

LENT 2012

The
STATIONS
of the
CROSS

St. Michael's Church
DISCOED

The
STATIONS
of the
CROSS

*“The Stations of the Cross are not a procession.
This work is the deepest drama of mankind.
Faced with this drama, the artist cannot remain
a spectator. He is obliged to take part in it.”*

Henri Matisse
in a letter to the Mother Superior of Vence

The STATIONS of the CROSS

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INTRODUCTION

This exhibition is the result of a chance meeting that my wife and I had with Frances Spalding in April 2010. The germ of an idea sown then has grown in a way that was never expected and has involved the goodwill of many people.

The story of Jesus's journey from Gethsemane to the Cross is one of cruel torture, and it therefore seemed appropriate that the UK-based international charity Freedom from Torture (founded twenty-five years ago) should benefit from the proceedings of any sales.

I am very grateful for the wholehearted commitment given by the fourteen artists – one for each Station – who took up the challenge. For most of them it was a theme well outside their normal work. This catalogue is a record of their artistic endeavours and a means of raising additional money for Freedom from Torture.

The organisers were very fortunate to secure the help of several other people. Heartfelt thanks are due to Alex Ramsay, who photographed the artists' work; to Andrew Giles, who used his considerable skill to produce a booklet to cherish; and to Frances Spalding for words that are greatly valued. The project was only possible with the guidance of Charles MacCarthy, the support of the Revd Prebendary Steve Hollinghurst and the committee of the Friends of St Michael's, Discoed. I am much indebted to all these people.

David Hiam
Chairman, the Friends of St Michael's, Discoed

FREEDOM FROM TORTURE

Freedom from Torture, formerly the Medical Foundation for the Care of Victims of Torture has been providing expert care to the survivors of torture for over 25 years: helping survivors to rebuild their lives through psychological and physical therapies, medical assistance and practical help and using our knowledge of the true consequences of torture to speak out against it. Their five national centres act as a sanctuary and a place of healing for their clients and as an important front-line in the fight against torture.

Torture is a global problem but its devastating effects are intensely personal. The clients Freedom from Torture work with come from a wide range of backgrounds, though their experiences are sometimes strikingly similar. The vast majority report having been targeted due to their race, ethnic origin, gender, religious, cultural or political beliefs. Many have been persecuted for exercising their freedom of expression, or come from conflict situations where torture has been used as a 'tool of war.'

Helping survivors to overcome this trauma is at the heart of Freedom from Torture's work.

None of this would be possible without the passionate support of donors. Remarkably, individual donations account for over 70% of their income every year; every one of these donations represents an act of deep compassion as well as a statement of defiance against the perpetrators of torture.

Mandy Taylor
Community Fundraiser, Freedom from Torture

The Stations of the Cross

at St Michael's, Discoed

In Herefordshire this year a group of artists got together and agreed to produce a set of Stations of the Cross for St Michael's, Discoed. Associated with prayerful pilgrimage, these 'stations' illustrate scenes from the Passion. They originated as halting places in Jerusalem's Via Sacra where the faithful could follow Christ's path. But the custom began to spread when the Franciscans began building shrines in Europe, in imitation of those in the Holy Land. By the eighteenth century the Catholic use of this devotion had settled on fourteen specific scenes. And it is this designated set of fourteen that we find here, each painted by a different artist.

Artists may be aware that they form a tribe, but on the whole they prefer to work alone, each in his or her own studio. So it is remarkable that Charles MacCarthy, encouraged by David Hiam and the Rector of Discoed, managed to assemble from among his artist-friends fourteen willing participants. Still more interesting is the fact that they were not allowed to choose a specific scene but instead had to pick a title out of a bowl. Apparently, it was agreed beforehand

that if anyone felt uncomfortable with what they pulled out, they could negotiate a swap. Interestingly, no-one did. And the task each acquired, arbitrarily, like a treasure in a bran-tub, took on the inevitability of fate, becoming for some a driving anxiety, as they sought to find and create an image that answered to the needs of the scene.



There can be few viewers who come to these 'stations' without memories or experience of similar scenes, going back in time. And because of this, one thing that becomes noticeable is how original these are as a group, and how varied in style and medium. We begin with what appears to be a model stage-set, as we peer through a frame and enter the Garden of Gethsemane; and we end, appropriately enough, with ghost-like abstraction, as Jesus is placed into the tomb.

Between these two points, the moment of arrest, after Judas's betrayal, is stark and still, registered in a manner that nods to Giotto. Next the condemnation of the anonymous Sanhedrin seems to compel Christ on his journey. The grief that follows Peter's denial of Christ is expressed through harsh shapes and a heavy blackness, behind which appears

the pain of new day. Next comes a monochrome picture offering only a section of the figure, a bare stomach above belt and trousers and, between the upper legs, hands tightly clasped. These evoke the tense debate that precedes Pilate's judgement, after which Christ appears crowned with thorns, in a startlingly direct, frontal image. Then comes another surprise, for the image of Jesus bearing the Cross, shows an artist's articulated wooden mannequin, coming unstrung, vulnerable and decomposing, and bearing on his back an old rucksack, a familiar object, in which much personal baggage is often housed.

Equally original is the use of a contemporary reference in the figure of the bare-footed Christ in the scene where Simon the Cyrenian offers to help carry the Cross. At the same time Simon's smallness, which makes him seem inadequate to the task, adds an affecting note and, like other of these Stations, challenges conventional thinking. The weeping that accompanies Christ's meeting with the women of Jerusalem is suggested by an emotive flow of lines and colour. And then we reach the climax of the crucifixion, its timelessness here brilliantly rendered in stained glass.

The next station will surprise many for, in dealing with the moment when Christ promises his Kingdom to the Good Thief, it boldly combines the darkness of the

crucifixion with a glowing image of Paradise, making extreme use of foreshortened perspective in order to make this visually coherent. The next scene is quieter in mood, in keeping with the touching moment when Jesus instructs his mother to recognise a son in one of his disciples, and simultaneously gives to the disciple his mother. This leads on to Jesus's death, here visually linked with two things: the accompanying blackness that covered the earth and the rending of the veil in the temple, again an iconographic compression that stimulates thought.



Elsewhere in this catalogue are the artists' commentaries on each station. But neither the above remarks nor those written by the artists fully explain these images, for they inevitably draw on a confluence of feelings and thoughts, some personal, others deep-rooted in a shared culture. The images have been made for sale, partly to benefit a charity. But while shown as group in this church they form a narrative that takes us on a journey; and we can weave into the spaces they offer our own reflections and experiences, thereby re-making and re-interpreting an old story for the here and now.

Frances Spalding

✝ FIRST STATION

Jesus in the Garden of Gethsemane

Then Jesus came with them to a place called Gethsemane, and he said to his disciples, "Sit here while I go over there and pray." He took along Peter and the two sons of Zebedee, and began to feel sorrow and distress. Then he said to them, "My soul is sorrowful even to death. Remain here and keep watch with me." He advanced a little and fell prostrate in prayer, saying, "My Father, if it is possible, let this cup pass from me; yet, not as I will, but as you will." When he returned to his disciples he found them asleep. He said to Peter, "So you could not keep watch with me for one hour? Watch and pray that you may not undergo the test. The spirit is willing, but the flesh is weak".

Matthew 25: 36-41

JOHN CLARKE

710mm x 540mm - mixed media

The opportunity to reflect and explore the text and the subject, also in relation to one's own life experience, has affected me deeply. The consideration of ideas has occupied the major part of the creation of a final statement.

The presented piece is in the form of a maquette (No. 2) and is a reflection of my thinking which has covered both abstract, symbolic and illustrative ideas. I wished to create a piece which encapsulated the rawness of a range of human responses found within the narrative, in particular that in some sense we, the audience, are asleep.



✝ SECOND STATION

Jesus is Betrayed by Judas

Jesus said to the chief priests, the officers of the temple guard, and the elders who had come out to get him, “Have you come out with swords and clubs like you would against an outlaw? Day after day when I was with you in the temple courts, you did not arrest me. But this is your hour, and that of the power of darkness!”

Luke 22: 52-53

CHARLES MACCARTHY 1000mm x 780mm - oil on canvas

My painting (*Jesus is betrayed by Judas*) began as a homage to Giotto (fresco in the Scrovegni Chapel, Padua). However, the hooded and cloaked figure is all that remains of this initial inspiration. Working on separate panels allowed me to move them around revealing different possibilities in the various figures, (at one stage there were four panels). After much searching and transformation of roles what has emerged is a sense of Jesus’ loneliness and isolation as well as calm resolve in the face of “the power of darkness”.



+ THIRD STATION

Jesus is Condemned by the Sanhedrin

When day came the council of elders of the people met, both chief priests and scribes, and they brought him before their Sanhedrin. They said, "If you are the Messiah, tell us," but he replied to them, "If I tell you, you will not believe, and if I question, you will not respond. But from this time on the Son of Man will be seated at the right hand of the power of God." They all asked, "Are you then the Son of God?" He replied to them, "You say that I am." Then they said, "What further need have we for testimony? We have heard it from his own mouth."

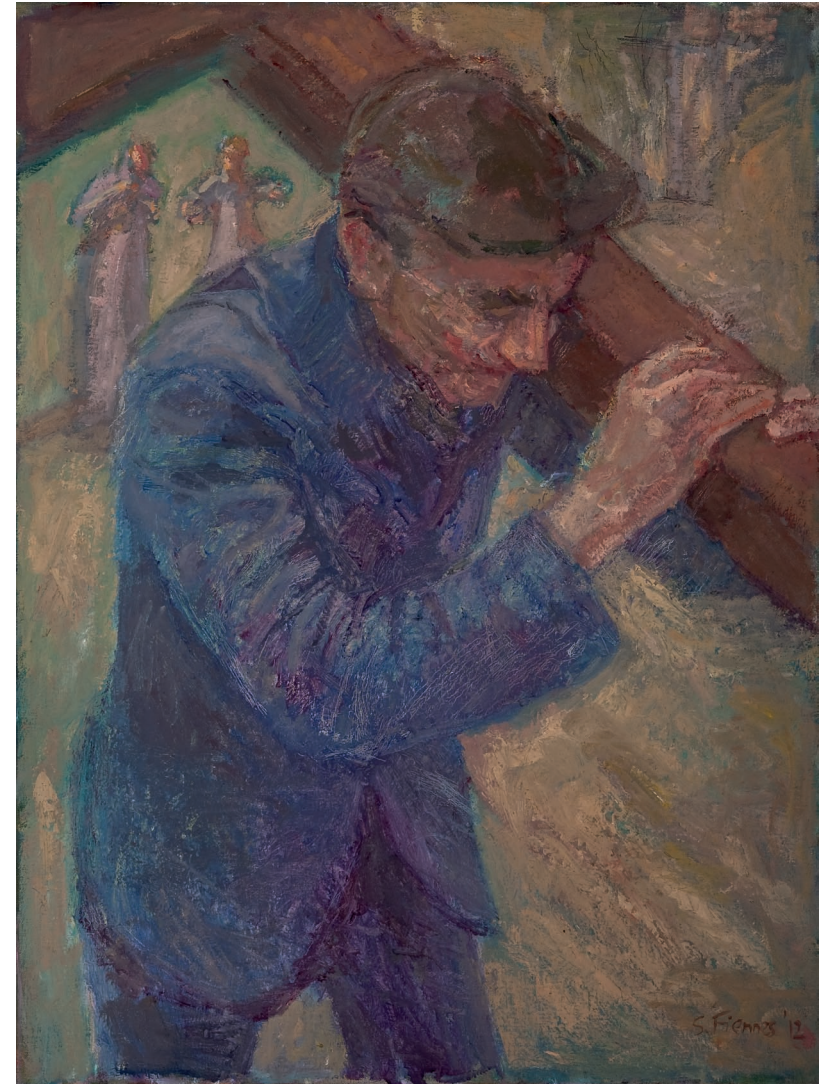
Luke 22: 66-71

SUSANNAH FIENNES 810mm x 610mm - oil on canvas

I have interpreted the text essentially to convey the weight of the Cross on Christ's back. The diagonal of the Cross cuts through the picture, contrasting at 90 degrees with the angle of the figure's raised right forearm as it steadies the weight of the cross. Pictorially, I am interested in the dramatic juxtaposition of these opposites; these angles are repeated throughout the picture.

The painting is set in daylight but I have used a subdued harmony of primary colours to evoke the sadness of the occasion.

I have suggested the figures of the Sanhedrin in the background primarily as a means of creating depth in the picture.



✝ FOURTH STATION

Jesus is Denied by Peter

Now Peter was sitting outside in the courtyard. One of the maids came over to him and said, “You too were with Jesus the Galilean”. But he denied it in front of everyone, saying, “I do not know what you are talking about!” As he went out to the gate, another girl saw him and said to those who were there, “This man was with Jesus the Nazorean”. Again he denied it with an oath, “I do not know the man!” A little later the bystanders came over and said to Peter, “Surely you too are one of them; even your speech gives you away”. At that he began to curse and to swear, “I do not know the man”. And immediately a cock crowed. Then Peter remembered the word that Jesus had spoken: “Before the cock crows you will deny me three times”. He went out and began to weep bitterly.

Matthew 26: 69-75

CAROLYN BLAKE 610mm x 610mm - mixed media on board

“He went out and began to weep bitterly.”

This was the aspect that I focused on; the realization that Peter had denied Jesus three times (the suffering that then filled his consciousness), the awakening of such and then living with the consequences.

The mirror surface reflects us.



+ FIFTH STATION

Jesus is Judged by Pilate

The chief priests with the elders and the scribes, that is, the whole Sanhedrin, held a council. They bound Jesus, led him away, and handed him over to Pilate. Pilate questioned him, "Are you the king of the Jews?" He said to him in reply, "You say so." The chief priests accused him of many things. Again Pilate questioned him, "Have you no answer? See how many things they accuse you of." Jesus gave him no further answer, so that Pilate was amazed... Pilate, wishing to satisfy the crowd, released Barrabas... [and] handed [Jesus] over to be crucified.

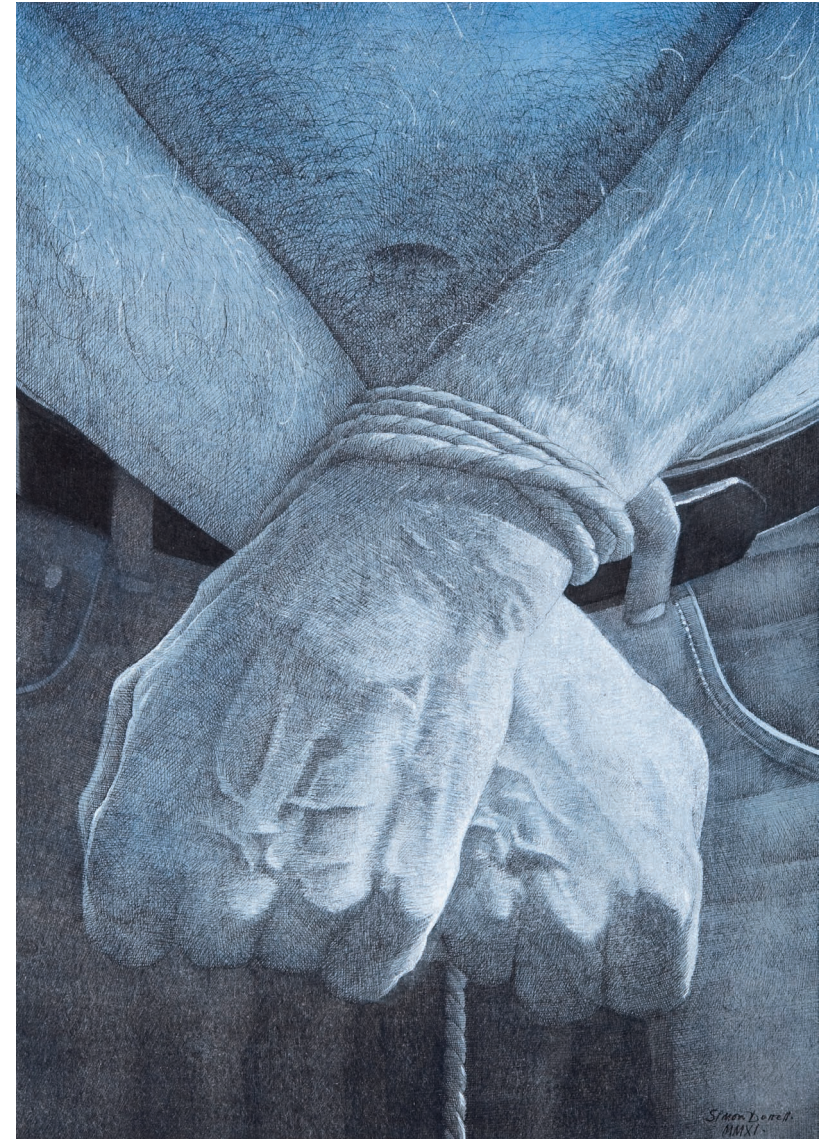
Mark 15: 1-5, 15

SIMON DORRELL

180mm x 120mm - mixed media

I thought it most poignant that the Sanhedrin bound Jesus.

I have portrayed him shirtless to hint at his vulnerability, wearing jeans with a leather belt to reinforce the contemporary relevance of his crucifixion.



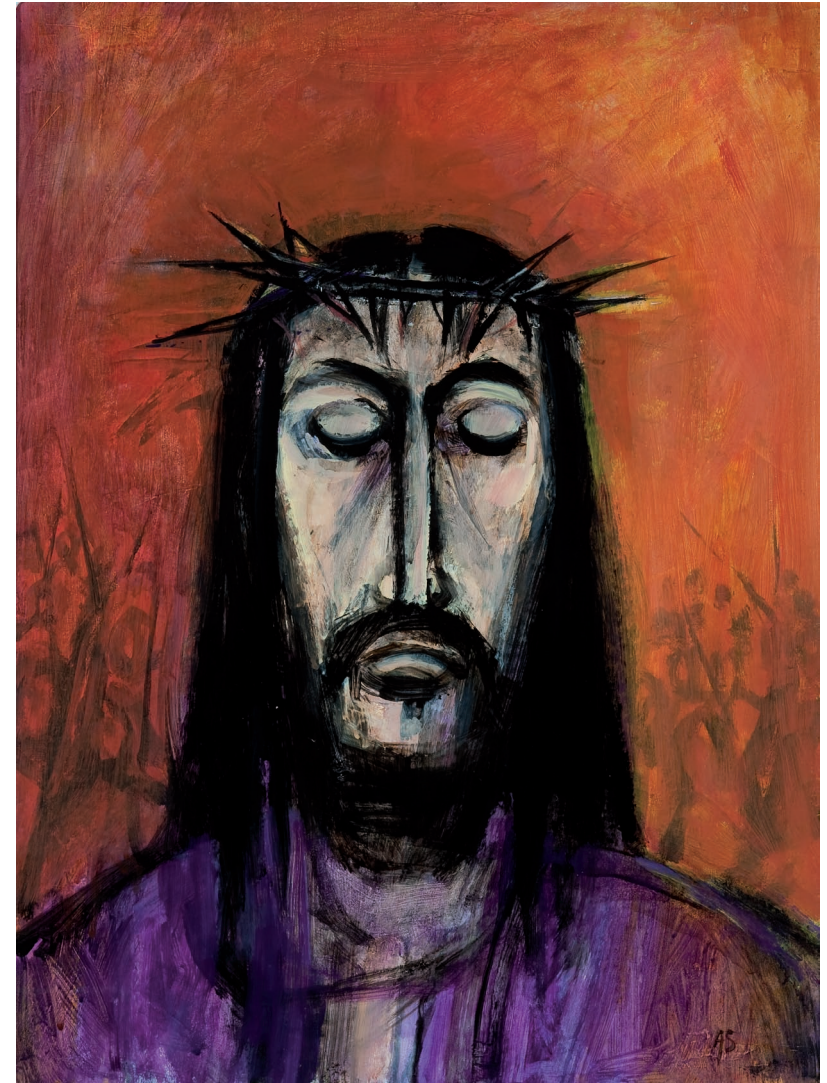
✝ SIXTH STATION

Jesus is Scourged and Crowned with Thorns

Then Pilate took Jesus and had him scourged. And the soldiers wove a crown out of thorns and placed it on his head, and clothed him in a purple cloak, and they came to him and said, "Hail, King of the Jews!" And they struck him repeatedly.

John 19: 1-3

ANTHEA STILWELL 370mm x 250mm - acrylic & oil on board
Originally, I set out to create a symbolic painting, but the resulting image seemed to me to lack presence; I felt compelled to attempt, with considerable nervousness, a portrait of Christ. Medieval stained glass and the work of a number of very different painters provided inspiration. I hope the picture conveys both something of the religious icon and the sense of Christ's isolation.



+ SEVENTH STATION

Jesus Bears the Cross

When the chief priests and the guards saw [Jesus] they cried out, "Crucify him, crucify him!" Pilate said to them, "Take him yourselves and crucify him. I find no guilt in him." ... They cried out, "Take him away, take him away! Crucify him!" Pilate said to them, "Shall I crucify your king?" The chief priests answered, "We have no king but Caesar." Then he handed him over to them to be crucified. So they took Jesus, and carrying the cross himself he went out to what is called the Place of the Skull, in Hebrew, Golgotha.

John 19: 6, 15-17

ALISON NEAL

1010mm x 750mm - oil on canvas

This station marks the moment of decision, the moment when choices have to be made and responsibilities are accepted or rejected.

The lay figure carries not a cross, but a knapsack, an essential item for any journey, necessary to carry all the things we will need. We use it, instead, to carry all sorts of baggage with us through our lives, which hinders rather than helps us. One possible choice we might make would be to let go of some of this baggage.



✝ EIGHTH STATION

Jesus is Helped by Simon the Cyrenian to Carry the Cross

They pressed into service a passer-by, Simon, a Cyrenian, who was coming in from the country, the father of Alexander and Rufus, to carry his cross .

Mark 15: 21

DAN MACCARTHY 760mm x 520mm - oil on canvas

The starting point for my picture is a news image of a real life boy in America named Carlton Harris Moore, or the Barefoot Bandit as he became known. I wanted to root this moment of timeless suffering and empathy in the here and now. The scene of this boy being led away, barefoot and shackled after two years on the run fascinated me because of its latent messianic qualities.

Working from this image the only additions I have made are the suggestion of the cross, his burden, and the stooped figure of Simon of Cyrene. I liked the idea that he who offered to help is the one least able to do so.



+ NINTH STATION

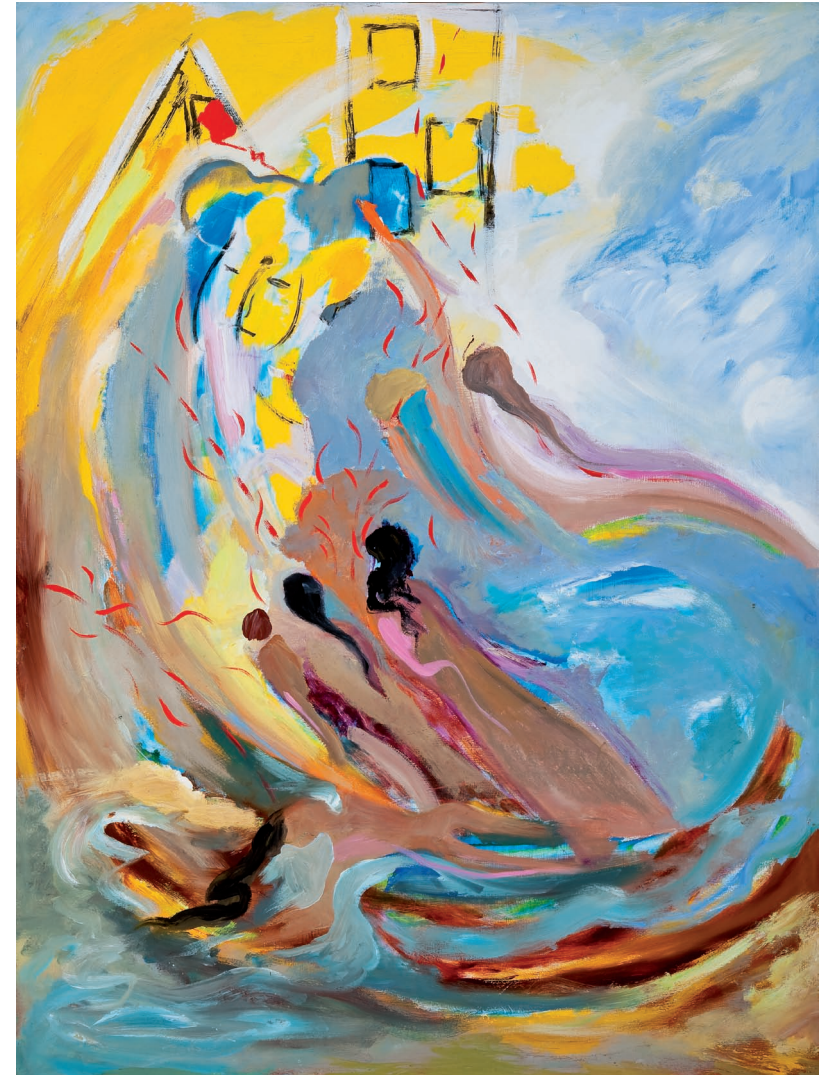
Jesus Meets the Women of Jerusalem

A large crowd of people followed Jesus, including many women who mourned and lamented him. Jesus turned to them and said, “Daughters of Jerusalem, do not weep for me; weep instead for yourselves and for your children, for indeed, the days are coming when people will say, ‘Blessed are the barren, the wombs that never bore and the breasts that never nursed.’ At that time, people will say to the mountains, ‘Fall upon us!’ and to the hills, ‘Cover us!’ for if these things are done when the wood is green what will happen when it is dry?”

Luke 23: 27-31

CAROLINE HANDS 1020mm x 760m - oil on board

The women of Jerusalem are swept up in a tide of empathy and of tears, and the love that flows between them and Jesus is depicted in strong vibrant colours and a golden light.



+ TENTH STATION

Jesus is Crucified

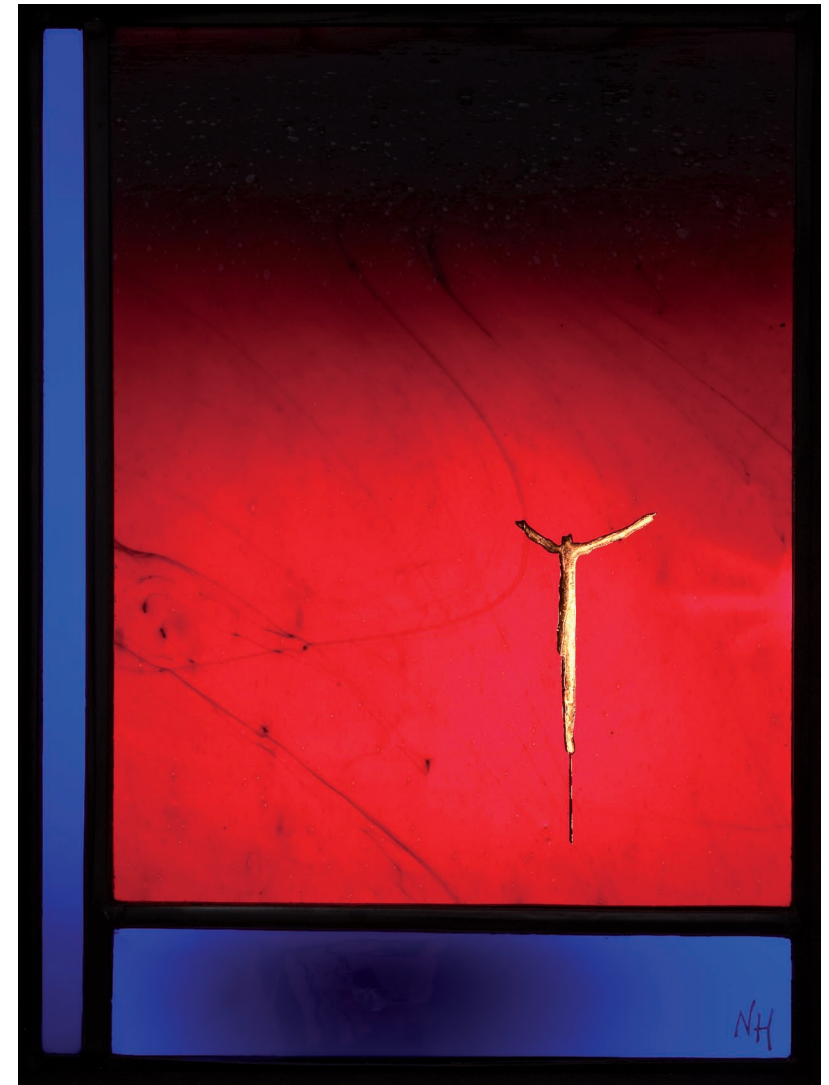
When they came to the place called the Skull, they crucified him and the criminals there, one on his right, the other on his left. Then Jesus said, "Father, forgive them, they know not what they do".

Luke 23: 33-34

NICOLA HOPWOOD 400mm x 300mm - stained glass

"Father, forgive them, they know not what they do."

The fourteen stations are each described in the present tense. This seems important, in that it brings an immediacy to the narrative. "Jesus is crucified" resonates here and now, different from a statement in the past tense, as in 'Jesus was nailed to the cross'. Considering this, I became more deeply involved with the subject – and in responding to it the making of the piece became a meditation on the true nature of forgiveness; not as a one-off act, but as a sustained and ongoing practice.



✝ ELEVENTH STATION

Jesus Promises His Kingdom to the Good Thief

Now one of the criminals hanging there reviled Jesus, saying, “Are you not the Messiah? Save yourself and us.” The other, however, rebuking him, said in reply, “Have you no fear of God, for you are subject to the same condemnation? And indeed, we have been condemned justly, for the sentence we received corresponds to our crimes, but this man has done nothing criminal.” Then he said, “Jesus, remember me when you come into your kingdom.” He replied to him, “Amen, I say to you, today you will be with me in Paradise.”

Luke 23: 39-43

JULIENNE BRAHAM 800mm x 800mm - oil on canvas

This is the moment of redemption and revelation for the Penitent Thief. He recognized Christ’s Divinity, and his plea: “Jesus remember me when you come into your Kingdom” is immediately and unexpectedly rewarded with the promise of Paradise.

The other thief who scorned Jesus hangs in torment, being far from salvation, and is destined for eternal damnation.

Through my painting I am suggesting the Penitent Thief represents us all in our failures and weaknesses. Jesus speaks to us, too, with arms open wide as he hangs and dies. He is inviting us to repent, to look towards light and truth, and finally to join him in Heaven.



+ TWELFTH STATION

Jesus Speaks to His Mother and the Disciple

Standing by the cross of Jesus were his mother and his mother's sister, Mary the wife of Clopas, and Mary of Magdala. When Jesus saw his mother and the disciple there whom he loved, he said to his mother, "Woman, behold, your son." Then he said to the disciple, "Behold, your mother." And from that hour the disciple took her into his home.

John 19: 25-27

ANDREA MCLEAN

560mm x 560mm - oil on canvas

Here Christ comes through as a Wounded Healer and as a Visionary. He continues to make positive connections from his place of suffering. Visions of the world from above were important for the beginning of his ministry; it is touching that here at the end of his life's journey his thoughts are of home for those he loved. The sun is blackening, the moon reddening and the Angels are covering their faces.



✝ THIRTEENTH STATION

Jesus Dies on the Cross

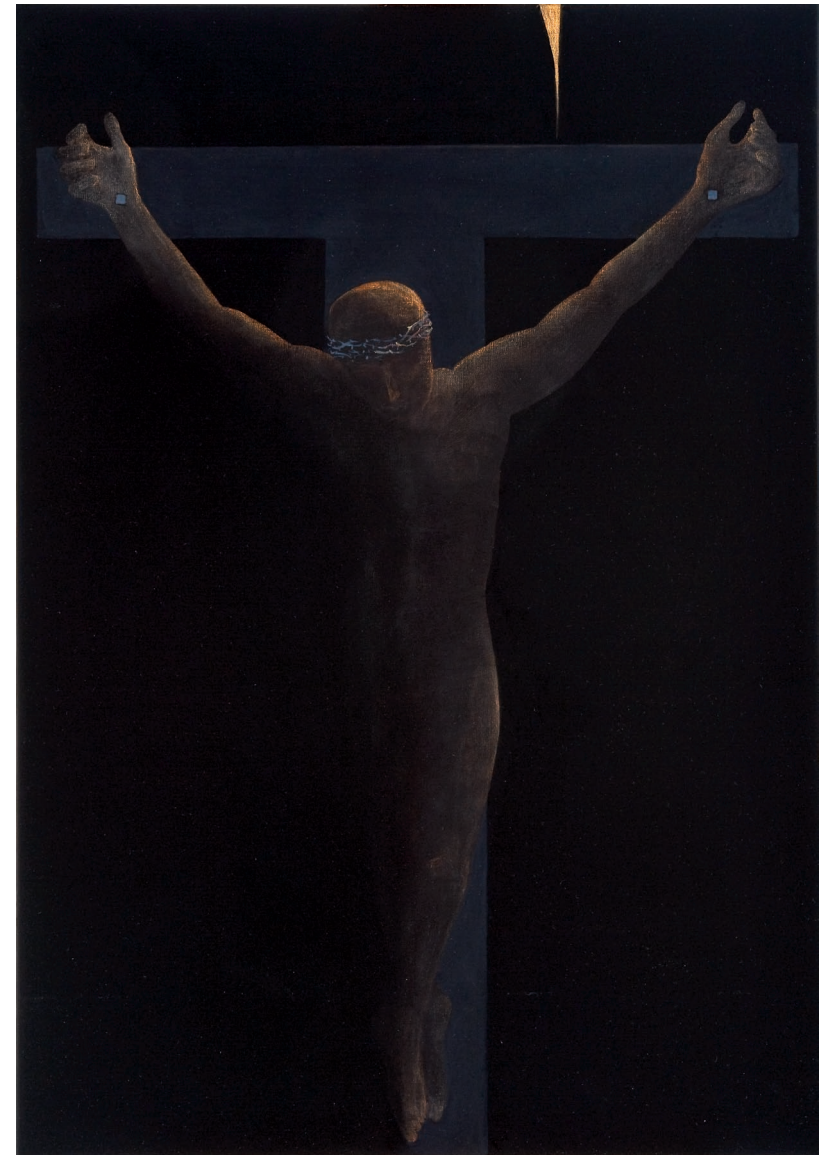
It was now about noon and darkness came over the whole land until three in the afternoon because of an eclipse of the sun. Then the veil of the temple was torn down the middle. Jesus cried out in a loud voice, "Father, into your hands I commend my spirit"; and when he had said this he breathed his last.

Luke 23: 44-46

RICHARD BAVIN 1000mm x 700mm - oil on canvas

As I turned the harrowing words over in my mind what struck me for the first time was the all pervading darkness brought on by the eclipse. This became a key element in visualising the event but posed the question of how to introduce light. I also decided to position the body as it would have been in Roman times with the right leg behind the left and the nails through the wrists and arches of the feet.

I wanted to portray the physicality of dying, the weight of the body, the sense of emptiness and absence.



✝ FOURTEENTH STATION

Jesus is Placed in the Tomb

When it was evening, there came a rich man from Arimathea named Joseph, who was himself a disciple of Jesus. He went to Pilate and asked for the body of Jesus; then Pilate ordered it to be handed over. Taking the body, Joseph wrapped it [in] clean linen and laid it in his new tomb that he had hewn in the rock. Then he rolled a huge stone across the entrance to the tomb and departed.

Matthew 27: 57-60

LOIS HOPWOOD

750mm x 330mm - oil on canvas

The entombment painting has been made through a process of reduction, it is the 9th version of a study which began with the memory of a stone tomb in Hereford Cathedral.

I first made a model and a figure and wrapped it in cloth, I then made two drawings from this and then two small paintings of the model.

Although these worked on a descriptive level it was a memory of an image of sheets hanging on a line that took me back to the text which led me to the final piece.

It seemed that the two images described in the text that held most resonance for me were the white cloth and the tomb itself. I wanted to express the sadness and stillness of the white cloth covering a broken body in the darkness of the stone tomb.



ARTISTS' BIOGRAPHIES

+ 1 JOHN CLARK

Initially studied Mech Engineering, then art at Hornsey School of Art. Army service in Germany. Further study London University. Diverse career has encompassed lecturing in art colleges/HE, art history tutor USA degree students in London. Creative Director of product company. To date creates sculptural forms in a variety of manmade and found materials from studio in Welsh Marches.

Commissioned/exhibited works UK.
Member of Art & the Spirit group.

01568-610075

+ 2 CHARLES MACCARTHY

I trained at Camberwell School of Art followed by an Art Teacher's Certificate (Brighton) and two years teaching in a comprehensive school. For several years after that I worked as an auxiliary nurse until a bursary from Southern Arts allowed me to paint full time which I have done ever since.

I exhibit with Piers Feetham Gallery in London, The Silk Top Hat Gallery in Ludlow, Shropshire, and Monnow Valley Arts in Herefordshire.

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SUSANNAH FIENNES + 3

Susannah graduated from the Slade School of Fine Art in 1983 with First Class Honours. She has travelled extensively and lived and painted in New York between 1999 and 2004. She has shown her work widely in both group and solo exhibitions.

As well as the National Portrait Gallery, The House of Commons, and Barings Bank, her work is included in the collection of HRH the Prince of Wales, whom she accompanied as tour artist on his official visits to Oman (1995), Hong Kong (1997) and South America (1999).

She has written a series of articles on looking at paintings for Prospect magazine and the Daily Telegraph, and given lectures at the Aldeburgh Literary Festival, Canterbury University and the Harvard Club, New York City.

Currently she teaches a drawing class in Notting Hill and undertakes commissions for portraits, still-life and landscape.

susannahfiennes.com

CAROLYN BLAKE + 4

I work at home in my studio which overlooks the Black Mountains.

My work is abstract, always attempting to create a connection between the organic, the archaeological and the spiritual.

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+ 5 SIMON DORRELL

Simon Dorrell graduated with an Honours degree in Illustration in 1984.

Since 1986 he has exhibited paintings and drawings every year, with one-man shows in London, New York, Zurich and the provinces.

The Blue Guide to Museums and Galleries of New York described him as 'one of England's premier garden painters' and as art editor of the international gardening quarterly HORTUS (to which he has contributed a succession of fine ink drawings since 1988) his work is well known to thousands of subscribers around the world.

Since 1998 he has exhibited regularly at Glyndebourne Opera, alongside David Hockney, Mary Fedden and Craigie Aitchison.

sjdartsandcrafts@hotmail.co.uk

+ 6 ANTHEA STILWELL

I trained at the Ruskin School of Drawing, Oxford and spent most of my working and married life (my husband was a housemaster and teacher) at Harrow where I brought up three children and taught art in the school for 25 years. We now live in Herefordshire where I concentrate on developing my own work and exhibit regularly and widely.

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ALISON NEAL + 7

I trained as a painter and printmaker at Wolverhampton and then studied for an MA in printmaking at Camberwell. At the moment I'm working for a PhD by practice.

I'm fascinated by the way that text, the written word, can translate into imagery in our heads and all my work is an exploration of this.

I teach at the Hereford College of Arts where I'm course leader for the BA(Hons) in Fine Art.

a.neal@clara.co.uk

DAN MACCARTHY + 8

Daniel MacCarthy studied history at Sussex University and is currently a second year post graduate at The Prince's Drawing School.

damn106@hotmail.com

+ 9 CAROLINE HANDS

Caroline Hands is a full-time visual artist who works in painting, drawing, textiles, mosaic, 3D and photography. She has always travelled, her camera catching a wealth of images from all over the world. Since 2006 she has been visiting and exhibiting in China and she recently gave a talk at the Hay Literary Festival about her experiences in China. She has worked a great deal in community arts in London and the West Midlands. Her work continues to develop and expand, exploring the diversity and richness of different cultures, making impressions of movement, dance and memory in rich vibrant colour.

She was the director of the Three Choirs Fringe Festival from 1991-2000.

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+ 10 NICOLA HOPWOOD

I design and make contemporary stained glass windows for public and private buildings and churches in my studio near Hay on Wye.

Using the finest traditional materials, I work to commission in flowing styles and rich, natural colour, aiming to produce works which are sympathetic to each building and its function. The dialogue to explore themes and ideas with the commissioners and users of a building is an enjoyable and important part of the process.

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JULIENNE BRAHAM + 11

1976 -1980 Trained in fine art at Reading University.

1986-2006 Head of art at Quainton Hall, Harrow, Middlesex.

Exhibited in numerous one-man and joint shows in London, The West Country and Wales, including the Royal Academy Summer Exhibitions and Royal West of England Academy, Bristol.

2007 Moved into a farmhouse in the Radnorshire Hills with husband, Jason Braham, Potter.

“Being immersed in such beautiful countryside, my work to a large extent has become a direct expression of my relationship to the physical surroundings; hills and farmland, shepherd handling sheep, gardens and buildings. Rarely do I start out with a religious theme (this has been an unusual but rewarding challenge!) but rather my spirituality goes hand in hand with my perception and creativity.”

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ANDREA MCLEAN + 12

Andrea McLean was born in Wales and grew up in the Forest of Dean. She studied at Falmouth School of Art, the Slade School of Art with a scholarship year to the British School at Rome.

Spiritual Space is important for the making of Andrea's work. She has been Artist in Residence at Gloucester Cathedral, The Bleddfa Centre and churches across the English & Welsh borders.

Andrea's Mappa Mundi painting is on permanent display at the entrance to the British Library's Map Room. She is a featured artist in Tess Jaray's book 'Paintings: Mysteries and Confessions'. She lives and works in Ledbury, Herefordshire.

info@andrea-mclean.co.uk

www.andrea-mclean.co.uk

+ 13 RICHARD BAVIN

I studied fine art at Hereford College of Arts and the University of Gloucestershire (Cheltenham School of Art), and am based at the Artsite 3 studios in Hereford. As a landscape painter with a passion for trees, much of my work is based on local woodland and orchards. I occasionally venture into other genres, and in 2010 was invited to be Artist in Residence in the St Weonards Benefice during Lent. I teach and lead workshops as well as exhibiting regionally. I am represented by the Apple Store Gallery in Hereford and my latest solo show was at the Bleddfa Centre last year.

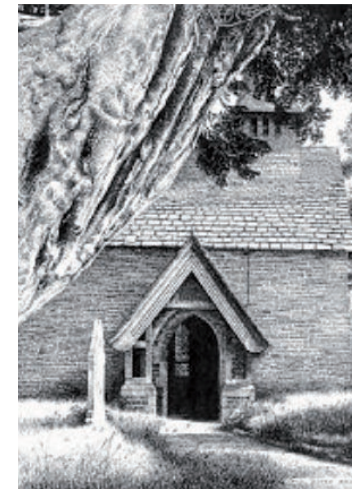
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01432-830168
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+ 14 LOIS HOPWOOD

I studied fine art at the University of Newcastle-upon-Tyne, and then lost myself in London and work. It wasn't until I got back to a place I recognised – Radnorshire is not unlike the Somerset I grew up in – that I started to paint and draw again.

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lois.wynne.hopwood@gmail.com



For current information on events at St. Michael's Church
please visit www.discoed.org

(Pen and ink drawing of St Michael's Church, Discoed by Simon Dorrell)



Freedom from Torture

Medical Foundation for the Care of Victims of Torture

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