

The **LAST** SUPPER



St. Michael's Church
DISCOED
LENT 2013

The **LAST**
SUPPER

*“Music and art and poetry
attune the soul to God.”*

Thomas Merton

No Man is an Island

1955

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INTRODUCTION

The 2012 Lent exhibition of *The Stations of the Cross* demonstrated clearly the very special qualities which St Michael's Discoed offers for showing paintings in a way in which the church itself – the light, the space, the proportions, form an integral part of the whole exhibition. Following on from that exhibition we decided for Lent 2013 to create a sequence, also of fourteen subjects, centred around another major event in the Passion story – The Last Supper. The subjects that we have come up with describe things which happened before, during, and after the Last Supper, in a sequence which we hope will invite reflection and meditation.

I am extremely grateful to all the artists for agreeing to take up the challenge and for investing so much of their time and energy in this project. The extent to which each of them entered into their given subject is demonstrated by the variety and excellence of the works themselves. We are once again very fortunate in having so much help with projects at St Michael's, Discoed. In particular I would like to thank Alex Ramsay for photographing all the pieces in the exhibition, Andrew Giles for the superb design of this accompanying booklet, Frances Spalding for her clear and insightful introduction and to Translight for assistance with the lighting. David Hiam has been the driving force behind the exhibition and his energy and organization are an inspiration. At every stage we have had the support and encouragement of the Reverend Prebendary Steve Hollinghurst and the Reverend Debbie Venables, as well as the committee of the Friends of St Michael's, Discoed. My thanks to all of these.

Charles MacCarthy

ST MICHAEL'S HOSPICE

St Michael's Hospice (incorporating the Freda Pearce Foundation) is the leading provider of palliative end-of-life care in Herefordshire. For nearly 30 years St Michael's Hospice has been caring for adults with progressive life-limiting illnesses and providing support for families, friends and carers.

St Michael's cares for its patients and their loved ones throughout their journey, from the moment they are diagnosed to the end-of-life. Its 16 bed In-Patient Unit provides short term care for patients requiring 24-hour specialist review and management while its Day Hospice and Out-Patient services care for people needing specialist input while remaining at home. St Michael's Family Support, Complementary Therapies, and Outreach programmes provide further range of services to support both patient and families.

In addition to clinical care, St Michael's Hospice has an award-winning Education Team which is the major provider of palliative care education and training in Herefordshire, and trains medical and nursing professionals from across the Country.

St Michael's Hospice doesn't charge a penny for any of its clinical services. It relies on fundraising for 90% of its income, receiving only 10% of the £4 million it needs each year from government sources. St Michael's continues to be extremely grateful for the incredible support and generosity of the people of Herefordshire and beyond, without which it would be unable to continue to offer such an invaluable range of services to those in our county to those who need it most. Thank you.

Stephanie Hinksman
Community Fundraising Manager, St Michael's Hospice

The Last Supper

Kenneth Clark, often filmed in his TV series *Civilisation* (1969, re-broadcast 2011) with his patrician profile set against a grand interior, be it that of a palace, a huge church or an ancient library, once claimed, with unhesitating panache, that no great idea had ever been formed in a vast room. A more suspect claim is hard to conceive. Yet in the small but vital church at Discoed the other evening, this claim seemed suddenly very plausible.

Certainly the Last Supper is likely to have taken place in a modest setting. As such, it is a subject and a theme that resonates beautifully in an unfussed church. Walk into Discoed Church during the Lent period and you will find a long table set with carafes, bread, and thirteen beakers and bowls. The table and its contents are real and yet not real, for all are stilled and removed from reality by a layer of white plaster. Their actuality becomes strange, also symbolic. They act as a moving reminder of what took place in the Upper Room shortly before Christ's arrest and separation from his disciples. Taking hold of two staples, bread and wine, he consecrated them and with the command – 'Take, eat, this is my body.... Drink this all of you, for this is my blood' - he instituted the sacrament of the Eucharist, putting into place an idea that has echoed down the centuries and among many nations, as, momentarily but repeatedly, the divine intersects with the everyday.

It is of course more customary in churches during Lent to use the Stations of the Cross for meditative purposes. These were put in place last year at Discoed, and the success of that event has encouraged a second exhibition, on a different theme, that of the Last Supper. Encouraged by the Rector and David Hiam, Charles MacCarthy, who created the table, has again brought together fourteen artists, in a loose association. What

binds them is the task in hand, rather than any stylistic or specific religious affiliation. Artists have a habit of coming at subjects from an oblique or unexpected angle. In this exhibition, *The Entry into Jerusalem* takes place in a bucolic setting, beneath the Sussex Downs with a paraglider overhead. As viewers we need to be prepared for the unexpected, for an array of visual languages and for a thematic journey that is unfamiliar. Devised by MacCarthy it has a central focus on the Upper Room, but it links the Last Supper, backwards and forwards, with other meals, such as the Passover feast and the supper at Emmaus. If unorthodox, it is rich in Lenten matter.

Meals are an everyday occurrence. They sustain life and are often at the centre of celebrations. Instructions regarding the Passover meal initially went hand in hand with the command to mark a cross in animal blood on the doorframe of the house, so that the inhabitants would be protected from the plague. Peter Stilwell associates this story with the idea of survival, and lays down on the surface of his paper red crosses, images of the now extinct Great Auk, and a hint of an ash tree, as yet unaffected by die-back disease. Like precious memories in a scrapbook, they come together with elegance and grace. A similar transformation occurs in Alison Neal's *The Hospitality of Abraham*. Having seen three men outside his tent, no doubt in a haze of heat and sand, Abraham hastened to give them the best meal he could, thereby entertaining angels unaware. In this picture, the meal has yet to begin, yet everything is implied by those three expectant white plates.

Simon Dorrell, in *The Wedding at Cana*, seizes on a familiar sight, multiple neat rows of drinks waiting to be drunk by the guests. Forget the bride and groom, the fancy clothes, the elaborate dishes of food. The miracle takes place here in

those liquid ellipses, as they change from water to wine, and, in doing so, they prefigure the blood and water that emerges from Christ's side during the Crucifixion. For 'The Supper at Bethany' Andrea Mclean, used a circular canvas to assist the mood she wanted to create. It is not the moment of action that she portrays, when Mary pours out the perfume over Christ's feet and then wipes them with her hair, but the moment that follows, when the house is filled with the fragrance of perfume. It is this that transforms the scene and makes everything holy, even the yellow discs of money spilling out of Judas's pocket.

Time and again in this exhibition the artists step boldly into a terrain entirely of their own making in search for the imagery they need. Unhindered by pictorial convention, they may flounder at times, but the intensity and emotional honesty of their work is never in doubt. Julienne Braham's imaginative pursuit of *The Upper Room* took her through the dark streets and alleyways of Jerusalem, until she arrived at a well-lit 'upper' room and began to wonder what might be happening in the less brightly determined 'middle' room underneath. A debris of stars and gold accompanies Xaviere Hughes's visual meditation on Christ's washing of the disciples' feet. Equally striking is Jane Tudge's decision to represent the moment when Christ says 'One of you will betray me' with twelve seemingly identical glasses. Then follows Susannah Royle's *Peter – Denial*. Having thrice denied his master, against all his passionately avowed intentions, he walks away, carrying his failure with him, a fishing net dragging behind him like a cloak.

Lois Hopwood had the most difficult task of all. *The Institution of the Eucharist* takes place both in time and out of time, and she was perhaps wise to opt for abstract representations of bread and wine. Anthea Stilwell had to

image Christ's promise – *In my Father's house are many rooms* – and successfully conveys, by means of a grid and the spaces within it, all the breadth and possibility the phrase suggests. Tania Mosse, when sculpting an image related to *The Supper at Emmaus*, recollected her Irish mother grasping the soda bread and carving into its surface a cross. The final scene, by Dan Maccarthy, catches the magic of the third occasion when Christ appeared to his disciples after his death. Having fished all night, their nets remain empty. At day break a man appears on the beach and tells them to shoot the net out again. It fills with an abundance of fish. John, recognising the stranger, tells Peter, who plunges immediately into the sea in order to be the first to greet Christ on the shore.

Of all these stories, the Last Supper has greatest purchase on the imagination. This exhibition coincides with the appearance at London's National Gallery of Luke Delahaye's photograph of the 132nd Ordinary Meeting of the OPEC (Organization of the Petroleum Exporting Countries), held on 15 September 2004. This huge, multi-figure scene catches the drama surrounding the need to protect the world from climate change. As the reporters push forward towards the central speaker, the setting and the poses take on a vivid echo of Leonardo's *Last Supper* in Milan. Once again we sense betrayal, protest, imminent tragedy. Much has been written about Leonardo's famous mural, notably by the art historian Leo Steinberg who delivered a series of lectures on this one picture, finding, for instance, seven functions associated with just the positioning of Christ's hands. But after seeing the various responses to this theme at Discoed, we need not be surprised that Steinberg, when transforming his lectures into a book, titled it 'Leonardo's Incessant *Last Supper*'.

Frances Spalding



The Hospitality of Abraham – the Old Testament Trinity

Genesis 18: 1-8

2

The LORD appeared to Abraham near the great trees of Mamre while he was sitting at the entrance to his tent in the heat of the day. Abraham looked up and saw three men standing nearby. When he saw them, he hurried from the entrance of his tent to meet them and bowed low to the ground.

He said, “If I have found favour in your eyes, my lord, do not pass your servant by. Let a little water be brought, and then you may all wash your feet and rest under this tree. Let me get you something to eat, so you can be refreshed and then go on your way—now that you have come to your servant.” “Very well,” they answered, “do as you say.” So Abraham hurried into the tent to Sarah. “Quick,” he said, “get three seahs of fine flour and knead it and bake some bread.” Then he ran to the herd and selected a choice, tender calf and gave it to a servant who hurried to prepare it. He then brought some curds and milk and the calf that had been prepared, and set these before them. While they ate, he stood near them under a tree.

ALLISON NEAL

1070mm x 701mm - oil on canvas

Throughout our history as human beings, in all cultures, in all civilisations, the shared meal has been central to our idea of community. The important rituals that mark out our lives, marriages, deaths, birthdays are all celebrated with a shared meal. Family Sunday lunches and Christmas Dinners may end in familiar arguments but we still feel pity for those who must eat alone.

We are enjoined to feed the stranger because, like Abraham, we may be entertaining angels unawares. We should be sharing a meal with our friends and with strangers because we are human beings.

Here are the waiting plates. The meal is not begun but the table is laid and waiting.





The Wedding at Cana

John 2: 1-8

3 On the third day a wedding took place at Cana in Galilee. Jesus' mother was there, and Jesus and his disciples had also been invited to the wedding. When the wine was gone, Jesus' mother said to him, "They have no more wine."

"Woman, why do you involve me?" Jesus replied. "My hour has not yet come."

His mother said to the servants, "Do whatever he tells you."

Nearby stood six stone water jars, the kind used by the Jews for ceremonial washing, each holding from twenty to thirty gallons. Jesus said to the servants, "Fill the jars with water;" so they filled them to the brim. Then he told them, "Now draw some out and take it to the master of the banquet."

SIMON DORRELL

760mm x 600mm - oil on canvas

A still life from the Wedding at Cana.

(The artist feels no need to expatiate.)





The Entry into Jerusalem

Mark 11: 1-10

4 **A**s they approached Jerusalem and came to Bethpage and Bethany at the Mount of Olives, Jesus sent two of the disciples, saying to them, "Go into the village ahead of you, and just as you enter it, you will find a colt tied there, which no-one has ever ridden. Untie it and bring it here. If anyone asks you, "Why are you doing this?" tell him, "The Lord needs it and will send it back shortly."

They went and found a colt outside in the street, tied at a doorway. As they untied it some people standing there asked, "What are you doing untying that colt?" They answered as Jesus had told them to, and the people let them go. When they brought the colt to Jesus and threw their cloaks over it, he sat on it. Many people spread their cloaks on the road, while others spread branches they had cut in the fields. Those who went ahead and those who followed shouted,

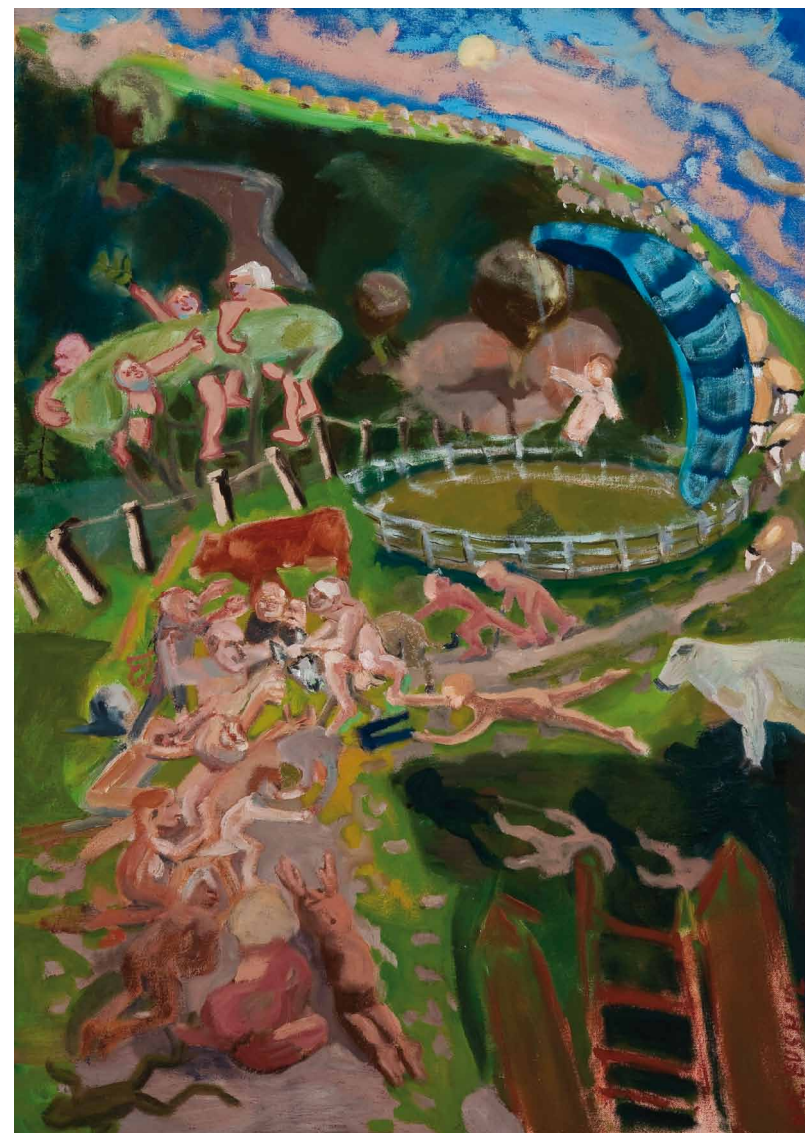
"Hosanna! Blessed is he who comes in the name of the Lord! Blessed is the coming kingdom of our father David! Hosanna in the Highest!"

NICK BUSH

700mm x 500mm - oil on canvas

The painting is set in the South Downs near Lewes at a spot I call the watering hole. I chose this particular setting because it is a thoroughfare for walkers, a resting spot for sheep and cows as well as a place to watch the many paragliders flying over Mount Caburn. The spot is reminiscent of Rubens' "Watering Place", a place of peace and a place to watch the passage of time- this suited the text for me.

I made clay figurines to help shape the characters and used a devise I call the 'high horizon' to try to realize the people in the landscape as though I was paragliding too. I watch the procession make their way towards the red gate, a symbol for the gates of Jerusalem.





The Supper at Bethany

John 12: 1-3

5 **S**ix days before the Passover, Jesus came to Bethany, where Lazarus lived, whom Jesus had raised from the dead. Here a dinner was given in Jesus' honour. Martha served, while Lazarus was among those reclining at the table with him. Then Mary took about a pint of pure nard, an expensive perfume; she poured it on Jesus' feet and wiped his feet with her hair. And the house was filled with the fragrance of the perfume.

ANDREA MCLEAN

600mm diameter - oil on canvas

My picture is a reflection on the special atmosphere at the house in Bethany.

The jar of perfume is held up, coins become like suns or planets.

My picture is about a process of transformation achieved through acts of honour.





The Upper Room

Luke 22: 7-13

6 **T**hen came the day of Unleavened Bread on which the Passover lamb had to be sacrificed. Jesus sent Peter and John, saying, “Go and make preparations for us to eat the Passover.”

“Where do you want us to prepare for it?” they asked.

He replied, “As you enter the city, a man carrying a jar of water will meet you. Follow him to the house that he enters, and say to the owner of the house, ‘The Teacher asks: Where is the guest room, where I may eat the Passover with my disciples?’ He will show you a large room upstairs, all furnished. Make preparations there.”

They left and found things just as Jesus had told them. So they prepared the Passover.

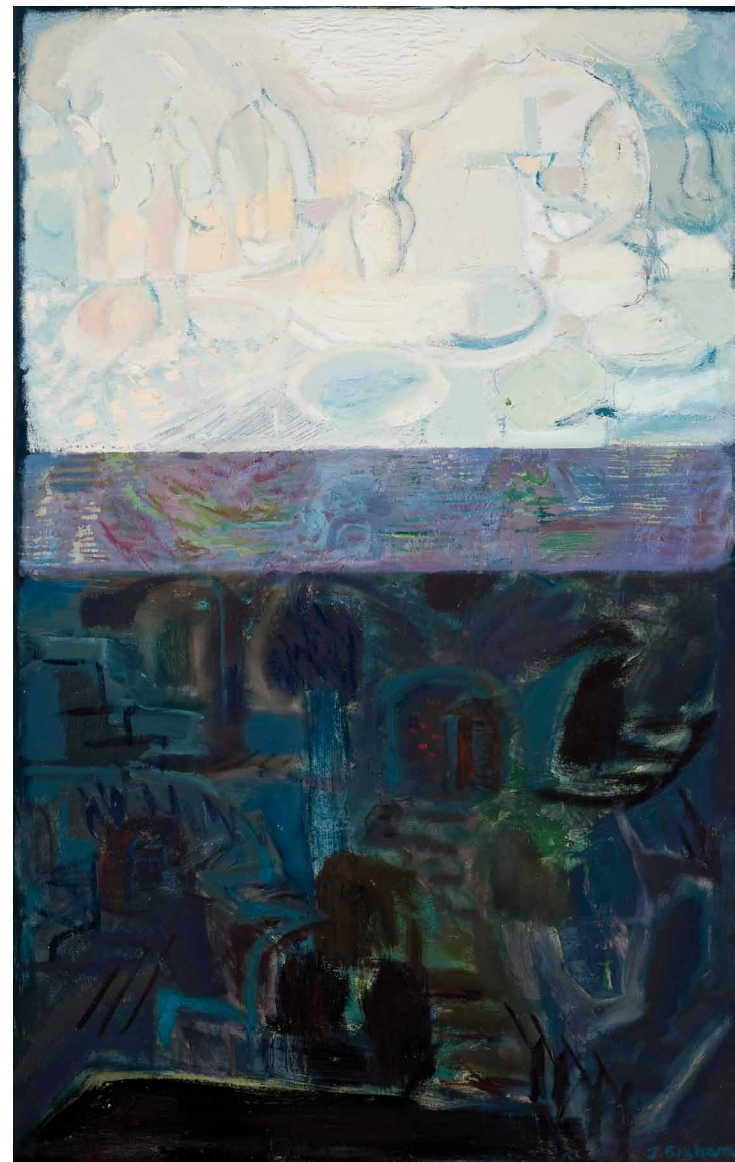
JULIENNE BRAHAM 930mm x 600mm - oil on canvas

The ‘Upper Room’ being a comparative term could suggest the existence of a ‘Lower Room’, even a ‘Middle Room’, hence the three horizontal divisions in my painting.

Starting with the text, and stepping out with the Apostles in search of the Upper Room took me through a labyrinth of alleyways and flights of steps in old Jerusalem – dark and dangerous twists and turns; threatening and sinister. At last we see the promised signs, showing the way to the Upper Room – feeling relief and anticipation: our hellish journey has not been in vain!

The Upper Room itself: a place of welcome, light and rest, celebration and formation – an obvious parallel with Heaven.

Purgatory (the middle panel) is an unresolved place with the possibility (and choice?) to continue to Heaven or Hell.





Jesus washes the Disciples feet

John 13: 12-17

7 **W**hen he had finished washing their feet, he put on his clothes and returned to his place. “Do you understand what I have done for you?” he asked them.

“You call me ‘Teacher’ and ‘Lord,’ and rightly so, for that is what I am. Now that I, your Lord and Teacher, have washed your feet, you also should wash one another’s feet. I have set you an example that you should do as I have done for you.

“Very truly I tell you, no servant is greater than his master, nor is a messenger greater than the one who sent him. Now that you know these things, you will be blessed if you do them.”

XAVIERE HUGHES

750mm x 560mm - mixed media

At the Last Supper, Jesus would have been the host and the apostles the guests. Washing the feet of weary travelers would have been a job delegated to a gentile slave by the host. Not even a Jewish slave would be expected to wash feet. The host of a meal would certainly not lower himself to perform this task himself. The feet of travelers in ancient Palestine would have been shod in sandals, and thus filthy from traveling on dirt roads. So in this scene, Jesus is degrading himself both symbolically and literally for the sake of others and asking them to do the same ‘do as I have done’. The washing away of this sin in the form of a ritual is part of his art as a healer. Jesus cured people by listening to their problems and telling them with authority that they were no longer unclean. I wanted to portray ‘do as I have done’ in my image – a line being crossed, the impression of gold (love) being cascaded onto all, a cleansing, but also a gift – Jesus is saying the only real law is to love one another and treat each other with respect.





The Betrayal of Judas

John 13: 21-27,30

8 **A**fter he had said this, Jesus was troubled in spirit and testified, "Very truly I tell you, one of you is going to betray me."

His disciples stared at one another, at a loss to know which of them he meant. One of them, the disciple whom Jesus loved, was reclining next to him. Simon Peter motioned to this disciple and said, "Ask him which one he means."

Leaning back against Jesus, he asked him, "Lord, who is it?"

Jesus answered, "It is the one to whom I will give this piece of bread when I have dipped it in the dish." Then, dipping the piece of bread, he gave it to Judas, the son of Simon Iscariot. As soon as Judas took the bread, Satan entered into him.

So Jesus told him, "What you are about to do, do quickly." As soon as Judas had taken the bread, he went out. And it was night.

JANE TUDGE

1050mm x 730mm - wax

'One of you is going to betray me,' 'which of them,' 'which one,' 'who is it,' 'the one,' and 'it was night.' These were the words that I kept coming back to. So, one out of the twelve; but no-one could tell which. Only Christ knew.

For me, objects can be signifiers for people. And for me, a glass of red wine would be my last supper. And The Last Supper featured wine. I give you a glass for each disciple, out of context, save for a nod to the dark night. Each superficially the same, nothing marking out the one, for who are we to know or judge?





Peter's Betrayal of Christ

John 13: 36-38

9 **S**imon Peter asked him, "Lord, where are you going?" Jesus replied, "Where I am going, you cannot follow now, but you will follow later."

Peter asked, "Lord, why can't I follow you now? I will lay down my life for you."

Then Jesus answered, "Will you really lay down your life for me? Very truly I tell you, before the rooster crows, you will disown me three times!"

SUSANNAH ROYLE 650mm x 650mm - oil on canvas

I found that I couldn't start to conceive this painting until I had some understanding of Simon Peter's character.

It is said that he was one of the most inexplicable combinations of courage and cowardice that ever lived. Intriguing.

The most overriding question I asked myself was, was it fear or thoughtlessness that made him deny Jesus three times? I think perhaps the thrice gives us the answer. It is hard to reply thoughtlessly three times in close succession. So I think Peter was fearful of the repercussions should he have acknowledged himself as one of Jesus' disciples.

He took the path of least resistance, and suffered forever for his decision. Not even the thoughts of the agonies of his foretold death could lessen the bitterness of his sorrow and repentance. He entreated his executioners that he might be nailed to the cross with his head downwards, and this request was granted.

It is this suffering that I have tried to depict in my painting. A fisherman by trade, he remained enmeshed in his regrets, but forgiven by Jesus, he travelled extensively, preaching with fires that burned brightly in his soul, deeply committed to his Master.





The Institution of the Eucharist *Luke 22: 14-19*

10 **W**hen the hour came, Jesus and his apostles reclined at the table. And he said to them, "I have eagerly desired to eat this Passover with you before I suffer. For I tell you, I will not eat it again until it finds fulfilment in the kingdom of God."

After taking the cup, he gave thanks and said, "Take this and divide it among you. For I tell you I will not drink again from the fruit of the vine until the kingdom of God comes."

And he took bread, gave thanks and broke it, and gave it to them, saying, "This is my body given for you; do this in remembrance of me."

LOIS HOPWOOD 750mm x 410mm - oil on board

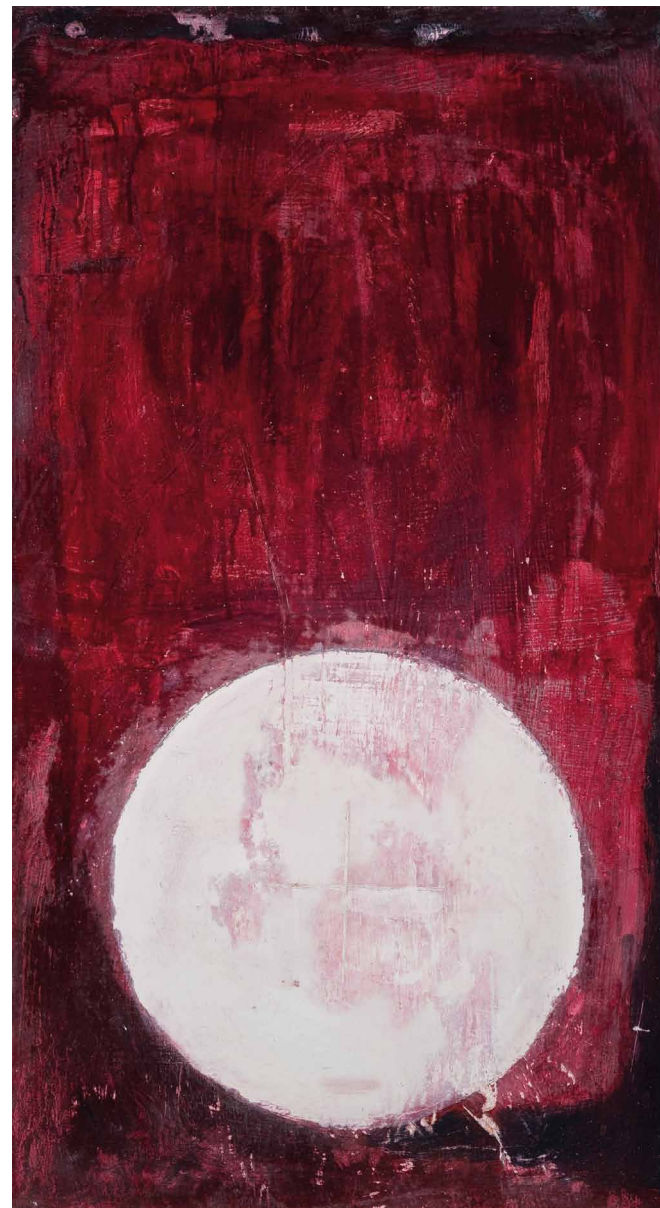
The wording of the title is rather austere and the painting is quite plain.

Initially I thought that I wanted to paint a still life, which I set up in my studio in a small cabinet months ago. I have some lovely photographs of it but just could not make the paintings work.

Conversely one of the earliest little studies I made after getting the title, was of the round wafer floating on wine and it is to this image that I returned.

It is in some ways an echo of last year's painting for *The Stations of the Cross* exhibition at St Michael's, probably because of the colour and abstract image in which I sought to reduce the iconography to something small and experiential.

As a child I was neither Christened nor confirmed and could not take communion. In 1995 on bonfire night, I was baptised and confirmed and took communion for the first time, the wafer and the wine and the body and the blood.





In my Father's House are many rooms *John 14: 1-4*

11 “Do not let your hearts be troubled. You believe in God; believe also in me. My Father's house has many rooms; if that were not so, would I have told you that I am going there to prepare a place for you? And if I go and prepare a place for you, I will come back and take you to be with me that you also may be where I am. You know the way to the place where I am going.”

ANTHEA STILWELL 750mm x 500mm - mixed media

The frame represents God's house and the squares, many rooms. I decided that the squares should be the same size to represent our equality in the sight of God. I made them abstract because we do not know what lies beyond the grave; I hope they convey a feeling of space, sky and movement. The white corridors between the squares represent the hope that we will be able to communicate. The entrance could be anywhere but I feel the way in is in the bottom right-hand square.

I conjured up the idea for this picture during a long car journey to Cornwall.





“That they all may be one.”

John 17: 20-24

12 **M**y prayer is not for them alone. I pray also for those who will believe in me through their message, that all of them may be one, Father, just as you are in me and I am in you. May they also be in us so that the world may believe that you have sent me. I have given them the glory that you gave me, that they may be one as we are one – I in them and you in me – so that they may be brought to complete unity. Then the world will know that you sent me and have loved them even as you have loved me.

“Father, I want those you have given me to be with me where I am, and to see my glory, the glory you have given me because you loved me before the creation of the world.”

CHARLES MACCARTHY

12' long, 3' wide, 30" high
plywood, MDF, and plaster

I wanted the table to set the scene for the rest of the works in the exhibition which, rather than actually showing the Last Supper, explore themes related to it. A few years ago I did a painting, also called *That They May All Be One* consisting of nineteen separate canvasses which together make up an image of a single table. My initial idea was to try and make a 3-D version of the painting, but once I started working with the plaster it took on a life of its own. The whiteness of the material as well as its tactile qualities became more important and I decided not to use any colour. This was partly also to remove it from anything too realistic which might have looked like an 'ordinary' table for an 'ordinary' supper party.

I am extremely grateful to my sister, the potter Sophie MacCarthy, for making all the plates and beakers which add so much to the overall impact of the table.





The Supper at Emmaus

Luke 24: 28-32

13 **A**s they approached village to which they were going, Jesus continued on as if he were going farther. But they urged him strongly, “Stay with us, for it is nearly evening; the day is almost over.” So he went in to stay with them.

When he was at the table with them, he took bread, gave thanks, broke it and began to give it to them. Then their eyes were opened and they recognised him, and he disappeared from their sight. They asked each other, “Were not our hearts burning within us while he talked with us on the road and opened the Scriptures to us?”

TANIA MOSSE 850mm x 300mm - bronze and sandstone

When my mother made soda bread she always cut a cross in the surface. I have memories of her, knife in hand, scoring the soft elastic dough briskly and automatically. Though she was aware of the religious symbolism of this, she always insisted that she did it because the cross separated the loaf, making it easy to break into four quarters, easier for cutting into slices and practical for storage.

I wonder if the bread that was passed to Jesus in the room at Emmaus had a cross scored into it. I imagine Jesus breaking the loaf and opening up the cut lines to give the sign of the cross. Suddenly the eyes of his supper companions are opened.





Breakfast on the Beach – the miraculous draught of fish *John 21: 8-13*

14

The other disciples followed in the boat, towing the net full of fish, for they were not far from shore, about a hundred yards. When they landed, they saw a fire of burning coals there with fish on it, and some bread.

Jesus said to them, “Bring some of the fish you have just caught.” So Simon Peter climbed back into the boat and dragged the net ashore. It was full of large fish, 153, but even with so many the net was not torn. Jesus said to them, “Come and have breakfast.” None of the disciples dared ask him, “Who are you?” They knew it was the Lord. Jesus came, took the bread and gave it to them, and did the same with the fish.

DAN MACCARTHY 1000mm x 750mm - oil on canvas

I have named this painting 153 because of the significance of that number in all theological and scholarly enquiries into this episode of the Gospel of John. The initial starting point for the picture then was my fascination with the theories of what was being hinted at through this numeric codification. However, gradually the inclusion of this research as a pictorial device became superseded by my natural tendency towards making figurative paintings. It was at this point that I came across an on-line archive documenting the Californian fishing industry circa 1950. I began printing off and obsessing over the beautiful old photographs. One especially undefined image of fishermen hauling in a net came to form the basic structure of the painting. I was reluctant to work just from imagination on this subject as I felt it could become something nominal or illustrational. The inspiration for the Christ figure is the writer Philip K Dick. I had recently finished his book, *Valis*, a novel which is all about the incognito return of the Messiah. The book is set in California and physically he seemed to offer the look I wanted; Bearded, but also cap and sunglasses – a beach bum.



ARTISTS' BIOGRAPHIES



PETER STILLWELL

1

b. 1946. Taught English and Classics at Harrow School (1871-2004). Lives now in Herefordshire. Began contributing to mixed exhibitions in the 1990's. Regular exhibitions with Abbott and Holder Ltd, London since 2003 (next due in 2013). Works mainly on paper in a wide variety of media.

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ALLISON NEAL

2

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

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



SIMON DORRELL

3

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

NICK BUSH



4

Nicholas Bush graduated from the Glasgow School of Art in 2010 with a degree in painting and printmaking and from the postgraduate course in drawing at the Prince's Drawing School in London. Recent Solo shows include *Portraits of the Clergy* at Bellshill Cultural Centre in Scotland and *Portraits of the Clergy and Paintings of the South Downs* at St. Mary-le-Bow Church in London. Recent group exhibitions include *The Last Gasp* at Main Yard gallery, Hackney Wick and *Olympic State* with Jim Woodall at See Studio, Hackney Wick. He is teaching drawing at the Whitechapel Gallery as part of the 'Young Artists Drawing Club'.

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ANDREA MCLEAN



5

Andrea McLean was born in Wales and grew up in the Forest of Dean. She now lives and works in Ledbury, Herefordshire.

Andrea studied at Falmouth School of Art and the Slade School of Art. She was an Abbey Major Scholar at The British School at Rome and an Artist in Residence at Gloucester Cathedral. Her painting, *A Contemporary Mappa Mundi*, painted at Hereford Cathedral is part of the permanent collection at The British Library and hangs near the Map Room there. She has been a prizewinner at The Royal Academy Summer Exhibition and has won a Jerwood Prize for Drawing. She has exhibited widely including at Art Space Gallery, London and The Bleddfa Centre, Powys. She has given illustrated talks at Ledbury Poetry Festival and to The Blake Society, London.

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JULIENNE BRAHAM

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I was brought up in Somerset, trained in Fine Art at Reading University and then taught art for 20 years in Harrow, Middlesex, whilst bringing up our two daughters.

In 2007, I moved into a farmhouse in the Radnorshire Hills (with my husband, Jason Braham, potter) to develop my artistic career.

Being immersed in such beautiful countryside, my work to a large extent has become a direct expression of my relationship to the physical surroundings.

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XAVIERE HUGHES

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Xaviere Hughes studied for a Degree in Fine Art at Edinburgh College of Art, before going on to complete a Masters Degree in Art & Design at Grays School of Art, Aberdeen.

Xaviere lives with her family in Herefordshire and is the Curriculum Leader on the Foundation Diploma in Art & Design at Hereford College of Arts.

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JANE TUDGE



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I studied Fine Art at Hereford College of Arts where I gained a first class degree in 2006, and won five awards during my time there. Since then I have had three solo exhibitions at The Courtyard Centre for the Arts, Hereford, Robert Phillips Gallery, Walton-on-Thames and Ludlow College, Ludlow as well as in group shows throughout the UK. My work is in the collection of The Women's Library at London Metropolitan University and in national and international private collections. I live and work in Upper Sapey on the Herefordshire/Worcestershire border.

Much of my work is concerned with memory: exploring how it works; documenting and preserving memories; as well as making images that might evoke memories. I strive to leave enough space for the viewer's imaginative response.

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SUSANNAH ROYLE



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When there are two prevailing interests in one's life, it makes sense to try and combine them.

Susannah has always had a love of the natural world, and having trained and practiced as a veterinary nurse for several years, decided to diversify back into her other main interest, since childhood, the world of art and the creative process.

She studied classical drawing and painting in an atelier in Florence for over two years.

She then concentrated primarily on still-life painting, and portrait commissions, and has worked as a professional artist for 20 years, exhibiting extensively.[See website for details].

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Over time, however, she has become more and more interested in portraying the wild creatures of the British isles, first in charcoal and then in paint. Sometimes from poems and fairy tales, and especially those who have become marginalised by us, whose intricacies or vulnerabilities are too often overlooked.

Her most recent work has been waterscapes, and the simplification of its subject matter to create atmosphere.

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LOIS HOPWOOD

BA(hons) Fine Art at Newcastle University 1982/1986
MA Screen Design NFTS RCA 2002

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On leaving University I worked at Hampton Court Palace as a Textile Conservator, I tried my hand at interior design and went back to school to do my MA in Screen Design, worked in the art departments on two Harry Potter films, Charlotte Grey and Neverland, and enjoyed my time as a story board artist for the BBC.

Since the birth of our twins I have helped out with Tony Hall's Pottery and have had the chance to work in the studio and make pictures again.

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ANTHEA STILWELL

Anthea studied at the Ruskin School of Drawing, Oxford and then taught art at Harrow School for twenty years. She has lived and worked in Herefordshire for the last eight years and during this time she has contributed to many exhibitions. Her range of media is as wide and varied as her subject matter – landscape, still life, people, animals, and life studies. Though now a full time artist, she continues to conduct an adult group of exciting and gifted artists in Hampshire from whom she would claim to receive as much as she gives.

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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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TANIA MOSSE

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I was born in Ireland and now live and work in Presteigne. I studied Fine Art at Winchester School of Art and Leeds College of Art. More recently I took a postgraduate course in Art Therapy at Goldsmiths College. I exhibit regularly in England, Ireland, and Wales. As well as making sculpture, I cut letters in stone for plaques and memorials to commission. I use a wide range of materials in my work, principally stone and bronze.

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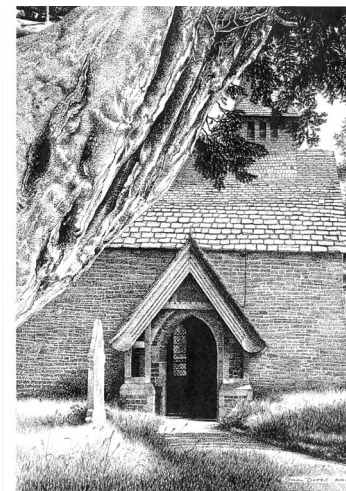


DAN MACCARTHY

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Daniel MacCarthy lives in Limehouse, London. He is a recent graduate of the Princes Drawing School. He has just returned from a painting trip through the deep south of the USA and plans to continue with the work conceived there.

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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)



www.st-michaels-hospice.org.uk

