

Those Mighty Acts:

Exploring St. Luke's
Stations of the Cross
Lent

But if we have died with Christ, we believe that we will also live with him. Romans 6:8

The Stations of the Cross are a series of meditations on the last moments in the life of Jesus from his being condemned to death to his being laid in the tomb. Today, in the city of Jerusalem, you can follow the Way of Suffering, or as it's widely known the Via Dolorosa, which begins at the Monastery of the Flagellation and ends at the Church of the Holy Sepulcher. There are traditionally fourteen stations which combine scenes from Scripture (1, 2, 5, 8, 10, 11, 12 and 14) together with the remaining six from sacred tradition (3, 4, 6, 7, 9 and 13). If you visit any Roman church they will most likely be permanent fixtures on the walls of the church's nave.

St. Luke's stations are taken from the Book of Occasional Services (BOS) of the Episcopal Church which are based on those traditional fourteen stations. We have one slight variation to the sixth station: According to the BOS, the sixth station is "A Woman wipes the face of Jesus," but we have used the traditional name of this woman, "Veronica," in our stations.

The Collect from the BOS for the beginning of the Stations gives us a clear focus and purpose for walking the way of the stations:

Assist us mercifully with your help, O Lord God of our salvation, that we may enter with joy upon the contemplation of those mighty acts, whereby you have given us life and immortality; through Jesus Christ our Lord.

Fourteen parishioners contributed new works of art for our stations this year. Each of them has written a reflection on their station, the inspirations and influences which resulted in their gift to us, and we have collected them into this booklet which can be used to guide you through your journey. As we walk the stations at 6:15 each Wednesday evening this Lent, we will be using the standard text from the BOS.

-Sean Scheller

First Station

Jesus is condemned to Death



Joan Elizabeth Goodman

Renaissance artists, particularly Andrea Del Sarto, sparked my image of Pilate and Jesus.

I've been drawing and painting since I can remember and am honored to have my work displayed with the talented artists of this parish. And as a Sunday school teacher, it is gratifying to see the work of younger parishioners represented.

Second Station

Jesus takes up his Cross



Amanda Durant

When I began to think about making a painting for the Second Station, I first focused on the words, “bearing his own cross,” and I thought of the solitary nature of Jesus carrying his cross, all by himself. In my imaginings, he is mentally within himself, scorned and beaten and yet dutifully facing his fate. Though he is the son of God, he does not show himself here as superhuman, but as a person, dwelling within a real human body. He musters whatever strength he has in order to carry his cross to Golgotha, which would take a particularly solitary concentration for anyone.

I was also drawn to the idea that in his lonely act, he is not by himself at all, but surrounded by a crowd. I immediately thought of Pieter Bruegel the Elder’s painting, *The Procession to Calvary*. In it, Bruegel nearly hides Jesus all together, surrounding him with a huge crowd of figures milling

about, many not even noticing Jesus and the eminent tragedy at hand; so I referred to Bruegel's painting and I liked the challenge of turning the figures into compositional elements – colors, shapes, directional lines - and weaving them together across the surface, creating a kind of human connection with the Christ figure.

The materials of casein painted on wax (molten beeswax mixed with candelilla wax, the latter being a hardener to the former) have been in my painting repertoire for the last couple of years. I prefer the irregular surface of wax because of how it dictates the way the paint will act, somewhat independently from my hand. Once the image is complete, I fuse the paint films together with heat which allows the entire surface to adhere and be more durable and lasting. I am a painter, originally from Auburn, Alabama but raised in Raleigh, North Carolina. I was baptized as an infant at Holy Trinity Episcopal Church in Auburn. I received my Bachelor of Fine Arts degree in painting and printmaking from the University of North Carolina at Greensboro and my Master of Fine Arts degree in painting and drawing from East Carolina University. I have moved a lot with my husband as he's followed his academic path to becoming a professor of art history here at the Institute of Fine Arts at NYU. Over the last 16 years we've lived in: Chapel Hill, NC; Williamstown, MA; New Haven, CT where our son Amos was born and baptized; Portland, OR and now, Manhattan. I found church homes in each of these places. The continuity of the Episcopal service – the liturgy, prayers, hymns, sermons and Holy Eucharist – has continually helped me feel at home wherever I have lived, as does St. Luke in the Fields Episcopal Church, now that I live here in Manhattan.

Third Station

Jesus falls the first time



Madeleine Borderies

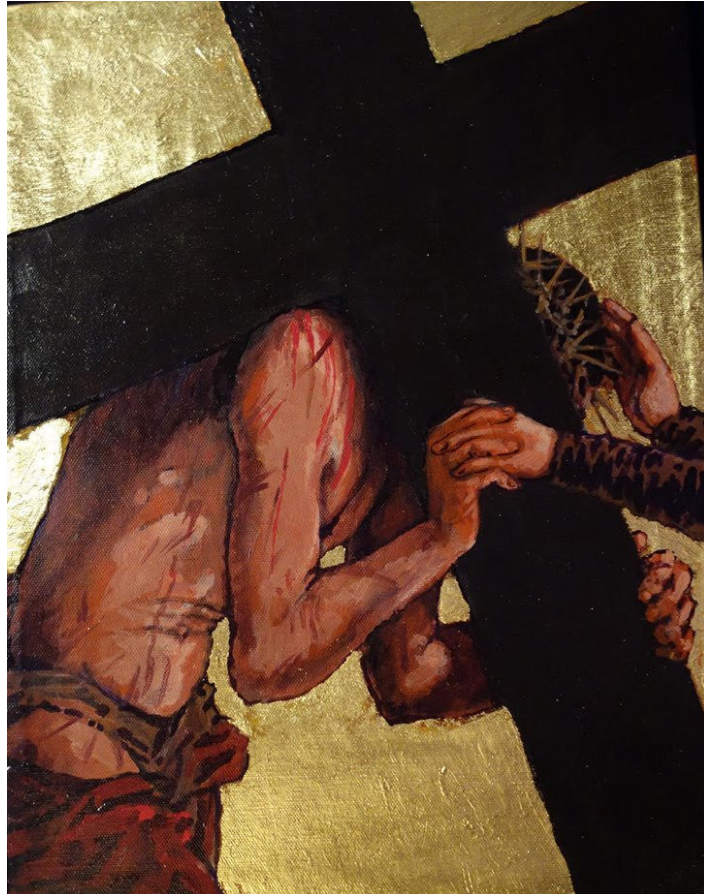
My inspiration for this drawing was simple: I wanted my picture to show Jesus in a realistic way, in all his humanity. Since the passage I was given illustrates the first time that Jesus falls, I wanted to show the cross laying on him, taking up most of the space in the picture, to show it as a looming presence. I wanted to depict it more as the object that led to his demise, not as an unimportant detail to the story.

On the side I drew a Roman's foot to represent the Roman soldiers accompanying him to the place where he would be crucified. I chose to create this artwork in all black and white except for the red background and a red drop of blood on his forehead to show pain and death.

Madeleine has been attending St Luke's since she was born 14 years ago. She has been serving as an acolyte for 5 years at the 9:15 service and was confirmed last year at the Easter Vigil service. Madeleine loves art and studies drawing and painting with Simon Carr and Melinda Cullman. She attends Fiorello H. LaGuardia High School for Art and Performing Arts as an art major, and will be graduating in 2019.

Fourth Station

Jesus meets his afflicted mother



James Middleton

This composition was the inspiration for the Stations series I presented to the church in 2009, although this episode, “Jesus Meets His Mother” was not among the eight scenes used for that series. That I had painted the first version of this scene shortly after my own mother died in 2007 now seems more than a little self-aggrandizing. In this composition, I worked out all of the essentials of the 2009 series: the closeup focus on the figures juxtaposed with a cross that exceeds the paintings margins, as well as the decision not to use faces. Since Simon Carr’s series of 2007 is all about faces, it seemed like a good idea not to use them for my own series.

Fifth Station

The Cross is laid on Simon of Cyrene



Jacqueline Taylor Basker and Ihsan Bandak

JACQUELINE CASALE TAYLOR BASKER is an artist in Westbeth Artists Housing, whose children attended St. Luke's School in the 1980's. She was an active parent and then an active parishioner: on the Adult Education Committee, volunteered in the homeless shelter and the program for LGBT teens. She went to Jordan in 2007 as Art & Art History professor and Dept. Chair at the NYIT campus in Amman and has been active in presentations on peace prospects in the Middle East on her returns to NYC. She participated in a Peace Bus Trip to Gaza during the war, and has been working with Syrian and Iraqi refugees in the Collateral Repair Project, doing art therapy workshops for children and adults. After NYIT closed their Amman campus, she returned to

NYIT in NY as an adjunct, but teaches Islamic Architecture and Heritage & Conservation classes during summers with German Jordan University in their School of Architecture. She actively exhibits both in Jordan and in the US, most recently with the international We Are You Project that addresses the problems of Hispanics in the US. She comes from a Latino background, and grew up in Latin America. Her next exhibit will be in Cuba. She runs ArtsPR International, a group that helps artists in the US and internationally, develop their careers. Since she suffered a severe burn in September, she was late in getting the painting done and collaborated with the well-known artist IHSAN BANDAK of Jordan, whose Orthodox Christian family is from Bethlehem in Palestine. He runs a gallery in Amman, and studied in the US. He exhibits in the Middle East, Europe and the US and is working on a series about refugees that will be exhibited this Spring.

The painting was completed in Jordan in January and Jacqui brought it to New York after her visit to Jordan. The pose of Jesus and Simon was adapted from the famous Greek sculpture “The Wrestlers” to show that Jesus came to both Jew and Gentile. Simon of Cyrene was most likely a “Sicari” - Jews who resisted the Roman occupation and fled to Cyrene. Thus, we placed a Palestinian scarf around him representing contemporary resistance to occupation. The building is from Taylor Basker’s photos of the Via Dolorosa’s Fifth Station in Jerusalem, which she visits frequently. She loves painting old stones, and is working on a series on endangered archaeology in Jordan.

Sixth Station

Veronica wipes the face of Jesus



Sylvia Duff

Sylvia is 10 years old and a 5th grader at PS3. Sylvia enjoys being a Junior Acolyte at St. Luke's in the Fields and was very happy to be the Narrator at the 2015 Christmas Pageant.

Sylvia's painting was inspired by Greek Orthodox icons. As an artist, Sylvia enjoys working with acrylic paints, pencil and ink. She loves drawing, writing, painting and dancing. Sylvia is currently studying art and painting with Joan Goodman. She lives in the West Village with her family & hound dog, Banjo.

Seventh Station

Jesus falls a second time



Linda Mason

I am unable to give a face to Jesus, his face and physique are unimportant. Jesus is anyone and all of us, wise and worldly yet still retaining the trusting innocence of a child. These stories of Jesus are not ancient stories they are very modern, in this Second fall Jesus was burdened by not just the weight of the unwieldy Cross or the fear of death but by all the many woes of the world. The uplifting side to his fall, is in his despair; he receives help to stand again. This piece is before that help comes, the weight of the despair of Refugees and their condition crushing him.

A mixed media piece on wood...painting, photo and wood combined.

A parishioner of St Luke's since 1989, when my daughter Daisy started attending Sunday School. A few years ago I contributed to the "Stations of the Resurrection" and was fortunate enough to be asked to contribute again, to the "Stations of The Cross".

In my artistic practice I do portraits of children, painting and mixed media, film, photography and Installations. I enjoy a challenge. Sometimes my husband Gene and I are lucky enough to be accompanied by my Grandson Siraj to the 8am service on Sunday mornings.

Eighth Station

Jesus meets the women of Jerusalem



The Rev. Posey Krakowsky

Mo. Posey Krakowsky was a seminarian at St Luke's for two years and is now the Curate. In addition to her work at the church, she is also an adjunct professor at Union Theological Seminary. Krakowsky has been a fiber artist since childhood. Quilting is her favorite medium, but she also knits, weaves, and makes clothing. Mo. Krakowsky has exhibited her work in New York City, most recently at Saint Peter's Lutheran Church in the Citicorp Building, where she had a solo show in the spring of 2014. The inspiration for her work almost always starts with the fabrics -- they are like paints for her. Once she finds the right fabrics, the shapes and images seem to fall into place on their own.

Ninth Station

Jesus falls a third time

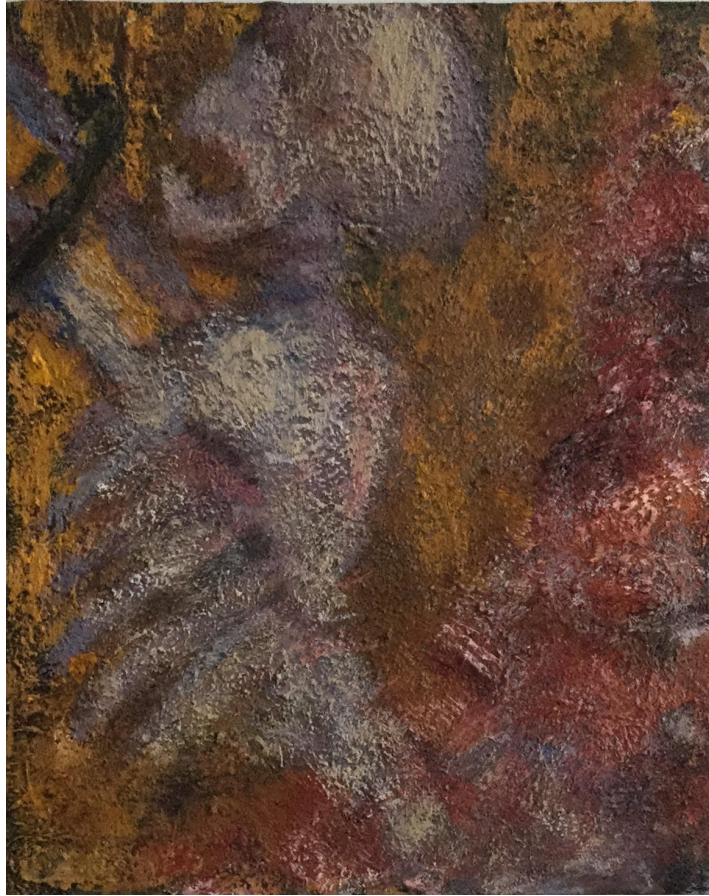


Gus Moody

My close reading of the gospel story of the stations of the cross inspired my painting, with the crosses on top of the hill in Golgotha in the background, showing the journey Jesus still has ahead of him. I'm a 15-year-old sophomore student at Friends Seminary on 16th street. I have attended St. Luke's since I was a toddler and have been a youth acolyte since 3rd grade. I have always been interested in art, and participated in many art programs throughout my life. Special thanks to Simon Carr and Joan Goodman for lending me their art expertise and assistance.

Tenth Station

Jesus is stripped of his garments



Simon Carr

“My hands and feet have shriveled,
I can count all my bones.
They stare and gloat over me;
they divide my clothes among themselves, and for my clothing they cast
lots.”

Psalm 22:16-18

“ ..the chief priests also, along with the scribes and elders, were mocking
him, saying “He saved others, he cannot save himself”.

Matthew 27: 41--42

Simon Carr is a painter, living and working in New York City. He has
been a member of St. Luke's for about 20 years.

Eleventh Station

Jesus is nailed to the Cross



Caroline Borderies

When Sean Scheller asked me to be part of the Stations of the Cross with fellow artists from the parish, I was very touched and honored. Then, he assigned me one of the most violent stations... and I felt out of my comfort zone! How would I represent an extremely graphic scene without being too violent? I looked at many paintings and engravings for inspiration. Let's face it, there is no escape: Jesus is nailed to the Cross is a violent scene; however, the medium I work with would be very helpful. In shadow puppetry you do not explicitly show a scene, but rather suggest it with light and shadow. By depicting only a silhouette, the shadow puppet allows for one's imagination to work and for the spectator to be more of a participant of the story. Though Christ is at the center of the image,

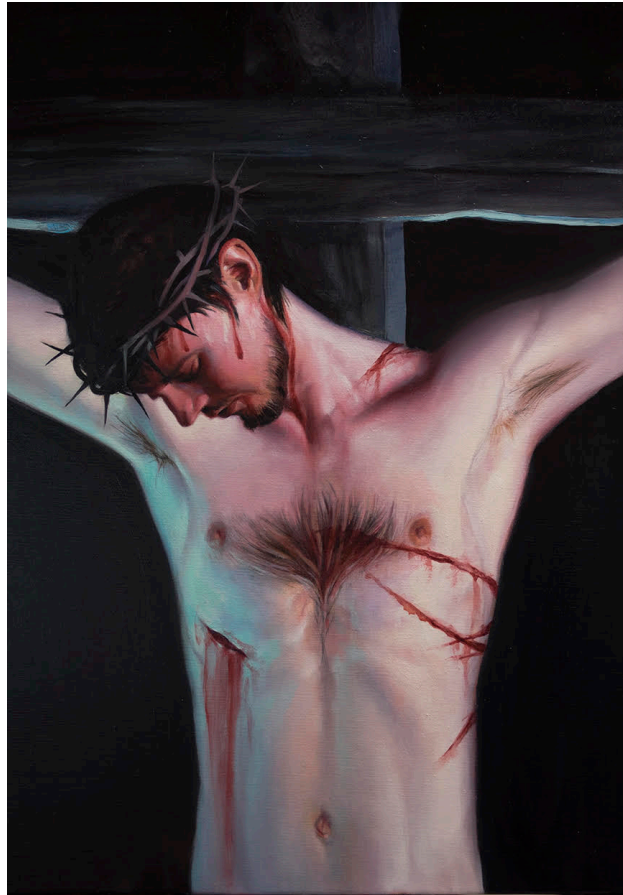
the piece is not focused on his excruciating pain but on the arms holding hammers. My choice was to represent the brutality of humanity through secular and common objects (i.e. hammers and soldiers' spears), in order to emphasize their opposition to Christ's holiness in the scene.

Caroline Borderies is a French-born artist living with her family in New York City since 1999. She began creating shadow puppet shows here at St Luke for the younger Sunday school kids. Since 2003, her work in shadow puppetry has developed from short plays to more complex stories specifically related to museum exhibitions: commissions from the Metropolitan Museum of Art and The Bard Graduate Center for Decorative Arts to complement their exhibition program. Caroline has also conducted workshops in shadow puppetry for many public and private schools in New York City and for the Charles B. Wang Center at the University of Stony Brooke. In 2012, Caroline created Into Galilee, one of the 8 Stations of the Resurrection commissioned by St Luke. Jesus is nailed to the cross is her second creation for St Luke.

Caroline has been a parishioner and a Sunday School teacher for the 4 and 5 year olds at St Luke for 16 years. She is thrilled and honored to be part of this project and would like to thank the parish and Sean Scheller for inviting her to participate.

Twelfth Station

Jesus dies on the Cross



Thomas Wharton

St Luke in the Fields is, and probably always be, the church I call home. It is the place where I felt God reach out to me and bring me to him and a community based in faith, love, and service. To me, this project is so much in the way things are done at St Luke's, where people as individuals come together as a group to share what God has given them, and to mold something made more wonderful by the imprint of many hands. My particular station, Christ Dies on the Cross, was frankly out of my comfort zone. For a long time I stewed about what kind of person should be the model. I finally decided that I would think of Christ's death as a cosmic event and one in which ordinary, logical appearance didn't apply. I put together a figure, based on reference material I had in the studio, and decided to move in close to Christ's face as there was going to be distance between the image and the viewer.

At this point, Christ gives up his spirit, and to give the image the appearance of being out of normal time, I invented light that would make his body seem to separate from the cross and the world. I mixed ground glass into the paint to help the body glow when lit a certain way. I invented a blue-green light on the side of his spear wound to help create a contrast between the ghastly torture he'd been through and the serenity of his face. I decided I had to show some of his physical torment as evidenced on his body, and rather than show his body as drained of life as if already dead, I would show him with evidence of having just given up the struggle.

In the end, I felt really unresolved about so many things in connection with this image, and I also had the realization that I'd never really painted anything this difficult before, from a content point of view. It was very unsettling to paint the wounds, and I don't think I've ever really envisioned the brutal fact of the Crucifixion in the way I do now. I only hope that God in some way helped me paint something that will bring people closer to the moment of this station.

Thomas Wharton's paintings have won many awards, including The Georgie Read Barton Award, The Katlin Seascape Award, the Windsor Newton Award, and the Richard C. Pionk Memorial Award for Painting, in addition to being recognized in the RayMar Art Competitions. He has been selected to participate in the Art Renewal Society annual salon, and was awarded a Certificate of Excellence by The Portrait Society of America, where he is a member. He has exhibited at the National Arts Club, the Salmagundi Club, Dacia Gallery, and the RJD Gallery in Sag Harbor, which represents his work.

He has studied drawing and painting with many of the finest realist painters working today, including Nelson Shanks, Alyssa Monks, David Kassan, Daniel Sprick, Steven Assael, T. Allen Lawsen, Steven Polson, and Burton Silverman. In addition to fine art, he maintained a long, successful career in New York as a designer, illustrator, art director, and children's book author and illustrator.

Thomas is also an accomplished pianist and holds a Masters degree in piano. He now lives and works in Santa Fe, New Mexico, and his work can be found in private collections throughout the United States.

Thirteenth Station

The body Jesus is placed in the arms of his mother



Doug Blanchard

My painting was inspired by a small woodcut print by Albrecht Dürer showing a soldier taking down the body of Christ from the cross. I also kept in mind old news photos, especially of lynchings, when making this painting.

I've painted most of my life. I have paintings in numerous public and private collections. In 2001 - 2005, I painted a 24 panel series on the Passion of Christ which is the subject of a recent book by Kittredge Cherry.

I've been a member of Saint Luke's since 2002. I teach painting, drawing, and art history at Bronx Community College CUNY. I have master's degrees in painting and in art history.

Fourteenth Station

Jesus is laid in the tomb



Cindy Brome

The Entombment 20" x 16" Glitter and acrylic on board - 2016.

Jesus is in the tomb, and a huge rock covers the entrance. Divine light spills out from inside the tomb. In the distance, Jerusalem shows signs of life, but outside its walls, all is emptiness. Jesus is utterly alone.

I have been a parishioner at St. Luke's for 26 years. I have worked in many capacities, from subdeacon to cantor to swinging the thurible to serving on the Vestry. This is the second station of the cross I have painted for St. Luke's. I have been working more and more with glitter as a medium. I especially like the sense of light and movement it gives to my paintings. You can see more of my work at: www.cindybrome.com.

The St Luke's Art Guild

The Art Guild is an *ad hoc* group of parishioners, who are also artists, collaborating on different projects to challenge the religious imaginations of the parish.

James Middleton and Simon Carr have both created their own 8 scene Stations of the Cross series for the parish which we have used during Lent in the past few years. This year we have a group of fourteen artists, including three young artists, who have each created one of the traditional fourteen Stations of the Cross which will hang in the church nave from Ash Wednesday until Holy Saturday.

Suggestions for new exhibits are the Prophets of the Old Testament for Advent, the men and women of the Early Church for the Season of Pentecost, and Saints of the Month where one or two saints from the church calendar are celebrated with a selection of artworks on the walls of the church nave during the month where that saint's feast day is celebrated.

If you have an idea for a new observation or a liturgical tradition that you would like to share with St Luke's community please contact Sean Scheller at sscheller@cpg.org or talk with Sean in person.



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