

Stations of Creation

The starting point for this project is St Peter's traditional *Stations of the Cross*, a series of 14 painted plaster casts. For decades they have only been used devotionally during Lent. They were temporarily removed for a fund-raising art fair 10 years ago. Only about three people called for them to be rehung, on the grounds they were part of the fabric of the building. An examination by a specialist in plaster casts refuted this - the Roman soldiers had Charlton Heston haircuts. They were stored in the tower until the walls where they once hung were left for a time without art works and some church members were heard muttering they missed the old Stations. Closer inspection of these chipped objects revealed a patina of prayer. So it was agreed the old *Stations of the Cross* would be re-installed during Lent 2020 and then replaced by *Stations of Creation* - an alternative series of contemplative images for use during 'ordinary time'.

All the artists who have exhibited in the church in the past 10 years have drawn on nature in different ways. This project is a way of celebrating St Peter's engagement with artists and all their creative communities have brought to the life of this church. To mark St Peter's Day 2020, nine artists have generously sent an image in response to *Stations of Creation*.

This collection of images expresses different ways of looking and thinking about creation - natural and elemental forces, the consoling beauty of the natural world, human struggles with nature, human destruction of delicate eco-systems and the ever-creative spirit of humanity.

With thanks to contributors: Alison Clark, Hilary Daltry, Helen de Sybel, Sophie Dickens, Brenda Herbert, Helena Mook, Ingrid Pumayalla, Karen White, Angela Wright

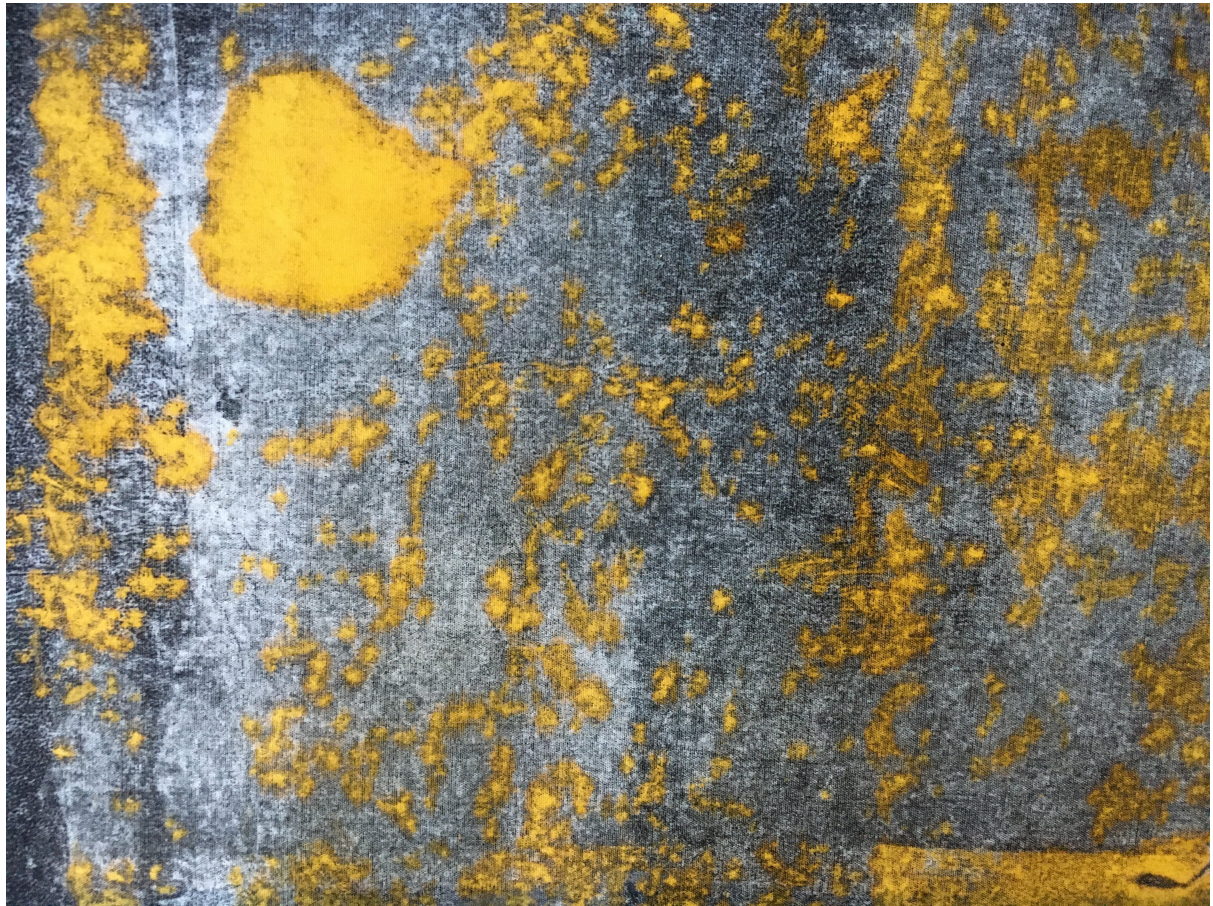
Stations of Creation is a work in progress. Artists @ StPeter's are still welcome to contribute to the series - online/in real life (one day)





Helen de Sybel
'How Heaven and Earth rose out of chaos'
Acrylic and Collage

I have always loved Milton's epic poem Paradise Lost and have chosen my Title from Book 1 'How Heaven and Earth rose out of Chaos'.
Through use of collage and acrylic I've tried to express the energy and dynamism of the act of creation and capture the moment when the earth begins to settle and the landscape to take shape.
In this time of upheaval and stress I hope this will resonate with the onlooker and give hope for more settled times ahead.



Alison Clark
'Let there be light'
Relief print

It's a detail from a piece I started during my residency in St Peter's. It's a relief print taken from the altar step. During lockdown I have been adding 'light' to the piece. There is also an echo of lichen on wood. I like the way that you can draw attention to the different scales of nature- the far away and the close-by. There has been something very therapeutic in painting the fine details. The title could be 'Let there be light'



Helena Moock
Twilight in Parioli
Linocut

This is a recent multi-layered linocut reduction print I have made based on an evening in Rome last year. It's called 'Twilight in Parioli' and explores the evening light and contemplation that comes from this kind of peaceful place. I originally drew sketches and watercolours at the time, as well as a sketch of this design- and have only just finished building it up layer by layer including the surface-blend sunset sky. It has been really rewarding to see it come together gradually, and referring back to colours of light in my watercolours at the time has helped bring it into clarity.



Hilary Daltry
Basket of Pomegranates
Hand-printed woodcut

My work is inspired by classical art and by the direct observation of nature. This woodcut print depicts pomegranates, which are picked from the tree, spilling out of a large basket. It is one of a series of prints I have made over the last twenty years or so involving fruit.

Pomegranates have positive life-affirming symbolism in Greek mythology, Judaism and Christianity. I enjoy looking at them and painting them. I am inspired by a text from Philostratus, who calls such subjects 'gifts' He describes 'fruit in clusters heaped in a basket, and the basket is woven, not from alien twigs, but from the branches of the plant itself'. Since I cut a wooden block to make the print, I also personally engage in the natural world in this process.



Brenda Herbert
Near Montejache, Spain, Easter 1994
oil on board / 28x40 cm

Painted after a picnic on Easter Saturday, remembering the renewed joy of fierce Spanish sunlight and the intense yellow-green of new foliage against the mellow blue/grey of the olives.



Ingrid Pumayalla

Curiwarmi IV

Still from *Where did the creatures from the forest go?*

Video 2019

The video responds to the fires in the Amazon rainforest in August of 2019, in which over 2 millions of hectares were destroyed. The myth narrates the story of *Curiwarmi* (gold-woman), a creature that escapes the fires, and runs to the river that brings her to the Saxony region in Germany.

As a Peruvian visual and performance artist, I am interested in bringing into the narratives of my work stories and myths around nature, the consequences of its continuous loss, and the impact to the native communities who inhabit these natural environments. In my work I am also interested to portray female figures and explore their role of power within pre-Colombian cultures that arose in the north of Peru, this to create modern myths to address contemporary issues of displacement and loss. My work is inspired by the continuous loss of nature and the consequences of it on the native communities which inhabit it.



Sophie Dickens

Hercules and the Lion

Recycled larch planks from a local house that was being restored, illegally imported builders' 'Gripfill' from UK, steel and beeswax

Hercules and the Lion - a great subject to explore physicality and a man struggling with his demons. One of twelve labours of Hercules, a classical tale of guilt and redemption that was embraced for its visual potential by Renaissance artists to demonstrate a new grasp of anatomy and movement. My education as an artist started with an art history degree at the Courtauld Institute, and I have always been inspired to continue the recurring themes that I studied when I was there. The idea of vengeful nature, and the need for balance in the world between man and his environment, makes the subject particularly appropriate for this period of time.



Angela Wright

189 Miles

Wool installation (version 1) 'Wallspace', All Hallows Church, London Wall, April 2009

The hank of wool that constitutes the bulk of the work was formed over five weeks by laying down parallel threads pulled off wool-wound cones. The 25 metre long, 75 kilo trunk-like mass was hauled up and suspended over the nave by its centre, falling in two 'cascades' that part in a 'doorway' and flood out across the floor. The uncompromising cross of tense rope and knots that bind the giant hank's centre, contrasts with the relaxing and complexifying of the released wool, spreading like the foam and streamlets of a beaching wave.

There are other interpretations, some people thought the pools represented body parts, such as lungs or the fall was likened to Mary's hair. The installation seemed to provoke many different responses.

I was very grateful to Martin Curtis of Curtis Wool Direct, Bingley, West Yorkshire for giving me the wool and make a practice of mentioning this in connection with the wool installations.





Karyn White

They are not really finished paintings as such but fragments...

The garden in lockdown has become a sort of jewellery box. Seeing things differently in a confined space and finding beauty in tiny fragments, and the fleeting fragility of spring growth has been an uplifting vision. No need to look beyond what is in front of us - there is loveliness to be found within and without boundaries.