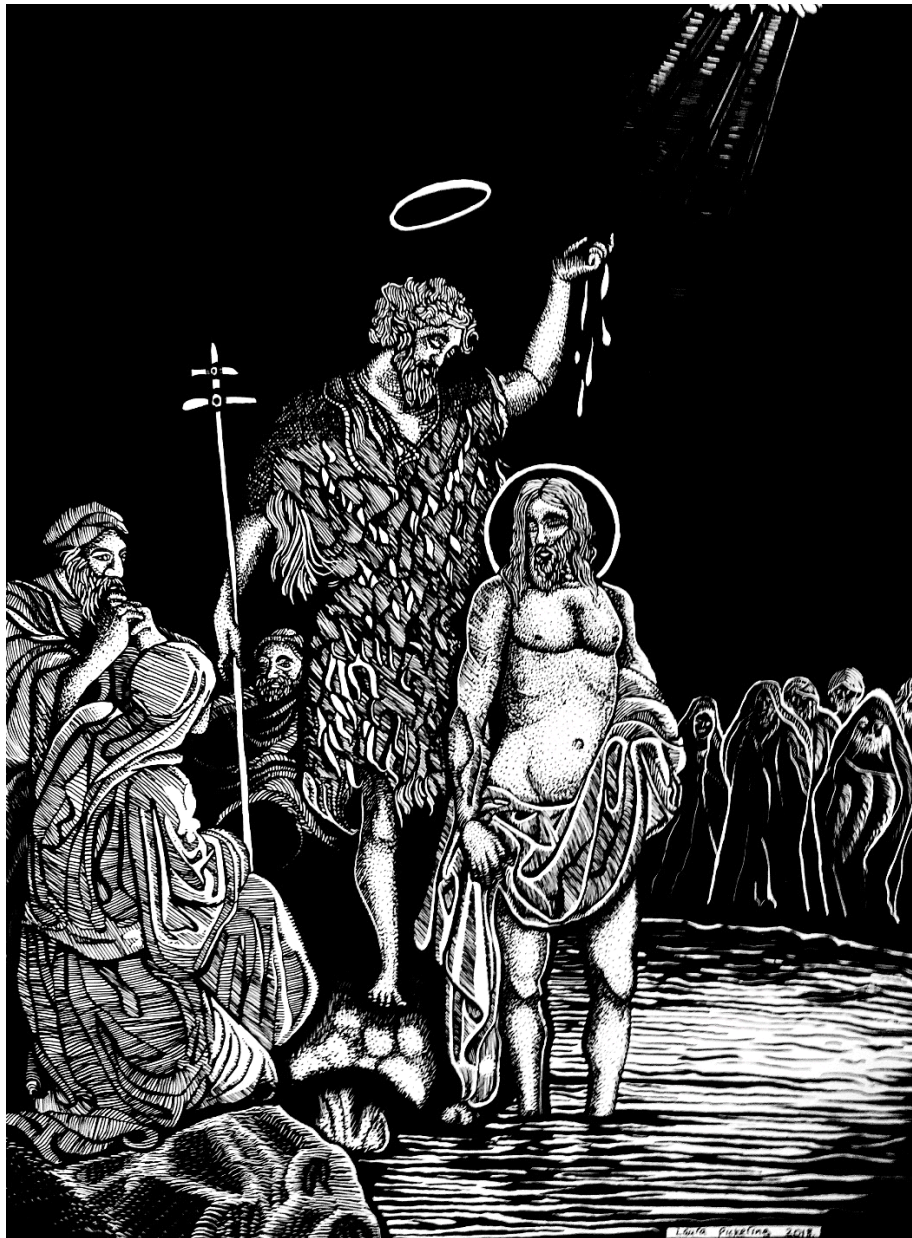


THE SOCIETY OF CATHOLIC ARTISTS

BULLETIN



Winter/Spring 2023



Compiled by Mary Jean Donaghey

Edited and Produced by James Keay-Bright

SCA PRAYER

O happy St. Joseph, whose joy it was to labour with your hands for the Holy Child and his Blessed Mother, pray for us, that our work done in the same joyful spirit, may give glory to God in Heaven and service to him on earth. Amen. (Composed by Fr. Martin D'Arcy S.J.)

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NEWS AND REPORTS OF THE SOCIETY

‘Of your charity, please pray for the repose of the soul of **Father Charles Dilke** of the London Oratory, who died on Monday 14th November 2021. He departed from this life in the Oratory House at the age of 85, 61 years in the habit of St Philip Neri, and 56 years a priest. Requiescat in pace’. (London Brompton Oratory)

Sadly, our long-term **Chaplain, Father Charles Dilke** of the London Brompton Oratory, died just before Christmas 2021, R.I.P. Unfortunately, I have not been able to obtain an obituary so my knowledge of Fr Charles will have to suffice. He was trained in architecture. I saw examples of his work in two of the SCA Oratory exhibitions but do not know how much he practised it. He also painted. Fr Charles organized his own parish art exhibition each year in St Joseph’s Hall to which he invited some SCA members. Mostly, our AGMs were held in Farm Street Church, Mayfair, until we decided to change to Kensington as parking becoming increasingly difficult. Fr Charles would say Mass for us in the little chapel near our meeting room. It always felt very special for me to be there, so suited to the society members and less imposing than if it had been in the main church. One year the AGM fell on St Patrick’s Day. Fr Dilke wore his emerald green and shamrock decorated priest garments. I regretted not having my phone or a camera. Unfortunately, he had to leave before I could borrow one from another member. Fr Charles was a very gentle person, a loyal chaplain. He was also reticent about himself which is why this information is scant. R.I.P. Fr Charles. **We need a chaplain!**

Long time committee member, Joy Laundy has died aged 102 (almost 3!). Her eulogy is in this bulletin, also, a photograph of Joy at her 100th birthday party, joyful as ever!

Even longer member and one time committee member, Pamela Insoll died last year. Pamela began the bulletin as a newsletter many years ago. She was always phoning me to ask about her SCA friends and to see how things were going. Pamela was unforthcoming regarding her art accomplishments, merely saying she had done some glass engravings. She was prouder of having initiated the society newsletter.

When I attended her funeral, I was amazed to learn that she had been to the Royal College and had numerous glass engraving commissions on buildings in London. I am hoping to get more information from her family for the next issue. Her family and the society were her life before her work.

James F. Lynch, also a long-time member, died, 10th November, 2023. I shall be delivering a painting of his to his parish in Bath, Avon, to join his other paintings there. James was 90 years old and had been in a care home for some time. He, like Joy and Pamela, was also a friend. James wrote several articles for the bulletin about his work and painting in Larache, Morocco, over many years. There will be an article for him, too, in the next bulletin.

The exhibition at the **Brompton Oratory** did not happen. I waited for confirmation of the date agreed and that the fee of £3,000 would be reduced as **Fr. Charles Dilke** of the Oratory was our chaplain. I rang twice, was told it was still being decided only to hear later, via a member parishioner, that Father Charles had died. I had the impression, anyway, that a disruption of the weekly uses of St Joseph's Hall where we have exhibited in the past was not really welcomed. I rang and left another message but did not hear from them again.

Covid Online Exhibition Feedback We received letters from the Vatican, Our Principal Patron, Cardinal Archbishop Vincent Nichols, Gabrieli Finaldi, Director, National Galley and Neil MacGregor, former Director of The British Museum and the National Gallery.

Meetings. Since Covid19 and the closure of one of our favourite weekends away venues, St Cuthmans in Horsham, members seem to be reluctant to meet up. Even the Zoom AGM was not well attended and I had to cancel the usual venue in Kensington, London, last year, as only three members, including myself, would have come; hardly enough for a quorum. Our AGMs were always fun, members bringing samples of work, shared food for lunch and drinks supplied by the society.

We have had several new UK members and two Associate Members, (i.e., international members), **Evaristus Kiven Lukong** (Africa) and **Yoko Ichikawa** (Japan).

Everistus has now connected with another African member of SCA, a member for quite some years now, **Archibong Bassey**. They have both done numerous sculpture and painting church commissions in Africa.

James Keay-Bright has taken over the editing and producing of the bulletin. I shall still be collating it for him so please send all material to me. My information is on the back of the bulletin. Many, many thanks to James!

Judith Tutin has started an **Instagram** group for us. If you are on Instagram, you will have been contacted.

New members, **Irene Novelli**, and **Lena Lim** have offered help with SCA. I need help now with exhibitions and Irene can help with these when she is in London. If anyone else, more conveniently in London, is willing to assist with exhibitions, transporting, setting up, etc. then please contact me.

JOY LAUNDY RIP

(Italics are my insertions. Family provided the information in normal script)

Joy was born on 20th October 1918 to Frederick and Florence Goddard just before the end of the first World War. Three weeks later she was baptised Joyce Mary on Armistice Day in their local Catholic Parish church of St Vincent de Paul in Clapham, a Parish which would play a significant part in her later life.

She was educated by the nuns at The Notre Dame Convent in Battersea and admitted she was often in trouble because of her love of fun and inability to control her giggles. Despite this she achieved an excellent all-round education which was to stand her in good stead for the rest of her life. It was here that her love of the Catholic faith was nurtured, her inquisitive mind was cultivated and indeed her love of music, art, literature and nature was actively encouraged. She became an accomplished violinist and whilst in rehearsal with a youth orchestra at the Royal Albert Hall, her claim to fame was when the famous conductor, Sir Michael Sargent, personally replaced her broken string!

In a world without television, the social life attached to the Church was much in demand, especially for a young teenage girl! It was through the affiliated Youth and Social club that Joy met the man of her dreams, Len Laundry.

The annual Pantomime was the highlight of the social calendar. It was fortunate for Len that Joy was not deterred by his first starring role as the back end of a cow, or even his promotion the following year to one of Cinderella's ugly sisters. Her love of pantomimes stayed with her the rest of her life. When taking her sons and subsequently her grandchildren to the Panto, she was embarrassingly vocal in her audience participation and laughed outrageously at the double entendres delivered by the Pantomime Dame.

Joy and Len got married on 21st September 1940 when Len was home on a short leave from the RAF during the 2nd World war. Even an untimely air raid could not disrupt the happy occasion. But it was a worrying time for the young bride particularly when a telegram arrived saying Len was missing in action. Imagine her relief when 6 weeks later it was confirmed he was found alive and well.

Joy's faith was inherent and implicit, and underpinned her whole way of life. So now with two young children and realising the wonderful benefits of a Catholic education, they moved to Wimbledon Park in the late 1940s to take advantage of the Catholic schools. They became extremely active parishioners initially at Christ the King, with Joy, in particular, involving herself with flower arranging, church cleaning, running jumble sales, singing in the choir, helping at Parish parties and numerous other tasks. Their immense dedication to the Church was recognised by Pope John Paul 2 who awarded each of them the prestigious Benemerenti medal.

They had a long and happy marriage, moving to the Sacred Heart Parish in 1979. They loved socialising, entertaining, dancing and generally having fun. Their quickstep and foxtrot would surely have scored a '10 from Len' on Strictly Come Dancing!! It was not only their friends who were always welcomed into their home but her sons also and often with no notice at all! She always greeted everyone with 'Hello Darling' before offering them a gin and tonic and rustling up copious amounts of food, whatever time of the day or night. However, bringing partners home for the first time was always a bit nerve wracking as one waited for the inevitable question 'Are you a Catholic, dear?'.

There were family holidays with Joy's parents in Saltdean, Sussex. However, the boys grew older, they were able to enjoy trips away together always with Joy's art materials in tow and Len at the ready to frame the resulting masterpieces on their return. Joy's painting was her great passion. She was extremely skilled and worked in many different mediums and styles. She was an active member not only of the Society of Catholic Artists but also local Worple Group (*Co-ordinated for some years by SCA member **John Field***) and regularly exhibited her paintings both locally and in London. There will be many a home in Wimbledon where her artwork now hangs capturing a spring day on Wimbledon Common or an atmospheric sunset across the sea.

Sadly in 1989, shortly before their golden wedding anniversary and two days before her 71st birthday, Len suddenly died. He was only 76. It was a terrible shock and massive loss for Joy but she was immensely strong and positive, and bravely took the advice of a close friend to accept every invitation that came her way. She signed up for pilgrimages to Rome and Assisi, Lisieux and Lourdes, and to the Holy Land. Her social diary became a sight to behold with coffee mornings, outings, suppers and such like.

Joy had such a passion and optimism for life and a genuine interest in other people. Her positive energy and sense of fun brightened up any room she walked into with her warm smile, easy manner, charm and infectious laugh. She was never happier than when surrounded by her family and friends.

Joy adored her ever expanding family, being immensely proud of each and everyone of them, taking such delight in her grandchildren and then her great grandchildren as they came along. Her youngest great grandchild, Jack, was 5 months old when he met his 102 year old 'Grandma' and there was a real connection on both sides. She used the same gestures to interact with him as she had with his father Peter some 40 years earlier.

Her sense of humour and sense of fun were legendary. Always in her element at the Christmas dinner table, no joke would go over her head and when the punchline came (especially if a little risqué) she would go into hoots of laughter, so contagious it would often result in the whole table finding themselves crying with laughter. And if there was laughter in another room she would hastily go and see what she was missing!

She was thrifty, loved charity shops and sales, and was always super excited to find a bargain! But equally she was incredibly generous, both in spirit and in helping others whenever she could.

Joy was an extremely stylish lady. She loved fashion and had a fabulous artistic flair in the way she put together and wore her clothes. She loved her high heels and was so fed up when she eventually had to jettison them and wear 'sensible' shoes instead. You would never see her without her make-up and jewellery.

Mum was a very determined person and in 2011 she made the decision to move from the family home in Worple Avenue to a small flat in the warden assisted 'Holmhurst'. Her sons were horrified at the prospect of such a dramatic move but there was no deterring her. She had made her decision and she spent a very happy 7 years there before her move to St Theresa's in 2018.

Joy had a great affection for one Saint in particular - St Theresa of Lisieux (the little flower). It was therefore fortunate and very appropriate that when the time came for Joy to move into a home at the age of 99, she was accepted by St Theresa's Home for the Elderly, a stone's throw from where she had lived. Sister Patricia and her amazing team showed Joy

exceptional love and care, attention and genuine affection. She was so happy there. Indeed, when she first moved in, it was her frequent refrain - 'It's so lovely here and it's amazing, it doesn't cost a penny', forgetting that the payment was coming out of her bank account!!

If ever a person epitomised their name, it was Joy. **Joy by name and Joy by nature.**

Joy loved the SCA and took her role as a committee member very seriously – and with a great sense of fun! Full attention to detail was given to Events in her role of Entertainments Officer. Her flower arranging skills gave quality to occasions such as exhibitions and on buffet tables. Plates of sandwiches were always served on doilies with a spray of parsley to top them. Joy would love having committee meetings in her home. We were greeted with our favourite tippie, Joy's being her G&T, and once the meeting was over Joy would produce a home-cooked meal with desert. Patrick Pike would bring the wine and Joy would always give him another meal to take home. As a bachelor who never cooked, Joy was concerned that he might not eat properly.

We urgently needed someone to do the website some years ago. A colleague of mine had set one up for us as a "learning device" for himself but he was not an artist or member and did not wish to keep it maintained. Joy suggested her son, Tony, took it over. Tony was not a member but did the website work for the Diocese of Southwark. He was delighted to help and fortunately lived near me in Croydon where we could liaise. Sadly, Tony died before Joy which she never quite recovered from.

I remember one committee meeting at Margaret Farley's home. Marian Spencer, (then Treasurer), had taken Joy to a hospital appointment. Then in her mid-90s, Joy had an injection to numb her eye only for the doctor to be called away before treatment. He returned an hour later and had to give her another, painful injection. Her spinal problem was causing her severe pain. Worse, she had broken two ribs a couple of days before. On hearing this, I exclaimed, 'Joy, you needn't have come to the meeting!'

'My dear, I wouldn't have missed it for the world, just don't make me laugh,' she replied.

It was because of Joy that I not only became president of our old school's, Battersea Old Notre Damians but more especially, Chairman of the Society of Catholic Artists. Joy decided on my future directions within minutes of meeting me at a school reunion. She has greatly enriched my life both in this and in knowing her as a member and very dear friend. I still miss Joy and through her intervention in my life's path I have known some wonderful people.

Dr Marian Spencer, our former Treasurer and valued member on the committee, died recently. More will be written in tribute in the next bulletin

John Bateson Hill opened his home to exhibit in the Lambeth Open Studios which I visited. John paints and does lino prints of people and scenes of people in his local Brixton area. Often these will have a religious element in them.

Sinclair Webster exhibited in a group show in the Oxo Tower, Brick Lane. **Maureen Byerly**, her son and I went to see this. It was not bias, we all agreed that, apart from liking one other artist, Sinclair's work was by far the most superior.

Sinclair also opened his studio at home as part of Surrey Artists Open Studios. He reported the event as well attended and even sold works.

MINUTES of 1st Meeting of Northern Star.

1st February 2023

Present were: Fr Mel, Philip Cutler, Mary Donaghey, Myfanwy Franks, Anthony Millar
Kristina Maria Renshaw, Sr maryLouWinters

Apology from Kenneth Fahy

Fr Mel said Mass.

Opening prayer was said. Name badges were given out and members introduced themselves if they had not already done so. Sr maryLou (local N.S. now an Associate Member in Boston, USA), had invited Fr Mel who celebrated Mass for everyone. PC, MF, and KMR were guests of MJD as potential N.S. members living in Wales, and delighted to join, AM (N.S.) had travelled from Cumbria,

Programme for the day was read. 11am Mass. 11.45 tea and biscuits. 12pm Meeting. 1pm Lunch. 1.30 look at bookshop. 2pm leave for The Metropolitan Cathedral to discuss possible exhibition there. Evening meal for those who were staying.

AM was thanked for his design for the agenda which MJD said she would also use for SCA meetings in future. The necessity of posts was mentioned but these would need to be decided upon at a later meeting, after thought. MJD stressed that no individual should be responsible for too much. The importance of records for the archives for the V&A eventually was mentioned and that MJD should have copies of everything for this purpose.

EXHIBITION

MJD outlined previous SCA and Anglican dealings with the cathedral prior to Covid19. Generally, MJD said Public Liability should always be checked for any exhibition, artists responsible for their own work, but that SCA would renew their subscription with S.A.A. magazine (Society for All Artists) as an organization as this would include Insurance.

It was agreed that exhibitors preferred not to have a theme, but individuals could choose to do so if they wished. MJD said she would email her SCA exhibition forms to them in case they wished to use them. Works selected would need to be considered for appropriate subject, presentation which included framing and quality considerations. Work should be collected by participants at the end. SCA included work, but not all, from everyone but poor work should be displayed discretely as the society was represented. Good appearance and impact had to be considered. Sizes of works fitting within the space and juxtaposition of works, plus weight were another consideration.

Check screens available. For the cathedral, MJD might be able to obtain some. Transport of works could be co-ordinated by members or <https://www.shiply.co.uk> have a bidding for jobs system but exact time of delivery was not always possible to arrange. N.B. Since then, courier companies can be checked for pricing

MEETINGS It was agreed that the next meeting would be by Zoom. Members to arrange as not all were present. EVENTS etc (no. 8 on agenda) would be considered then as would POSTS and responsibilities.

A.O.B.

KMR asked about copyright. MJD said she would try and do something for a future bulletin but that, basically, a commissioner of work held copyright but the artist and their inheritors held copyright on sales of their own for all reproductions and use of images, % of sales if agreed beforehand, of their work. KMR said this was for 70years.

MF asked how the N.S. had come about. Sr mL. explained how John Armstrong had approached them as northern members. MJD said he had formed a group many years ago in the Brighton and Hove area, SCAR, and they met regularly and also exhibited together.

POST MEETING

There was a donation of £50 from one member to the SCA. Fr Mel refused the usual payment to the priest for saying mass and it was decided to donate this to the Patrick Pike fund for schools. Fr Mel agreed to ask his superior for permission to be our Chaplain, the duties, AGM mass and perhaps attendance at an exhibition opening plus coverage of expenses having been explained to him.

CATHEDRAL VISIT

The cathedral was looked at by those who had not seen it already. Members enjoyed conversing and getting to know each other after looking at the exhibition space which had changed. It was agreed that with screens an exhibition was possible. MJD tried to find out The exhibition at the Brompton Oratory did not happen. I waited for confirmation that the fee of £3,000 would be reduced as Fr. Charles Dilke of the Oratory was our then chaplain. I rang twice , told it was still being decided only to hear later that Father Charles had died RIP. I had the impression, anyway, that a disruption of the weekly uses of St Jospeh's Hall where we have exhibited in the past was not really wanted. I did not hear from them again.

We asked about the Crypt exhibition area, cost, size, etc, but the office said all exhibitions had to be agreed by a committee first and that proposals should be emailed to them

However, since we were unable to see the Crypt, the person I spoke to being most uncommunicative and members being spaced widely apart geographically, Sr maryLou realizing shortly after that she would be returning to a Pauline religious community near her family in USA, nothing came of the exhibition. The Liverpool gathering was successful in some members meeting up, some again and others for the first time.

Mary Jean Donaghey.

The Sussex Surrealist

The imaginative world of B S Huntbach by Christiane Berridge (Daughter)

The Covid lockdowns gave me the time to write a book about my father's artwork. He was Barrie Sydney Huntbach who, together with his friend, and fellow artist, John Armstrong, founded the Sussex branch, SCAR, of The Society of Catholic Artists in 1976.

When I was growing up I thought that everybody's fathers painted bold, figurative paintings, or drew strange beasts and winsome women, because that's what my father did. As I got older I realised that my father had an unusual talent and a vivid imagination, and that other people thought his artwork was weird.

He was born into an ordinary working class family in Nottingham in 1935, who had no discernible interest in the arts. A sickly child, his education was frequently interrupted. Aged ten he lost the sight in one eye through an accident. Consequently he spent a lot of time at home convalescing. He turned to drawing to fill the hours and never stopped. "Drawing is my life", he once said and it turned out to be the case.

The family moved to Portslade when my father was just a few months old. He spent the rest of his life in the town. He raised a family here, never learnt to drive and never held a passport. He didn't need to travel for inspiration - the world inside his head was immense.

His paintings are mostly bold, figurative works, many feature elements of faith; saints and sinners, devils and angels, the chalice and host, the latter usually in the form of a rustic loaf. His pen and ink drawings, which I believe demonstrate his true genius, are full of characters, almost alive in their composition and expression. They can be disturbing, with strange creatures and almost Steampunk in their depiction. His works have been compared to the artists Stanley Spencer, Hieronymous Bosch, El Grecco and Aubrey Beardsley, but they are uniquely his own.

The SCA gave him a lifelong group of friends, and he valued those close bonds above everything else. He exhibited his paintings with them, and spent hours discussing life and art.

My father has two large murals in Portslade. The first was done in 1971 for Portslade Town Hall, the subject was *The Return of the Prodigal Son*. A local man was wanted for the job, and my father was certainly that. I estimated that he spent barely two months, in the whole of his life, away from the town. He was paid £15 for the work. Over two decades later he created a colourful mural for the Emmaus community, who took over St. Mary's Convent in the Old Village, Portslade, when the order of nuns moved out. My father once worked in the laundry when the building was a convent. It was, he said, his happiest workplace. You can see the mural in the Emmaus Superstore.

Apart from the regular exhibitions with the Sussex SCA and a few private commissions, my father's work isn't well known. I believe that he had a talent that ought to be more widely recognised. *The Sussex Surrealist* is a chance to reach a new audience. My father died in 2006, aged just 71. He would be amazed at what technology has enabled me to do in writing this book. He never hungered for fame, and like many artists wondered about how his paintings might be received. But if you visited him, he'd put the kettle on immediately and

offer you his last piece of bread if you were hungry. He was a kind, gentle, humble man who also had a gift for comedy. He was an ordinary man with an extraordinary talent.

The book is available to buy

<https://www.blurb.co.uk/b/11093838-the-sussex-surrealist>

For more information about the book or the work of B S Huntbach please email me at chrisieberridge@hotmail.com



SCAR REPORT 2022 Let's raise the profile of SCA Report

to be read out at AGM on Saturday 26 March 2022

Firstly, John apologises for not being present.

Our regional group southern, works within the diocese of Arundel and Brighton. It was formed in 1976. Currently there are 13 members and we meet bi-monthly usually at each others' studios.

At our recent meeting 8 February, we planned to show at the annual Brighton and Hove Arts Council exhibition in 27 - 30 April. We also considered other venues.

This month we have decided to put on a one day display during the Brighton Festival. This display should help to raise the profile of the Society. Our essential aim is to express the Gospel.

Members who sometimes exhibit individually also try to make the Society better known. A new member joined us in February. So that we can be free to show anywhere, we have considered making screens.

It is expensive to hire screens. Even so our next problem would be finding a place to store and to transport them. Northern Star is the name of the new group I helped to start in 2020. It has been really encouraging to follow their growth and development. Based in the Liverpool region it has 6 members. By holding together,

Northern Star has made an astounding development despite the untimely interruption of the pandemic. They are to be praised. Together with SCAR, Northern Star has undoubtedly helped to raise the profile of the Society by enjoying a group identity.

In conclusion, I am asking myself if I have time and energy to start another group but for the present, I hope you find this year's report satisfactory.

John Armstrong

12 MARCH 2022

REPORT FROM KEN FAHY OF NORTHERN STAR

Our Northern Regional branch is now in its second year, but it is still very small even though it covers a large geographical area. At the moment, we have half a dozen people in the group*, of which three of us are now active, namely, myself as Chair, Elaine Sultana as Secretary and Anthony Millar for Publicity. Both Elaine and I are in the figurative art side of the artistic world, Elaine as an expert in human imagery and me as a life model. Our group had the misfortune to appear at the same time as the first emergence of the pandemic, with all its negative effects on social contact. So, there have been no face to face meetings, but technology has come to the rescue in the shape of Skype, and Elaine and I have used this medium for occasional discussions. We haven't continued with these virtual meetings for some time now, but now that lockdowns are a thing of the past, they will certainly be resuming as soon as the opportunity arises this year, supplemented by real life meetings and plans for projects.

Speaking of projects, one which extended to the whole of the Society's membership was a life drawing session held one Saturday morning last September on Zoom. We used my home in Runcorn as the "studio", which worked quite well. I was the model, and we had a series of poses of differing lengths covering about two hours. The drawings were inspired by the aftermath of His crucifixion, when His body was laid in the tomb. Gaby Koenig kindly brought to bear her technical expertise in setting up the session, which was also recorded, so if anyone is interested in seeing it, the link is available on request. If the demand is there, I am happy to model for further sessions for artists, especially those who are unable to access traditional life drawing classes.

Blessings, and stay safe,

Kenneth Fahy

* N.S. has gained two new members

JUDITH GAIT SCA

“An artist in Bridport who has given hope to hundreds of people held an exhibition in May to showcase the work she created in lockdown and during the conflict in Ukraine.

Thinking of the rose as a verb, Judith Gait has encapsulated the struggles in conflict through her mixed media drawings, including the Conflict Rose and the Morning, Mourning Rose.

Judith displayed the ‘Art Through Difficult Times’ exhibition at The Paperback Gallery in Bridport.

“During lockdown and then with the conflict in Ukraine I had been drawing roses. The exhibition was of mixed media drawings. Quite a difficult time for everyone! My response during this time had been to draw roses...and to try to think of ‘rose’ as a verb and not just a flower,” said Judith.

“Art is a very good way to help us all through difficult times in our lives. I’m retired now, but I have spent many years using art to help improve health outcomes for persons with

addictions and other chronic health conditions.”

Scripture was just one of many inspirations for Judith’s series of drawings, but one poignant message is the text from 2 Corinthians 5:15, ‘And He died for all, that they should not live unto themselves, but unto Him who died for them and rose again’.

Judith explained: “Another translation of ‘unto ourselves’ is that because the love of Christ overwhelms us and in thinking about this passage the word ‘rose’ stood out for me.

“There is probably much more others could say about this passage of scripture, and of course there are other references to this, not least in realising how so many people’s lives have been so positively changed through them.

“To answer why the rose is so significant to me would require a lifetime!”

The West Dorset Magazine

THE BAPTISM OF CHRIST BY JUDITH TUTIN 2022

Oil on canvas. 1.4m x 2.1m

The Baptism of Christ was commissioned in 2021 by Georg Von Opel. The commission was to occupy a niche in a purpose-built shrine in Malverleys, Hampshire.

I worked on it for year in my studio in Cornwall. I wanted to evoke a very hopeful colourful image with a lot of spiritual references to events in Jesus’ life. My painting style is abstract expressionist, with a very loose application of paint and an emphasis on fluid motion and dripping qualities. This was appropriate for the subject matter. The yellow glowing light occupies most of the picture, bathing Jesus in a transcendent glow, the faint shape of a dove barely visible to evoke the Holy Spirt. The Father’s accompanying loving words of blessing “Thou art my beloved Son; in whom I am well pleased,” (Luke 3:22) are evoked by the glow of divine light resting on the Lord’s Body in addition to the Lord’s posture of humble gratitude and thanksgiving.

A loose sketch of Saint John the Baptist on the right represents a peripheral figure who is fading into the background thus alluding to his own words that “He must increase but I must increase” (John 3:30). The open shape of the water and light, invites the viewer in, and evokes a chalice shape from a distance with the light also resembling a Host above, i.e. When the priest at mass elevates the Host over the Chalice, he uses the same words that John the Baptist uses: ‘Behold the Lamb of God’ (John 1:29). This shape was flanked by red and white colours, also in dripping form, to indicate the blood and water which would flow out of Christ’s side upon the Cross. This is the moment when the Church sees Christ as definitively instituting the sacraments of the Church, and thus it has obvious eucharistic and baptismal connotations. A white glaze was added to recede the figure and create more of a transfigured effect coming from above, which also indicates the dual Divine and human natures of Jesus. Philipians (2:6-11)

The yellow dripping effect onto the rocks in the foreground signify Christ’s *kenosis* or self-emptying (Philipians 2:6-11). This refers to Christ relinquishing His divine majesty, in a manner of speaking, through the mystery of the Incarnation and taking on human form, the form of a slave, to die on the Cross for the redemption of mankind. The yellow drips of paint permeating the earth signify that creation is being redeemed by God who has joined Himself to it in the person of the Word made flesh.

Judith Tutin

Patrick Van der Vorst entrepreneur, dealer, art expert, and former Dragons Den winner.

I think most of us would agree that when we begin as artists, as with Christian life, we set out on a journey, or a pilgrimage, which takes us to people and places we do not expect. We think we are in control of our chosen way of life, until some event, or circumstance, or whatever, nudges us in a direction we were not quite expecting. Or maybe we gradually sense something else stirring within us. Then, wherever we were until then we realise we are now on a journey into God. I know that when I look back, though I may not have seen it at the time, God has been working in my life, and that perhaps choices were not entirely formed from my own thinking.



Patrick Van der Vorst with Deborah Meaden and Theo Paphitis of Dragons Den, and at a Sotheby's auction.

Patrick Van der Vorst seems to have had quite a pilgrimage to his present state. He graduated in law from [Katholieke Universiteit in Leuven](#). In 1995 he moved to London, where he still lives. He started his career at Sotheby's Billingshurst in 1996, transferred to Bond Street, working in the impressionist and contemporary art departments, and then moved into the furniture department. At age 28 he became Deputy Director at [Sotheby's](#) and at 31 a director and head of continental furniture, specialising in 18th century French furniture. In these years he helped organise sales for [Elton John's](#) London home, the Easton Neston Sale, Thurn & Taxis, Pele, etc. At the age of 39 he left Sotheby's to set up his own company. Patrick worked at [Sotheby's](#) from 1995 to 2010, where he was a Senior Director of the company.

In 2009 he founded [ValueMyStuff](#), an innovative online antique valuations service using clients' digital photographs and additional information. Patrick has assembled a panel of over sixty experts in every field of antiques. They value 200 to 300 items each day, and their expertise and experience is available to everyone for just ten pounds per item. In 2010, Patrick appeared on Dragons' Den and secured a substantial investment from Deborah Meaden and Theo Paphitis. Patrick also founded St George Valuations in 2011, the premium brand of his online antiques business ValueMyStuff. St George Valuations conducts in-person valuation assignments, appraising and cataloguing the contents of country estates, museum collections, Over 500 country estates and public collections have been valued.



Patrick launched, **Christian.Art**, a website that sends out daily emails to subscribers, listing the Gospel reading for the day alongside a work of art that Patrick believes is appropriate to that reading, and accompanied by a short reflection. Which, I think, demonstrates that a homily is not always given from a pulpit.

I think Art and Christianity are often seen not to go hand in hand as it were, and Catholics no longer seem able to see art as important in spiritual life and evangelisation, while non-believers no longer see Christianity as a leading influencer and promoter of art through the centuries. I grew up viewing Catholic art through Victorian plaster statues and holy cards depicting fair faced saints in flowing robes, and ecstatic poses, seeming to have floated effortlessly through life on a serene cloud of unknowing. I believed that. It powerfully influenced my faith, and image of God, and the Church. That is, until the years following Vat II when I recall the teenage excitement of seeing contemporary art coming through. Though it did take some years to arrive at my far north western industrial outpost of the Church. I think that without that move toward the contemporary, in music, art, and language in the Church, the secular cultural revolution of the '60s I bought into, would have swallowed me up, and spat out the bones of my faith. From that perspective I was then able, in time, to understand better, and appreciate, all the genres of Catholic art throughout the ages.



In September 2019, Patrick Van der Vorst began his studies for the priesthood for the [Diocese of Westminster](#), where he has been active in the Parish of Holy Apostles in Pimlico. He is presently at the Beda College in Rome. He was ordained to the Diaconate in June 2022.

The goal of Christian art is; “to help people grow closer to God through the magnificent pairing of art and the Christian faith”. Deacon Patrick finds insights and meanings for Christian life and belief in all kinds of art from every century, culture, and genre. He shows how God’s love can be perceived in all things and how Christ, and His gospel, can speak powerfully through art.

Let God be praised in all things.

Anthony Abbott-Millar OFS Northern Star.

Recently, **Hazel Leach** exhibited paintings at Farm Street, along with two other Catholic artists. Money from works that were sold was to be donated to Aid to the Church in Need. I had the opportunity to speak with Patricia Hatton of Aid to the Church in Need and to Fr Dominic Robinson SJ, parish priest, Jesuit Church of the Immaculate Conception, Farm Street.

I approached Fr Dominic with a view to his becoming the SCA Chaplain. He was interested in becoming so. I also discussed the possibility of having an SCA exhibition there. It would entail using a larger space, an additional room, for which I shall be approaching the caretaker for permission.

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