EL.

Obviously, it cannot be seen in the present time but as the Private, opening, Viewing had to be cancelled the exhibition was left up. Two paintings each by the artists are shown in the centre pages.

Also, for those who have internet access, John mas a video about the exhibition. The link is:

<https://www.johnbatesonpaintings.co.uk/exhibition>

WHO IS YOUR NEIGHBOUR?

Mary Donaghey and John Armstrong are working to develop the profile of the society in the UK. One way is to create more groups of members. The first regional group (Southern) was founded in 1976 in Hove. A second regional group is being founded in the Liverpool region by four members.

In keeping with the SCA Constitution and to extend the focus still further, John Armstrong is now asking members in the North of England and those in the West if they would like to consider getting together to form a third regional group. The purpose of this DRIVE is to strengthen our society and to increase the influence it already has in declaring our faith through art.

Lockdown time, which comes at a moment to strengthen the society even more, need not prevent committed Catholic artists from contacting one another. This is an exciting time in the development of communication technology.

Can you join us in this new enterprise? If so, please, contact **John Armstrong 01273 881 304**
John Armstrong 13/06/2020

RECONCILIATION 'ARMS HARM'

I dislike 'themed' exhibitions as they do not necessarily accommodate an artist's mode of working. They also, for me personally, do not bring out my best work. I usually spend much time trying to think of something I feel strongly enough about to warrant producing something I would not normally do.

This was to be done for a c4m exhibition in Coventry Cathedral, the theme being, 'Reconciliation', I thought about how I felt others could reconcile their wrong-doings and make good.

As a member of C.A.A.T. (Campaign Against the Arms Trade), I feel very strongly about countries dealing in arms, its trading and buying and the devastating harm being done through these. As can be seen from my painting, not my usual 'style', a couple of political figures involved have changed since.

In the centre, figures mostly responsible for the trade of arms in the world at the time are around a bonfire made up of a bomb, rifles and money, proceeds from the arms trade burning up. The flags behind them show the countries involved which they represented.

The top left hand side of the painting shows the devastation of homes bombed and destroyed by force when people were and are evicted from their homes in Palestine, Gaza especially. In his (my wished for) 'reconciliation' for what he has done, Netanyahu is seen in the background on the right hand side. Israeli soldiers are working with Palestinians to re-build the homes that have been taken over forcefully and through the use of weaponry. It is not only Muslims who fear losing their homes and lives, Christians and Christian organisations such as schools are, too.

Two aeroplanes are in the sky. One is parachuting toys for children. At the time, I was most upset by the dropping of exploding bags of shrapnel, etc., on ordinary Syrians. I had listened to a Radio 3 programme about a woman who had gone there to get ordinary people to perform in her play. It was most distressing to hear one young man describe himself as having unusually good marriage prospects. As most marriages are arranged, would be brides, grooms had to list how many limbs they had. Most had lost one at least.

On the right hand side, an aeroplane is dropping boxes of money as aid to the countries most affected at the time. Sadly, nothing has changed in their lot. This is the money that could be spent on peoples' lives not on their killing and maiming. A parachute lies on the ground with a C.A.A.T. sign on top of it.

One cannot be concerned about a child's life within the womb when as born and growing children they and their families can be maimed for life and killed. One cannot morally consider the life of an unborn child without considering the child's physical and mental wellbeing, the child's right to live and play in a safe environment without fear, fear of being orphaned, trafficked even, nowadays, a right to receive an education that will equip them for the future. We also have to argue for enabling parents to have the opportunity to provide for their children.

Mary Donaghey

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