

PART TWO

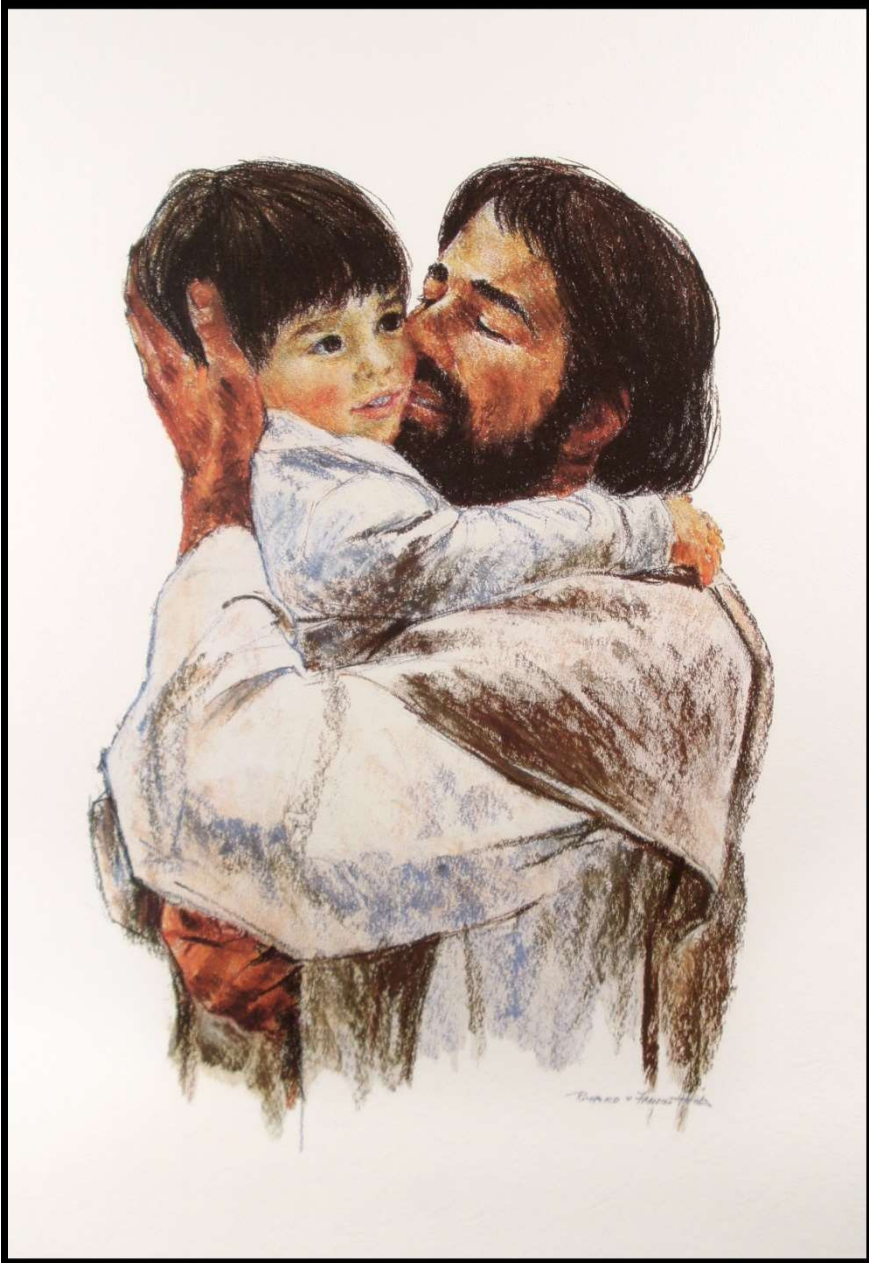
THE MANY MOODS OF THE MASTER

Jesus our Friend Francis and Richard Hook

American artists Frances and Richard Hook (1914-1975) were a husband-and-wife sacred art illustration team.

Jesus said, "Unless you change and become like children, you will never enter the kingdom of heaven. Whoever becomes humble like this child is the greatest in the kingdom of heaven."

According to Jesus, it is not our knowledge of the Bible, our perfect behavior, or having the right beliefs that qualifies us for the true spiritual life. It is our humility and childlikeness



Jesus, Friend of Children Frances and Richard Hook

Jesus is not only a friend to children but also a friend to us.

At one point he said, “I no longer speak of you as subordinates, but I call you friends because a friend does not know a superior’s business. I have disclosed to you everything I know from my Abba God” John 15:15 (*The Inclusive Bible*).

The old hymn is true — “What a friend we have in Jesus.”





Be Not Afraid Greg Olsen in 1997

Like children who have lost their way
Alone and comfortless we wander.
Stumbling through woods that grow deep and ever darker,
With no direction, we cry for help
And hear our pleas echo through the canyons.
Is there anyone who can hear us?
Then, like a rushing wind, a voice whispers to our heart.
And through tear-filled eyes, we see an outstretched hand,
There to lead us home.
Though swirling streams may block our way
And slippery stones betray our feet
He leads us on.
He knows the way, His feet are sure,
And in Him we find safe passage.

Greg Olsen

Jesus with Children John Giuliani

Jesus embraces the children without sentimentality. Nor are they any less focused in the peace that the world cannot give. His strength and serenity are reflected in the trust and relaxation of the children who fall easily into the folds of his blanket. With unquestioning trust, they rest their hands on those of their protector.

This icon celebrates the soul of the Native American as the original spiritual presence on this continent, and as a prophetic sign, the reconciliation of the spiritual vision of Native and Christian peoples of this land.





Forever and Ever Greg Olsen

Surrounded by God's forever love in Jesus, we feel warm, safe and secure. That reassuring calm comes from the embrace which our heart feels — and through the tender senses of our spirit. All around us we have the physical wonders and beauties of nature that bear the signature of their Creator and remind us of divine enduring love.

This divine love flows out to all, regardless of religion, politics, beliefs, race, sexual orientation, wealth, or maturity.

God loves us forever — and there is nothing we can do to stop it from coming our way. By whatever name, and in whatever form, why not let it in?



Christ Blessing the Children Hermann Clementz

A noted painter of religious scenes, Herman Clementz (1852-1930) was born in Berlin, Germany.

Notice how none of the children are posing: one child is holding another back, another is being scolded by his grandmother, while still another little girl seems to be in a daze as she looks off.

Jesus loved children. He recommended being childlike to all of us. (Luke 18:17)



Baptism of Jesus He Qi

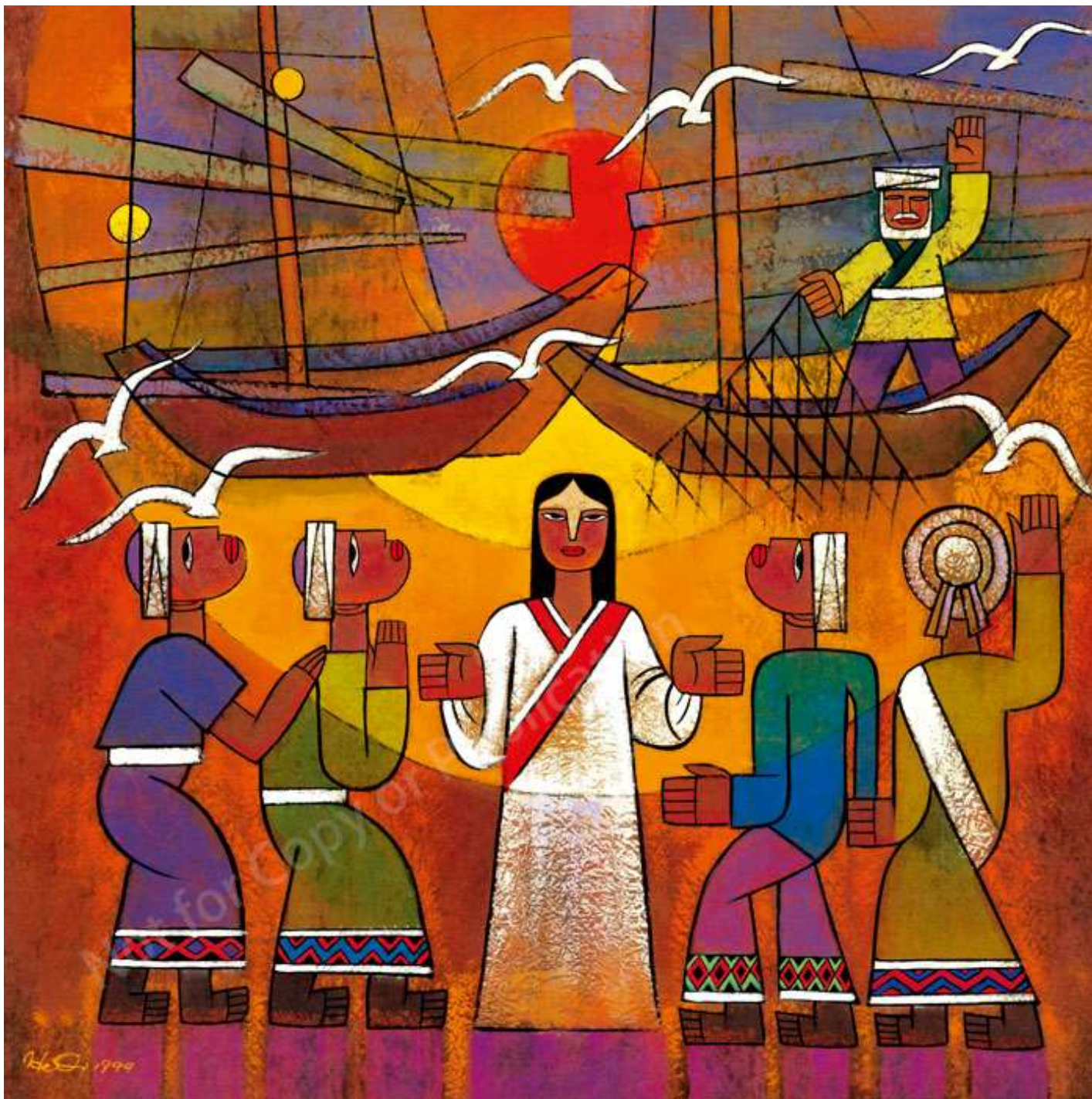
Chinese artist, He Qi (pronounced “huh chee”), uses vibrant color blocks and geometric shapes to create a compelling composition.

A teenager at the launch of the Cultural Revolution, Chinese artist He Qi is fast gaining world recognition for his paintings, which are almost exclusively depictions of biblical events.

The witty, reverent paintings are full of the symbolism of Beijing Opera, medieval-style hidden messages, and modernist plays on perspective and time. He is introducing a new idiom for biblical art, one influenced by, but not part of, the European traditions.

His website says, "He hopes to help change the 'foreign image' of Christianity

in China by using artistic language, and at the same time, to supplement Chinese art the way Buddhist art did in ancient times."



Calling the Disciples He Qi

He Qi was the first among Mainland Chinese to earn a Ph.D. in Religious Art after the Cultural Revolution (1992). His work is gaining more and more attention in the West being displayed in museums, galleries, universities and churches around the world. There are seven of his images in The Faces of Jesus Collection.

When Jesus wanted to change the world, the first thing he did was to find a small group of friends willing to share that vision. We all need a few companions on the spiritual journey. Who are yours?



Walking on Water

Becki Jayne Harrelson

Harrelson's art has been challenging mainstream religious beliefs since 1993. She uses history to make history in emulating the great artists of the past to make art of lasting value on contemporary themes.

The Atlanta artist is rightly called "the lesbian Leonardo da Vinci" because her prodigious talent, style and subject matter are reminiscent of the great Renaissance artist.

Harrelson's gay Christian images empower lesbian, gay, bisexual and transgender people and their allies. Some use religious rhetoric to justify discrimination against LGBT people -- even though Jesus taught love for all.

There are five of Harrelson's paintings in this collection.



Stoning of the Drag Queen

Becki Jayne Harrelson

In the Gospel account of the adulterous woman, Jesus intercedes to protect the condemned woman from the stones of the mob. Though the crowd is observing the law's death penalty for adultery, Jesus challenges their justice and their morality.

In *Stoning of the Drag Queen*, the same dramatic confrontation unfolds with a different slant. Harrelson replaces the adulterer with an interwoven black-female-queer archetype embodied as a dark-skinned drag queen, a metaphor to people who have been "stoned" in the name of God and so-called morality.

Some years later, Harrelson reflects, "The Stoning of the Trans Woman would have been a more suitable title, especially given the violence perpetrated against transgender women and men, and those of color.

God in Jesus today welcomes all the beautiful diversity of sexual and gender identities. LGBTQIA is an inclusive acronym that includes many sexual and gender identities: lesbian, gay, bisexual, transgender, queer/questioning, intersex, and asexual/agender/aromantic.



**Jerusalem, O
Jerusalem
Greg Olsen
in 1997**

“O Jerusalem,
Jerusalem...how
often would I
have gathered
thy children
together, even
as a hen gathers
her chickens
under her
wings...”
(Matthew 23:37)

Jesus did not
hesitate to
identify with a
feminine image
— a hen and her
chickens. The
image of
God/She
includes both

male and female (Genesis 1:27) and transcends them both.

There are several feminine faces of Jesus in this collection. Jesus treated women as equals, saving some of his deepest teaching for them. Society and the church are slowly changing, beginning to affirm the partnership of men and women, male and female.



Laughing Christ Fred Burger in Playboy, 1969

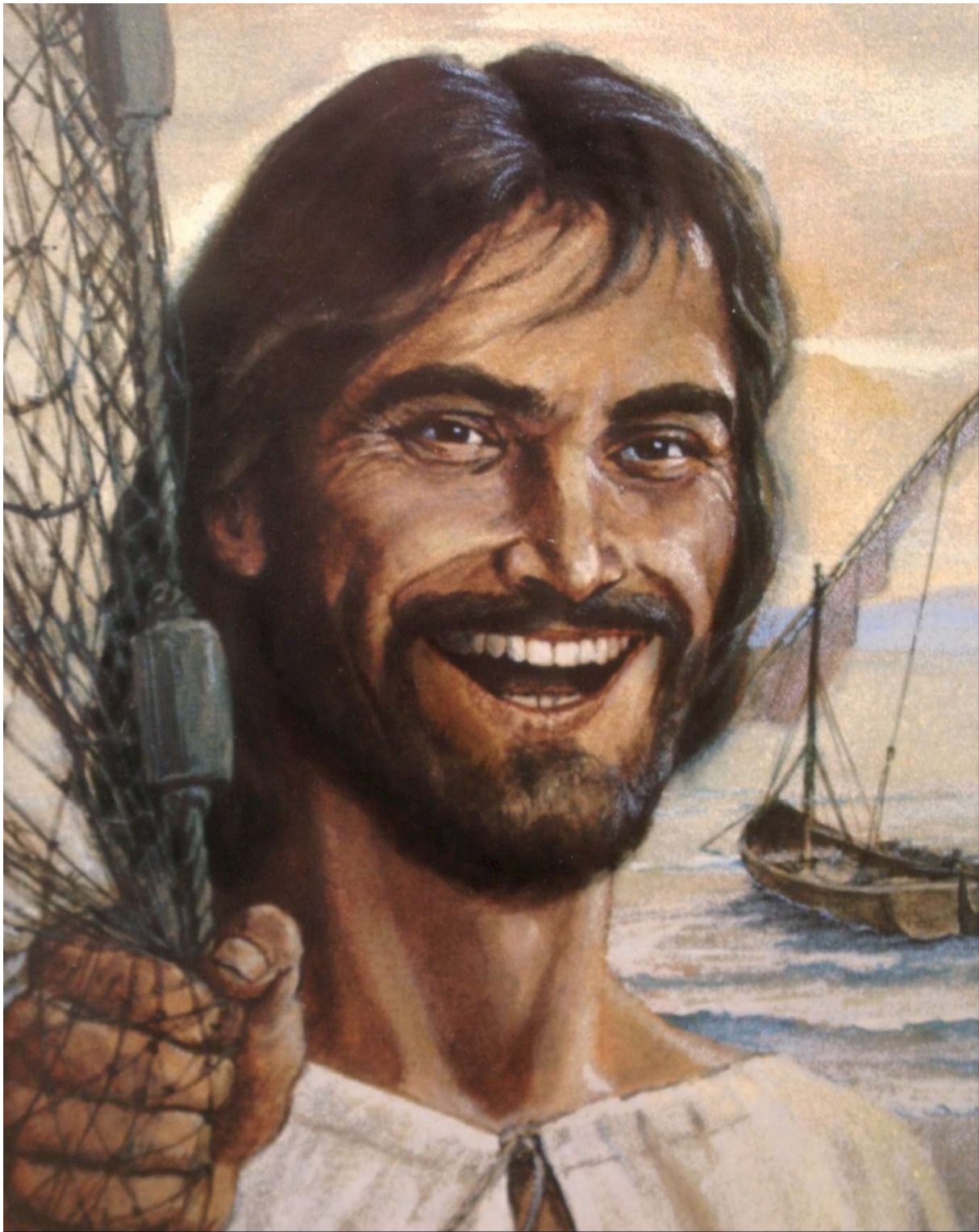
The big story about this 1969 issue of Playboy was not that it had a picture of Jesus, but that it had a picture of Jesus laughing!

The picture accompanied an article "For Christ's Sake" by Harvard theologian Harvey Cox. Leave it to a secular source to be the first to glimpse a facet of Jesus' life usually ignored by traditional religion!

To enjoy Jesus today like his audience did when he taught, we need to appreciate sarcasm and puns. "Why do you see the speck that is in your brother's eye, but you do not notice the log that is in your own eye?"

Or how can you say to your brother, "Let me take the speck out of your eye," when there is the log in your own eye?" (Matthew 7:3-5.)

Jesus enjoys you. Why not enjoy him.



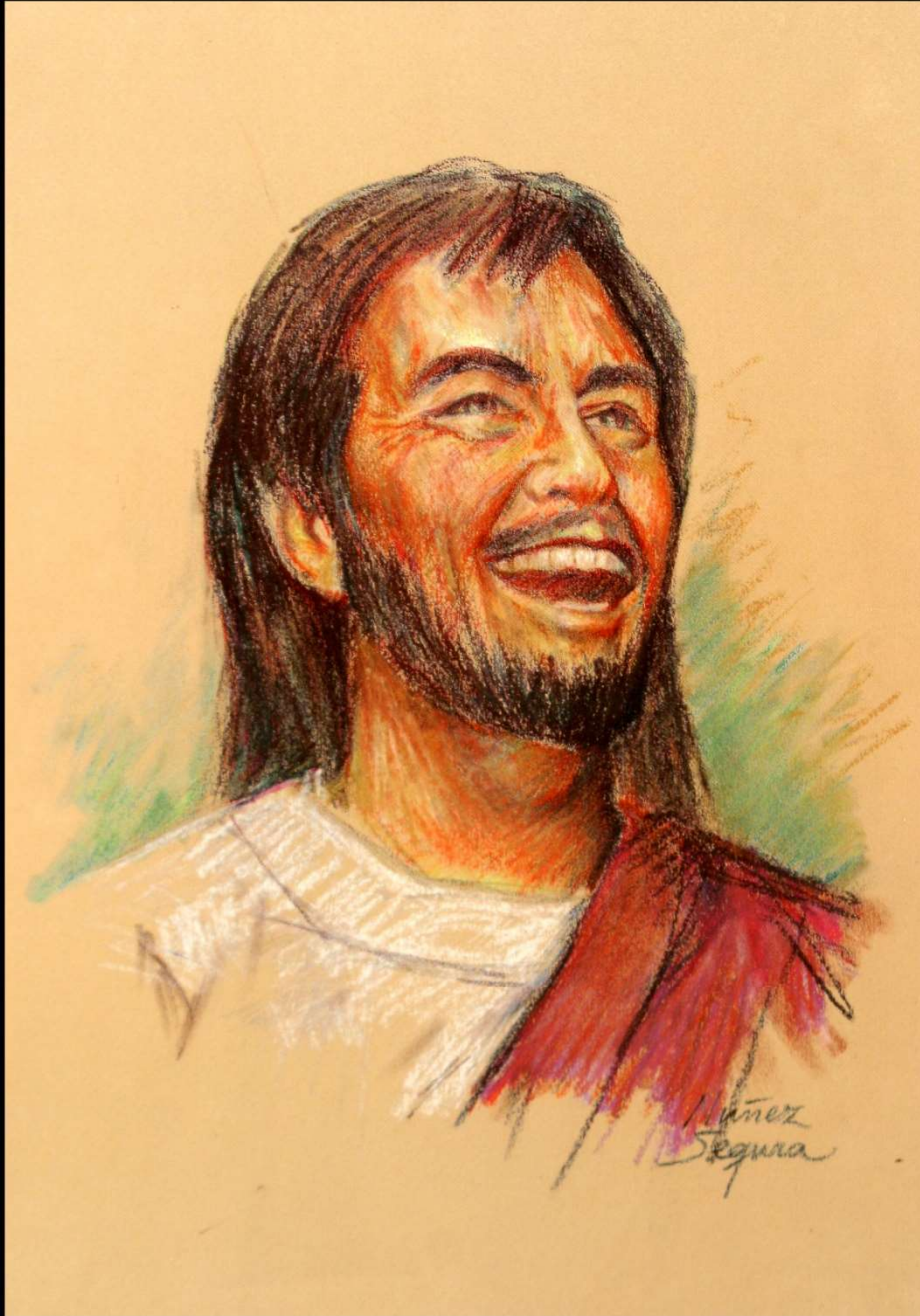
Christ By the Sea **Jack Jewell**

And on the eighth day, after a day of rest, God looked around and said, “This is good, but I need to create a funny bone.” (Why not?)

Jesus loved a good party. He performed his first miracle so that a wedding party could be successful. All three parables in Luke 15 end up with a party. The critical people around Jesus blasted him for being a glutton and having a good time around sinners. (Luke 7:34).

We might take Voltaire seriously about God laughing and lighten up: “God is a comedian playing to an audience too afraid to laugh.”

Laughing Jesus Number Segura



Jesus used the humor of hyperbole as in "You blind guides, straining out a gnat and swallowing a camel!" (Matthew 23:24)

In John 15:11 he explains to his disciples, "I have told you this so that my joy may be in you and that your joy may be complete." Jesus was all for happiness.

Don't miss the point in the Beatitudes by making the word "blessed" to be some solemn, otherworldly virtue. Scholars are agreed that the word Jesus used in Matthew 5 translated "blessed" could just as well read how *happy*, as in, "How happy are the poor in spirit."

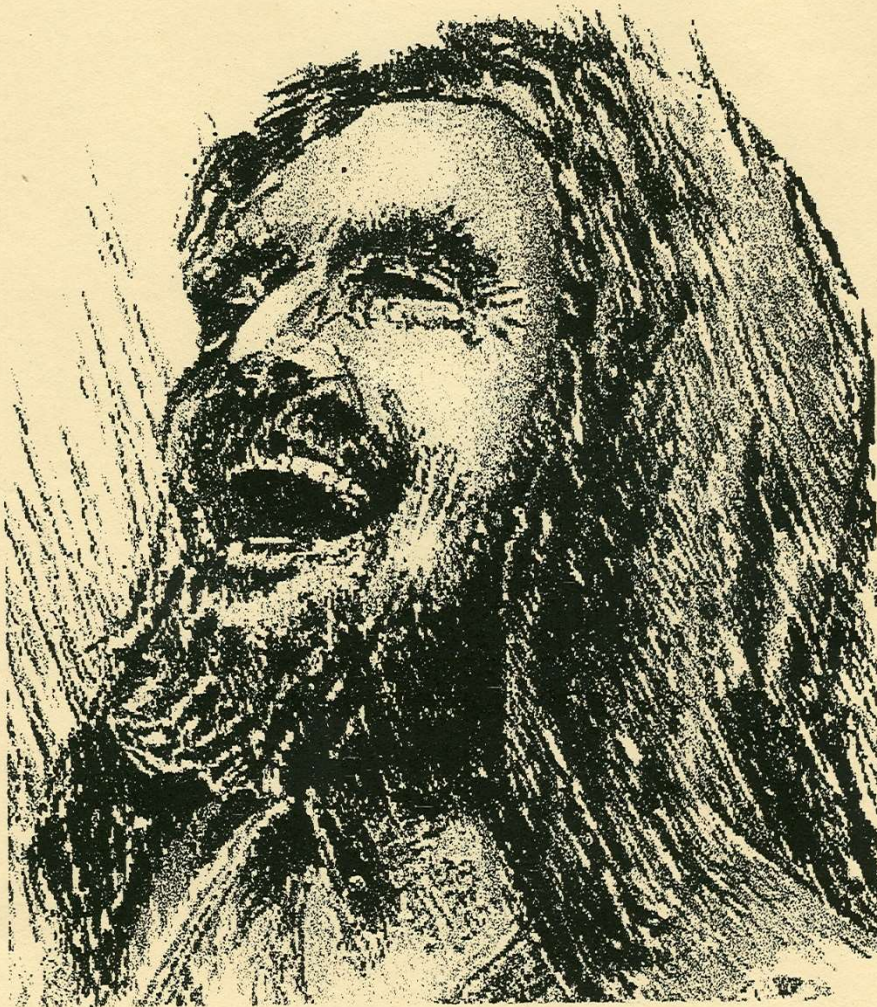
Jesus' conclusion is clear: "Rejoice and be exceedingly glad" (Matthew 5:12).

Laughing Jesus **Willis Wheatley**

Ecclesiastes 3 says, "There is a time for everything, and a season for every activity under the heavens: a time to be born and a time to die, . . . a time to weep and a time to laugh.

When it was time to laugh, Jesus laughed!

As we rest in God's love for all, so can we!



Christ the Bridegroom

Robert Lentz

Famous author and Catholic priest Henri Nouwen, came to icon artist Brother Robert Lentz with a request in 1983. Struggling with his secret gay identity, he asked Lentz to make him an icon that symbolized offering his own sexuality and affection to Jesus. This led to this icon of Jesus being embraced by his beloved disciple John.

Lentz says, “Nouwen used it to come to grips with his own homosexuality. I was told he carried it with him everywhere and it was one of the most precious things in his life.”

Nouwen’s biographer Michael Ford wrote about how Nouwen kept this icon opposite his bed to look at when he went to sleep and as soon as he woke up.

This icon takes the biblical theme of Christ as bridegroom and joins it to the medieval motif of Jesus with St. John. The resulting image expresses their intimate friendship with beautiful subtlety.

Evolving Christianity recognizes that there is great diversity in God’s creation of human sexuality.

Straight (heterosexual) people are primarily attracted to someone of the opposite gender, men to women, women to men. Lesbians (gay women) are women attracted to other women. Homosexuals (gay men) are men attracted to other men. Bisexual people can be attracted both to someone of the same gender and someone of a different gender. Pansexuals (sometimes called omnisexuality or polysexuality) refers to feeling attraction to people

regardless of their gender identities, sex, or sexual orientation. Asexuals are not romantically or sexually attracted to other people at all, though they may still enjoy close and intimate relationships.

How about all of that for God’s boundless creativity!



CHRIST THE BRIDEGROOM



**Christ Driving the Money
Changers from the Temple
El Greco in 1568
National Gallery of Art,
Washington, D.C.**

El Greco was a 16th century painter, sculptor, and architect of the Spanish Renaissance.

One of Jesus' many moods was anger. He was never angry at the average person trying to find their way. His anger was saved for the religious leaders who abused people in the name of God.

The worst lie is one told in the name of God.

We often think that Jesus was cleansing the temple of those who were selling sacrificial animals and exchanging currency for temple currency. They were actually providing a needed service given the

religious rules of the time.

The problem with their business practices in the temple was that they were occupying the only place in the Temple where people who were not of their religion could worship. Gentiles could not go into the next courtyards, only Jews. Jesus quoted the Old Testament Scriptures: "My house shall be called a house of prayer for all the nations." (Mark 11:17) This was a justice issue, one of excluding people who did not have the right religion or approved lifestyles. Gentiles were considered "impure" and "dirty." Religious leaders continue those same exclusionary practices today— and we might suspect Jesus is still angry at those who do.

**Miracle of
Water into
Wine
Levon
Armenius
Mnazakanian**

Mnazakanian is an Armenian artist, internationally recognized master of the high renaissance style, following the Flemish and Dutch schools.

How exhilarating it must have been for Jesus to be so in touch with the energetic flow of life that, at times, even the physical world responded to his intention.





Jesus Spreading the Word Myung-Bo

Jesus had two levels of teaching which were geared to the level of consciousness of his listeners. As he was constantly teaching those closest to him, their consciousness evolved beyond the levels of the crowds.

“When he was alone, those who were around him along with the twelve asked him about the parables. And he said to them, ‘To you has been given the secret of the reign of God, but for those outside, everything comes in parables.’ . . . With many such parables he spoke the word to them,

as they were able to hear it; he did not speak to them except in parables, but he explained everything in private to his disciples.”
(Mark 4:10-11:33-34)

Is your spiritual consciousness growing from evolving spiritual resources? Jesus didn't teach his Jewish friends a new religion. He simply gave them a new, updated version of their old religion. We don't need a new religion — we just need a new version of our old religion!



Washing Feet of Disciples He Qi

He Qi hopes to help change the “foreign image” of Christianity in China by using artistic language, and at the same time, to supplement Chinese Art the way Buddhist art did in ancient times.

His brilliant, colorful and highly contemporary paintings emerge unmistakably from ongoing Chinese contexts. He Qi blends Chinese folk customs and traditional Chinese painting with the western art of the Middle and Modern Ages, but adds his own spin, techniques and style.

Jesus modeled how to express one’s divinity in human form. Jesus always expressed his inner divine/human identity in the most humble way.

We carry the same image and likeness of God that Jesus did and are called to express that divine image like he did — in the most humble way.

Palm Sunday

Octavio Ocampo

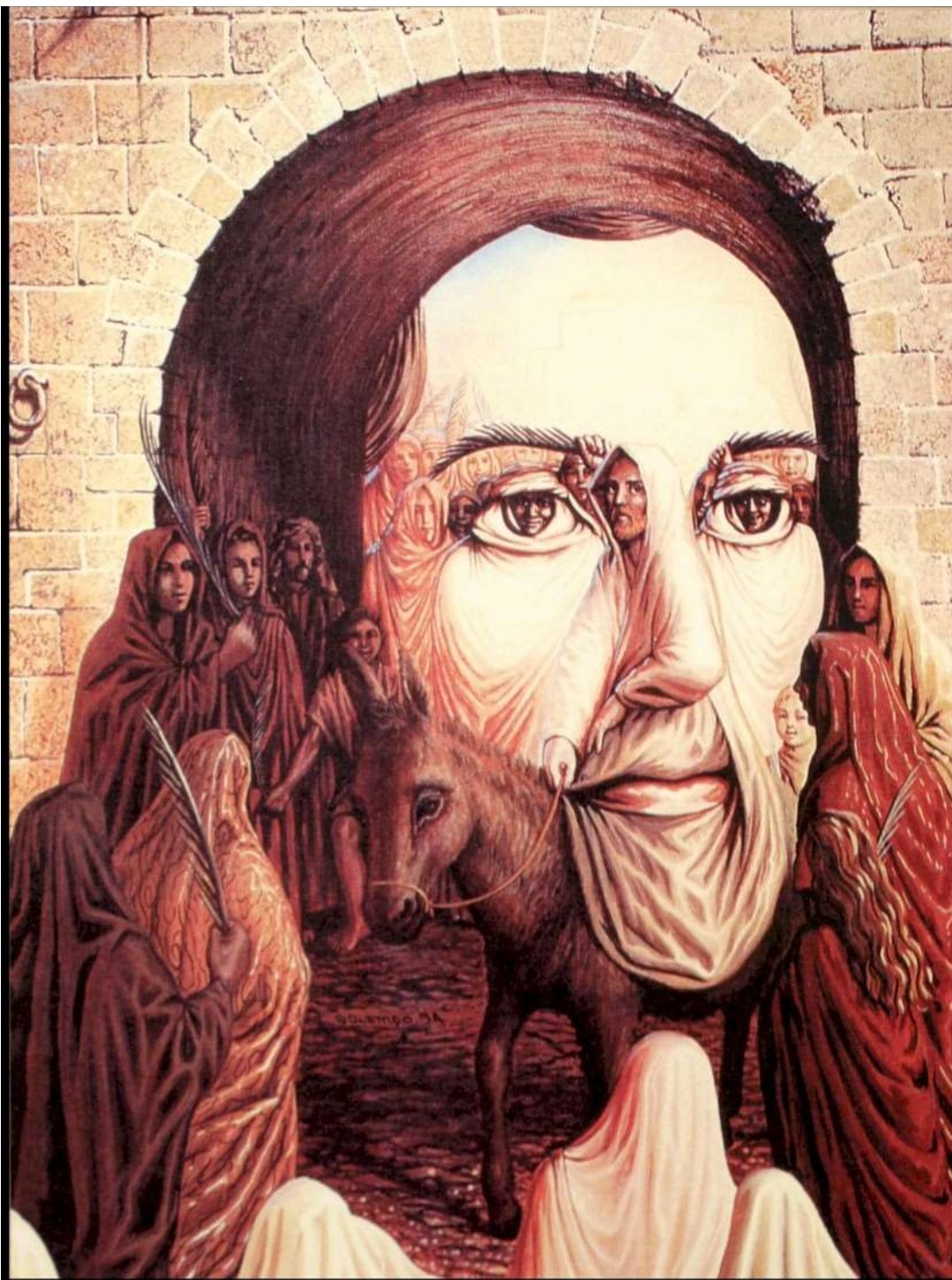
As Jesus and his disciples drew near to Jerusalem, he sent two of the disciples to find a donkey which Jesus then rode.

People spread their cloaks on the road, while others spread reeds that they had cut in the fields. Those preceding him as well as those who followed cried out:

"Blessed is he who comes as king in the name of the Lord!
Peace in heaven and glory in the highest!" (Luke 19:38)

In his vision of Palm Sunday, Octavio Ocampo captures the grandeur and glory of Christ's entry into Jerusalem. Christ's face is full of power and resolve, and reminds us of his eternal love as he enters Jerusalem and the most difficult part of his ministry.

Ocampo works primarily in the metamorphic style – using a technique of superimposing and juxtaposing realistic and figurative details within the images that he creates. The longer one looks at his work, the more that is revealed. Faces come into focus at a distance and metamorphose into something else entirely in close up.





The Last Supper Bohdan Piasecki

This was commissioned by B.A.S.I.C. (Brothers and Sisters In Christ), who are praying and working for the ordination of women in the Roman Catholic Church.

In order to counter Leonardo's

powerful image of the Last Supper of men only, BASIC commissioned the eminent Polish artist Bohdan Piasecki to paint the Last Supper as a Jewish Passover meal with women and children present.

We have layered this meal depicting Jesus and his closest friends with a multitude of theological and ritual meanings in what we now call the Lord's Supper, Communion, or Eucharist. However, first and foremost this is a picture of the kind of inclusive, welcoming friendship that Jesus advocated.

Jesus said he no longer called us subordinates but friends because he had disclosed his innermost self with us. (John 15:15) The heart of friendship is sharing our deepest joys and sorrows, dreams and disasters with one another. Piasecki's painting is an eloquent and moving picture of Jesus doing just that with his closest friends — men, women, and children — at a time when he was facing his own torture and death. Jesus continues to offer that kind of friendship with us now with his living presence.

Paul Smith says, "Christianity can seem very complicated. However, I have found that the best way to understand the heart of Christianity is that it is a friendship with Jesus."

The Last Supper

Sarah Jenkins

Sarah Jenkins is known for her vintage-style realism in her paintings of African American and Southern art.

This is a scene of Jesus with some of his friends with whom he had shared many months of ministry together. They were gathered together one last time to share as they had many times — only this was a tension filled time of change, of death and dying, and ultimately astounding new beginnings.

Following Jesus is always made better with friendship with others on the same path.

True friendship with Jesus always results in gracious hospitality that also welcomes friendship with

those of other religions or none.





The Sacrament of the Last Supper
Salvador Dali in 1955

Dalí returned to the Catholic faith in 1949. He was excited by the possibilities of expressing mystical ideas in light of new visions of reality made possible by nuclear physics. He dismissed the “science versus religion” dichotomy, noting “not a single philosophic, moral, aesthetic or biological discovery allows the denial of God.” His surrealist art had been dominated by Freudian motifs, but from then on, his art would take on the Christian heritage in its content and depth. Dalí began to explore a mystical edge of Christianity that had been particularly challenged by a sterile view of modern science.

By placing Christ’s face at the center of this painting, which intersects with the horizon line, and by placing the sunlight’s source at that intersection point, the figure of Christ dominates. The Christ then directs our eye upward to the figure that would otherwise dominate the painting, a giant androcentric torso whose arms span the width of the picture plane. This figure is likely the intended focus because our eye is directed around the canvas to this spot; both figures are transparent. Christ gestures with his left hand toward himself and with his right hand points to the figure above. He looks like a visual representation of Jesus’ reply to his disciple Philip, who asked at the Last Supper, “Lord, show us Abba God....” “Don’t you know me, Philip, even after I have been among you such a long time?” Jesus replied, “Anyone who has seen me has seen Abba God” (John 14:8-9).

God’s face is appropriately off the canvas; this is the transcendent God who warned Moses, “You cannot see my face, for no one may see me and live” (Ex 33:20). The Trinity is made complete by the inclusion of an metaphorical dove representing God’s spirit, perched on Christ’s left shoulder, composed of the lines of his hair and jaw.

The setting is distinctive: a dodecahedron, or 12-sided space, that we perceive in the pentagon-shaped windowpanes behind the table. The architecture is also transparent. The dodecahedron is an ancient symbol of heaven, where this event is taking place. This is the realm of the God beyond us, who casts a shadow on the otherwise invisible architecture. With outstretched arms God embraces both heaven and earth.

Assuming traditional symbolism, we would identify those at table as the Twelve Apostles. A second look makes us question that assumption. For these are mirror images of one another: six sets of twins around the table, not the historical followers of Jesus. The figures painted here are not important for their personalities, but for their actions: their reverent prayer and worship.

Instead of painting a historical Last Supper as Leonardo did, Dalí gives us the real presence of Christ in the Eucharist — and all times of authentic devotion, worship, and attention to Jesus’ presence. The real presence in the Eucharist is a cornerstone of Catholic spirituality. The mystical aspect of the doctrine caught Dalí’s attention. The classic definition of a sacrament (a visible sign of an invisible reality) conveys well the Catholic understanding. On the table are the bread and wine. Also depicted is the invisible reality—Jesus, the sacrament of God on earth, God in this mystical 12-sided heaven—truly and really present to those who receive him.

Last Supper Fritz Eichenburg in 1951



German born Eichenberg was a friend of Dorothy Day, an American journalist, social activist, and Catholic convert who became a key figure in the Catholic Worker Movement and earned a national reputation as a political radical, perhaps the most famous radical in American Catholic Church history.

The Catholic Worker, first published in 1933 in the midst of the Great Depression, is a newspaper published 7 times a year by the Catholic Worker Movement community in New York City. The newspaper was started by Dorothy Day and Peter Maurin to make people aware of church teaching on social justice.

Eichenburg provided the Catholic Worker with many woodcut depictions, including this one of the Last Supper. It echoes the scene at a Catholic Worker soup kitchen, with those hosted at the table being the poor and outcast.



**Last Supper
(detail)
Andy Warhol in
1986
Guggenheim
Museum, SoHo,
New York City**

In public, Warhol was obsessed with money, fame, glamorous, and unflappable coolness. He was totally open about being gay in the era of the 1950 when famous people simply did not do that. Warhol famously said, "I am a deeply superficial person."

But there was another Andy, a private Andy stunningly opposite

to his public image. This was a shy reclusive religious man. His spiritual side was hidden from all but his closest friends, and art historians say that spiritual side was the key to his psyche. Only in his last two years did he begin painting religious art. On his bedside he kept a large crucifix, a statuette of the Risen Christ, and a devotional book called Heavenly Manna, a prayer book of Devotions for Byzantine Catholics.

One commentator said about *The Last Supper*, “The work manages to be simultaneously spiritual and scathingly ‘pop’, and it incorporates aspects from many facets of its creator’s illustrious career. All of these elements combine to suggest that *The Last Supper* ultimately reflects Warhol at his artistic best—that is, at his most ambiguous.’

HuffPost Apr 30, 2017 says, “*The Last Supper, based on the masterpiece of Leonardo da Vinci, is unquestionably Andy Warhol’s greatest work*”.

Another commentator says, “The canvas is massive, a sprawling 32 feet long and 10 feet tall, and it is arguably the piece that best ties together Warhol's early and late artistic career...from advertising / graphic designer, to "King of Pop Art", to his final, faith-based introspection.”



The Last Supper by Andy Warhol at Guggenheim Museum SoHo

Last Supper (detail) Andy Warhol in 1986

This detail is from the large installation of Warhol's final series of paintings, "The Last Supper," which was made in late 1986.

Warhol approached The Last Supper through mediations of the original, working from a cheap black and white photograph of a widely circulated 19th-century engraving and a schematic outline drawing.

The seemingly heretical irreverence for these distinctions reflects the inevitable transformation of a deeply religious work into a cliché whose spiritual message has become muted through repetition.



Original 32 feet long by 10 feet high Last Supper
on view in Milan, Italy

The Last Supper Beckie Jayne Harrelson in 2003

Controversial and easily misunderstood, the profound and graphically illustrated theme of this painting is “We are loved and accepted by God as we are.”

The iconic painting is featured, both on the inside and on the back cover, in *Art That Dares* by Kittredge Cherry who says,



“The Last Supper is a tribute to Da Vinci’s masterpiece of the same name, with disciples that include a Bacchus-like drag queen based on the work of Caravaggio. Their excesses are balanced by love, represented by Jesus and his Beloved in the center.”

These men could have actually had the various traits of the poses Harrelson painted them in. Quite likely one was gay, and perhaps another androgynous, perhaps another loved to gamble, and so on. This painting simply reveals these traits and also their being part of the Jesus company. It is a grand picture of the real humans that God loves.

Harrelson says, “Rather than remembering the Last Supper as a prelude to death and sacrifice, I choose to depict a remembrance of life, for those who dare to risk injury and death simply for expressing who they are, just as Jesus did. I celebrate our communion with life’s experiences of frivolity, drama, tenderness, indulgence, flirtation, joy, intimacy, wonder and pleasure.”

We are loved and accepted by God as we are.

The Last Supper Icon artist unknown



Icons appear visually “flat” because they are an ancient stylized art form designed to lead the viewer into a spiritual dimension of deeper consciousness as one gazes at them. They have been called “windows to heaven.”

It is not unusual for an icon artist to remain unnamed since the idea is to magnify the subject, not the artist.

Here Jesus experiences the deep friendship with those with whom he has spent day and night with for almost three years.

As someone said, “A friend is someone who hears the song in my heart and sings it to me when my memory fails.”



Jesus and John

Artist unknown

In Asian interpretation of the Last Supper we can speculate on the identity of this disciple of Jesus. Early interpreters such as Eusebius and Augustine considered this to be the Apostle John, the “disciple whom Jesus loved” referred to six times in John's gospel.

It is this disciple who, while reclining beside Jesus at the Last Supper, asks Jesus who it is that will betray him, after being requested by Peter to do so.

Later at the crucifixion, Jesus tells his mother, "Woman, here is your son", and to the Beloved Disciple he says, "Here is your mother."

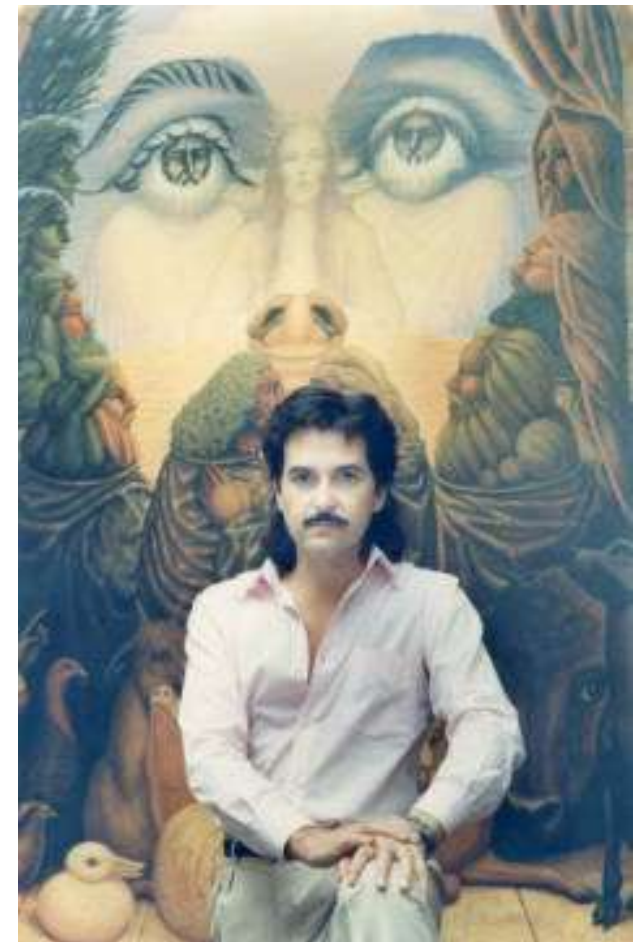
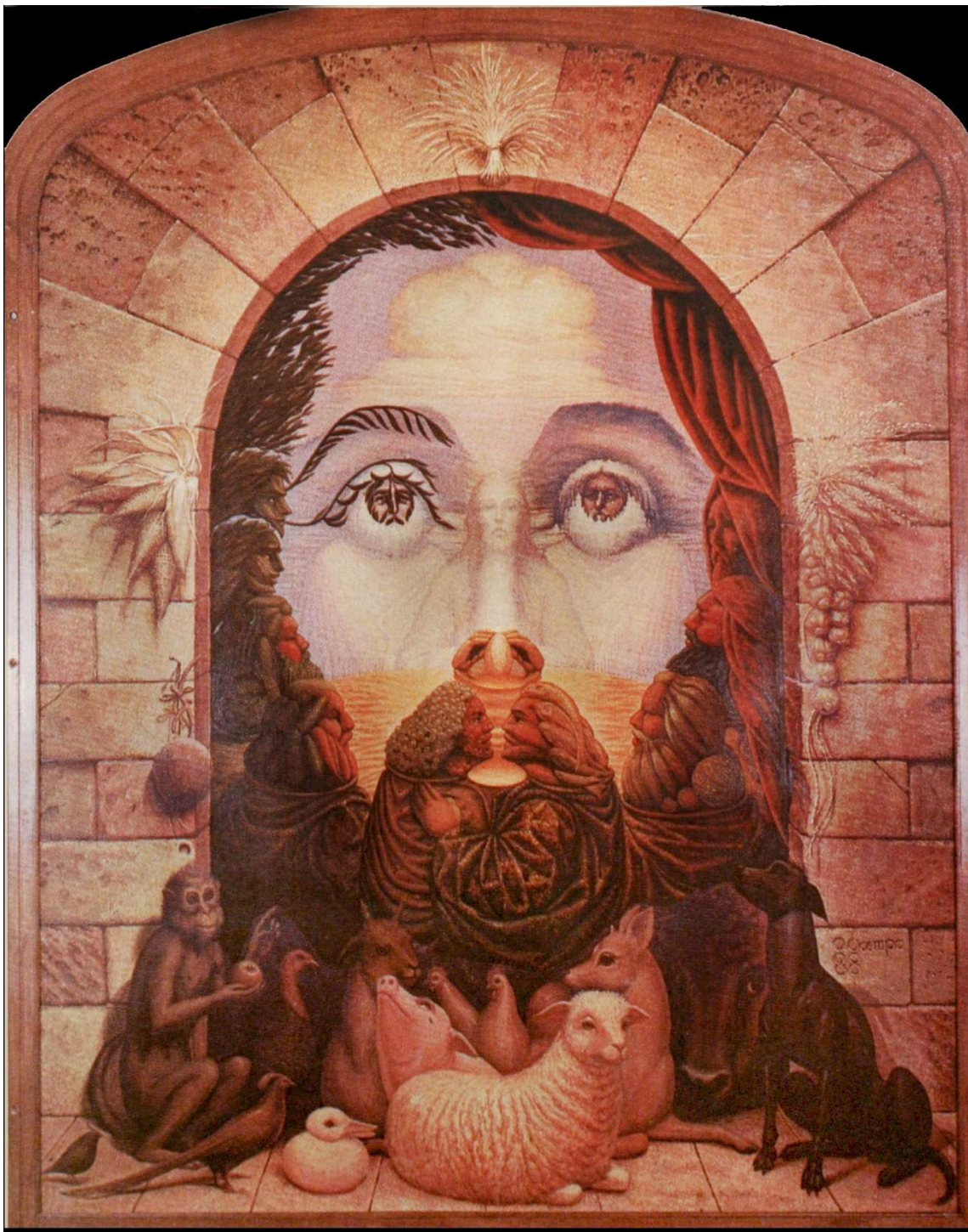
More recently, some scholars have questioned identifying John as “the disciples whom Jesus loved.” Regardless, it seems clear that Jesus, like us, needed and had close friends. And even among his friends, he had one that he was especially close to.

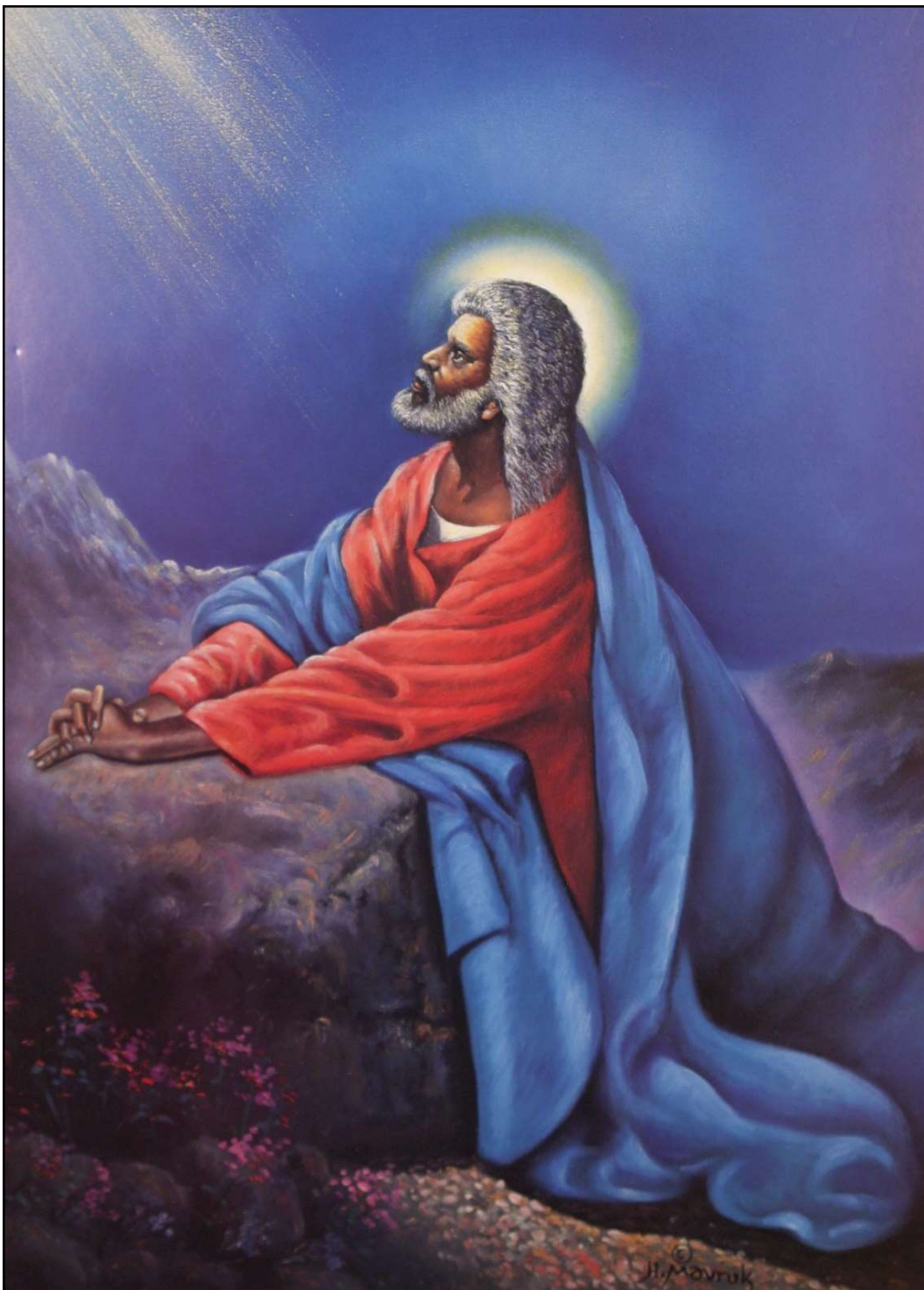
Jesus demonstrated that friendship is not about who you’ve known the longest. It’s about who walked into your life and said, “I’m here for you,” and proved it.

Last Supper Octavio Ocampo

This modern surrealist's works are full of symbols. Ocampo says that he lures the viewer in with an initial impression, then they realize there is a second image, then a third. His original artworks hang in museums in the U.S.

Here is the artist with his original large Last Supper in the Jimmy Carter Museum in Atlanta, Georgia.





The Lord Hulis Mavruk

This Turkish born artist specializes in ethnic images. Here a black Jesus as an elderly man clothed in a red robe and blue cloak is kneeling in prayer in Gethsemane. The white hair symbolizes maturity and wisdom.

Jesus often talked to the One that he called Abba, the same name he called his early father, Joseph. He invites us to let ourselves be warmly embraced by God/She who is father-mother to all of us, loving us unconditionally.



Christ the Yogi **Eugene Theodosia Oliver**

This was painted in the 1920s by Oliver, a Catholic, following instructions from a Hindu monk. Buddhists and Hindus have freed Jesus to be (in Paul's words) "all things to all people." Buddhists who follow the Dalai Lama see Jesus as a bodhisattva (a person who wishes to attain buddhahood for the benefit of all sentient beings).

Hare Krishnas worship Jesus as an incarnation of their Supreme Lord Krishna. Daoists call him the "Eternal Dao."

Ramakrishna, an Indian mystic from West Bengal, had a vision of Jesus while meditating on the Madonna and Child in 1874. Soon his disciples were also cultivating the "Jesus state." Shortly after Ramakrishna's death in 1886, twelve of his followers gathered on Christmas Eve to discuss Jesus, his life of renunciation, and his realization of God-consciousness. Their leader, Swami Vivekananda, spoke of Jesus' life, death, and resurrection.

Today Vedantists celebrate the birth of the "Oriental Christ" every Christmas Eve and in Vedanta societies nationwide, as they continue to revere Jesus as a divinity today.

Not all American Hindus recognize Jesus in this way. But members of groups such as the Vedanta Society and Swami Yogananda's Self-Realization Fellowship have repeatedly reincarnated Jesus as the "Oriental Christ."



The Judas Kiss

Beckie Jayne Harrelson in 2000

Here is Jesus – divinity in human form - being kissed by another man. In the Gospel account, he does not reject the kiss. There is no record of him being revolted by it. Indeed, it would appear that the practice is commonplace – how else would it have the signal significance it is intended to have? Judas tells those who he is working with, “The one that I kiss is your man.” Jesus responds to the kiss by saying, “Do what you came for, friend,” (Matt. 26:50)

Harrelson’s paintings function on multiple levels. She writes, “In ‘Judas Kiss,’ Jesus and his betrayer embrace in a time warp that is both Gethsemane and a contemporary gay cruising ground strewn with a beer can and a naked couple.

“Why does ‘Judas Kiss’ depict Jesus in a homosexual embrace if I do not literally mean Jesus was gay? In Western Civilization, Jesus is THE ideal of holiness, of perfection in the flesh. My purpose is to de-shame our human sexual natures, especially gay sexuality, and present it as a sacred act, a spiritually correct behavior. Thus, Jesus is the perfect symbol to help us heal our shame and reclaim the holiness of our sexual

natures. I chose Judas as a symbolic reminder that we betray ourselves and others when we reject or disown what is intrinsically our nature.”



Christ Before Pilate (detail)
Mihály Munkácsy in 1881
Déri Museum, Debrecen, Hungary

Munkácsy was a Hungarian painter who earned international reputation with his genre pictures and large-scale images.

The figure of Christ here symbolizes the Jesus embracing the cross and death in order to stand for the truth. Pilate (full image below) represents the hesitating and influenceable power. The moral message manifests in the characterization of the two and of the crowd; the tension and drama between the opponents takes place here.



Christ Before Pilate - Munkácsy



Unnamed
Rob Hatem

This work by a Broadway Church member evokes various feelings in its viewers. What are yours?



Black Jesus Montage Vincent Barzoni

Barzoni, one of the most popular artists in the world, images major events in the life of Jesus.

Jesus evolved as he went through life in which these major events played a role.

We grow and evolve in the same way. What are the major events in your life so far that have shaped you most? Are you in one right now?



Behold your King

Mark Weber

Painting by Broadway Church member and award winning artist Mark Weber

In Jesus we see that God's heart is affected by our suffering and struggles.

In the book of Revelation there is an intriguing suggestion about the co-existence of divine glory and suffering. In Chapter 5, John speaks of seeing a lamb looking as if it had been slain. It symbolizes Jesus, the Lamb of God. John seems to be saying here that somehow in Christ, glory and suffering co-exist.

In the Gospel of John, Jesus showed something similar in his visionary appearance to Thomas (20:24-28). Jesus is in his spiritual state, yet he invites Thomas to place his hands into the wounds from the crucifixion.

The mystery is that somehow, even in our most spiritual self, there remains a close connection between life lived at its most divine level and suffering.



Jesus of the People

Janet McKenzie

In 1997 the National Catholic Reporter invited artists from around the world to submit their idea of a new contemporary image of Jesus that would fit with what God was up to in the coming new millennium.

This image was chosen as first place among the 1,700 entries from a thousand artist from nineteen different nations.

McKenzie's aim was to be as inclusive as possible, so she used an African American woman as a model for Jesus which resulted in a masculine image with feminine elements. McKenzie said she wanted to incorporate, once and for all, women who have been so neglected and left out. Jesus' hand is near to his heart to make the point of a heart-centered person.

Three symbols fill the top space. The yin yang symbol represents perfect harmony and respect for Eastern spirituality. The halo conveys Jesus' holiness and the energizing glow of God's radiant Spirit. The feather represents transcendent knowledge and pays homage to Native American spirituality. It also represents the Great Spirit in their tradition.

The Jesus way teaches us to live in respectful peace with other ways.

**Christ
Carrying the
Cross
Michelangelo
Merisi da
Caravaggio in
1530-34**

Caravaggio was an Italian painter whose paintings combined a realistic observation of the human state, both physical and emotional.

He made dramatic use of lighting, and his art had a formative influence on Baroque painting.

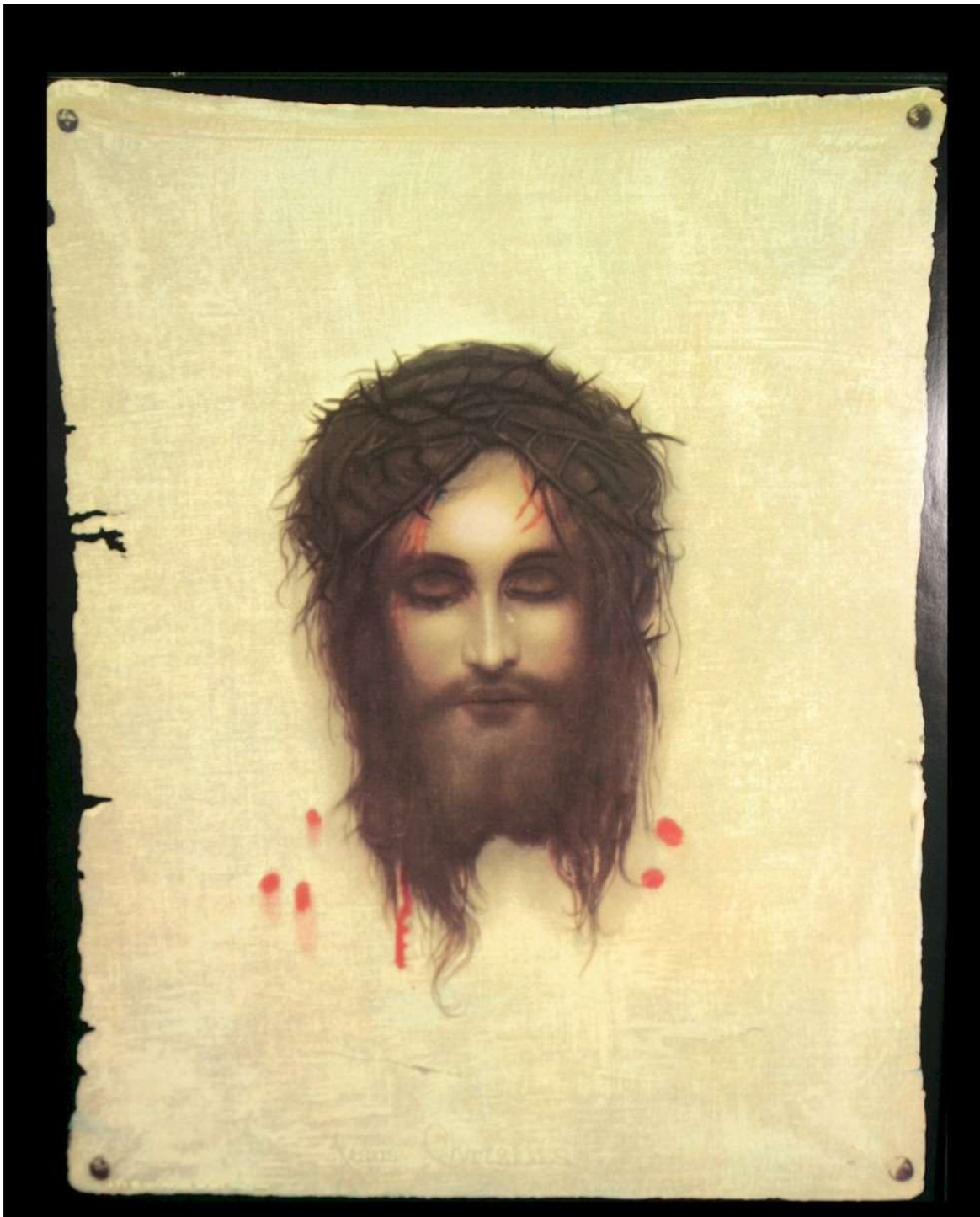
Jesus' humiliation was very public, and he identifies with all who are publicly humiliated today for being true to their own self. He stands with them.

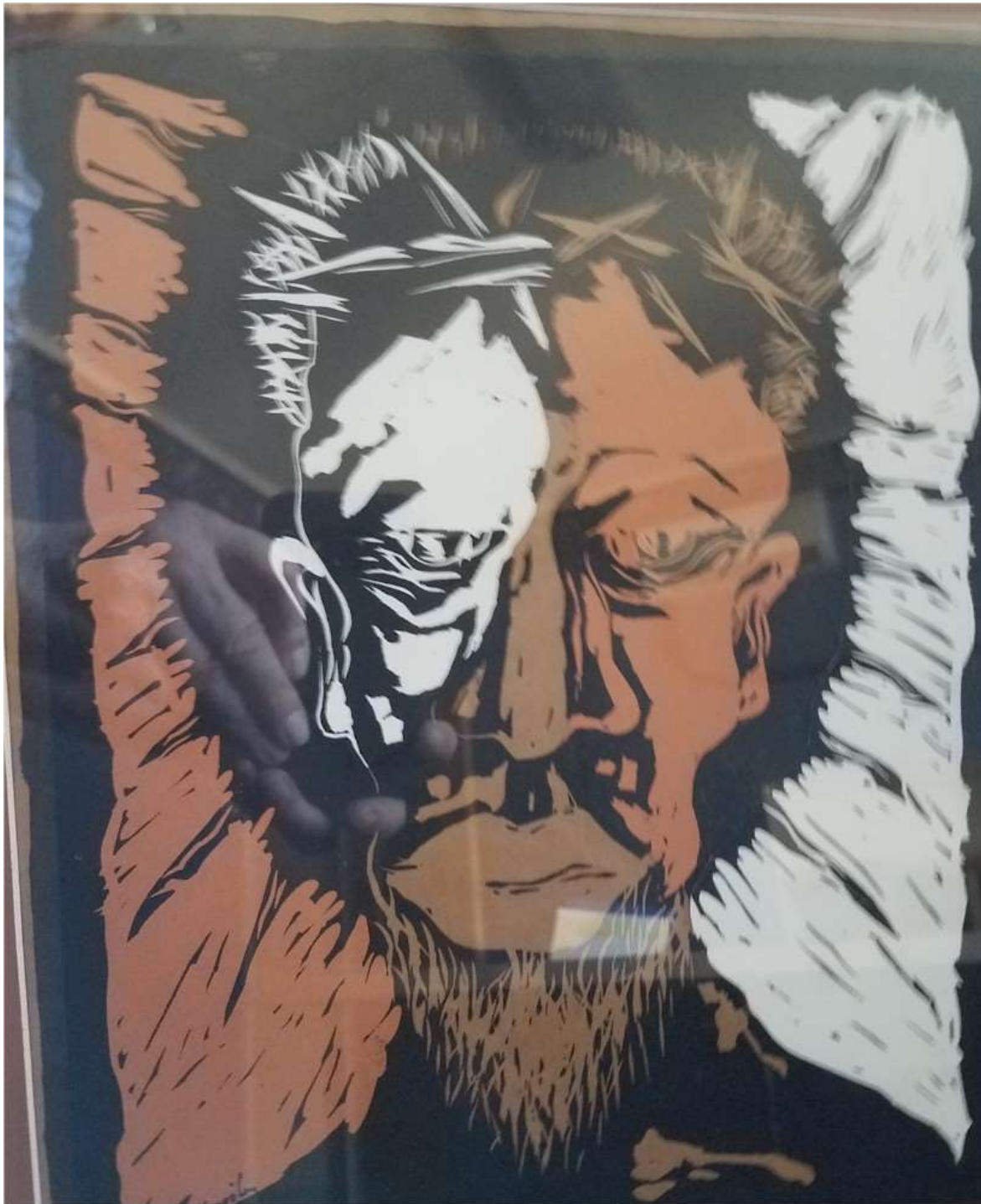
Veronica's Veil **Gabriel Max in 1874**

Max was a Prague-born Austrian painter who lived from 1840 - 1915. The image is based on a traditional story about a woman wiping Jesus' face as he was going to his crucifixion and having the image of His face transferred to the cloth.

While not recorded in the New Testament, the Western version of the story recounts that Saint Veronica from Jerusalem encountered Jesus along the Via Dolorosa on the way to Calvary. When she paused to wipe the blood and sweat off his face with her veil, his image was imprinted on the cloth. The event is commemorated by the Sixth Station of the Cross.

The unique thing about this particular image is that at first glance, Jesus' eyes are closed; as the viewer holds the image the eyes appear to open.





Nation Christ Anonymous

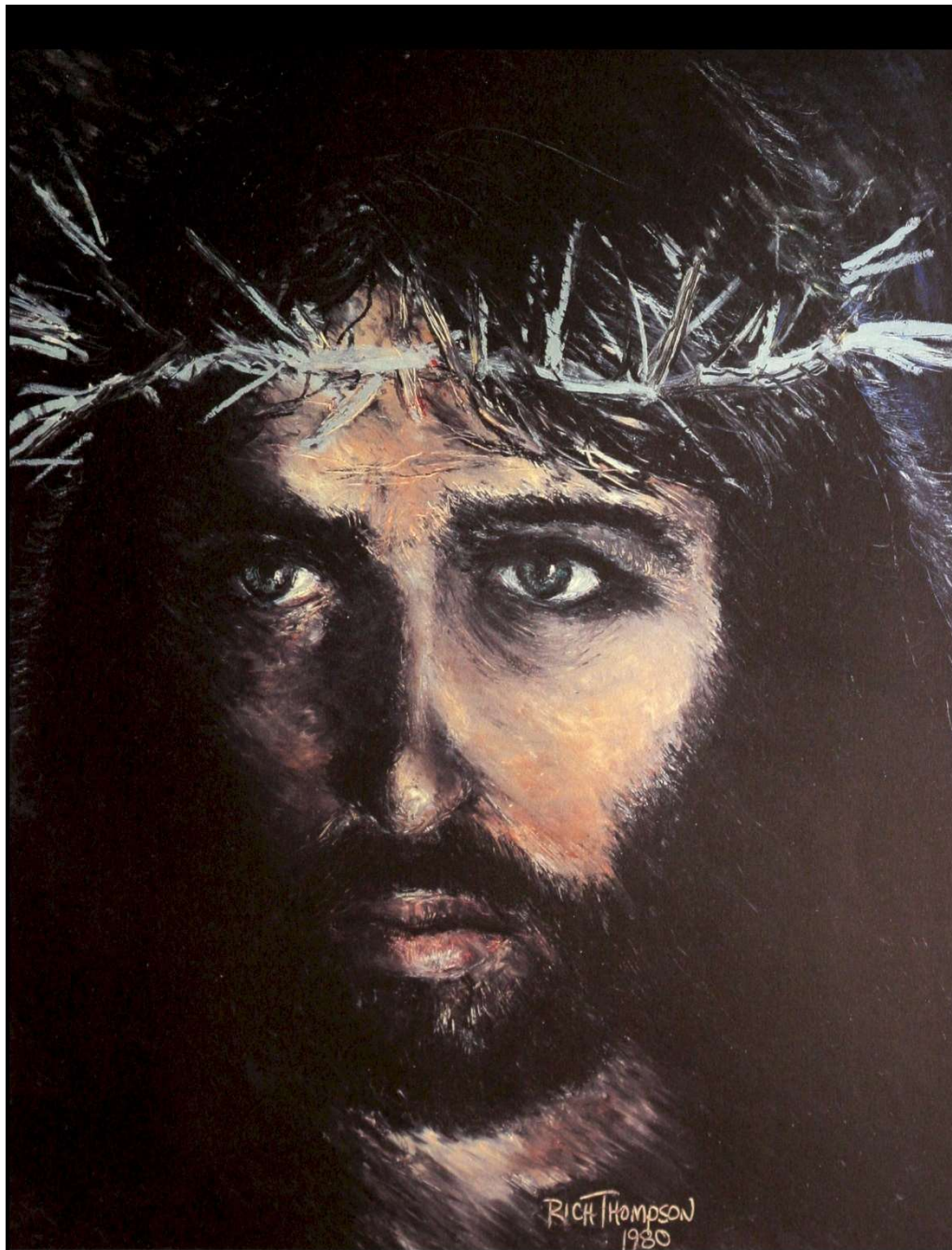
An original work by a Broadway church member.

The disfigured face of Jesus here can remind us of all those who have been bullied, made fun of, and suffered because of facial differences.

The main character in film *Wonder* has a form of Treacher Collins syndrome – a condition affecting one in every 50,000 babies born in the U.S.

One in every 650 babies born in the U.S. has a disorder affecting their face, skull, and/or neck.

Our culture's outrageous emphasis on outer appearance invites many with (and without facial) differences to suffer. God lovingly accepts us as we are — and calls us to do the same with one another.



Jesus Rich Thompson in 1980

Over 121,000 reproductions of this painting have been distributed world-wide.

"And they stripped him and put a scarlet robe on him, and twisting together a crown of thorns, they put it on his head and put a reed in his right hand. And kneeling before him, they mocked him, saying, 'Hail, King of the Jews!'" Matthew 27:28-29

The crown of thorns was used to mock Jesus. The Roman soldiers of the governor used both a robe and this crown to pretend Jesus was a king, and then abused him before putting him to death on the cross. Even on the cross, a sign hung over his head stating Jesus as "King of the Jews.

It was Jesus' claim that he was King of the Jews which led to charges against Jesus that resulted in his crucifixion

The acronym INRI is often placed on the top of statues of the crucifixion. It represents the Latin inscription which in English reads as "Jesus the Nazarene, King of the Jews

"King of the Jews" meant one thing to the Jewish people who saw that as signifying that Jesus was the Messiah. It meant another thing to Rome which saw it as a rival to the Emperor. However, Jesus made it clear at other times that being a political king was not his goal. "My kingdom is not of this world. If it were, my servants would fight to prevent my arrest

by the Jewish leaders. But now my kingdom is from another place" (John 18:36).

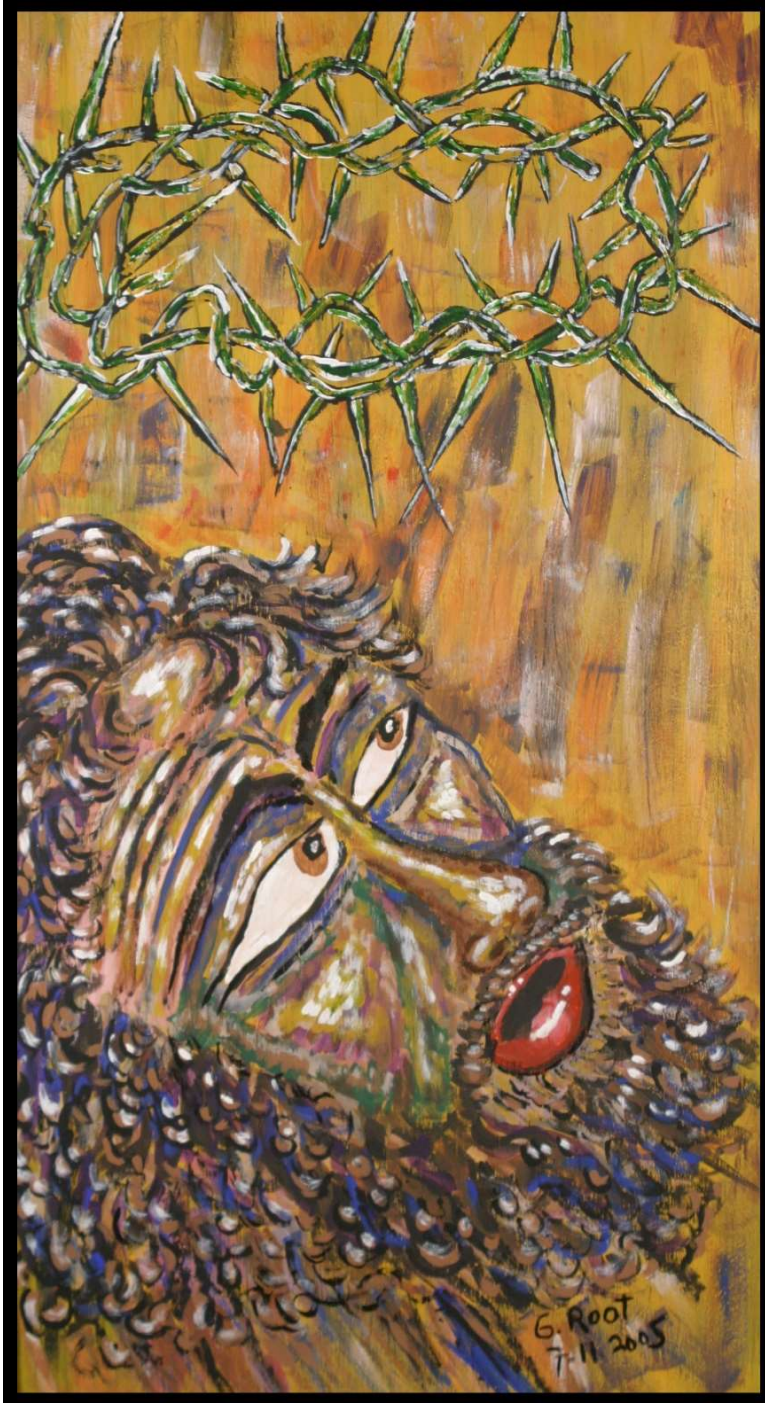
Jesus' goal was to make available to everyone the kind of loving relationship with God and inner Oneness with God that he had which led to his compassionate life and sacrificial actions on behalf of others.



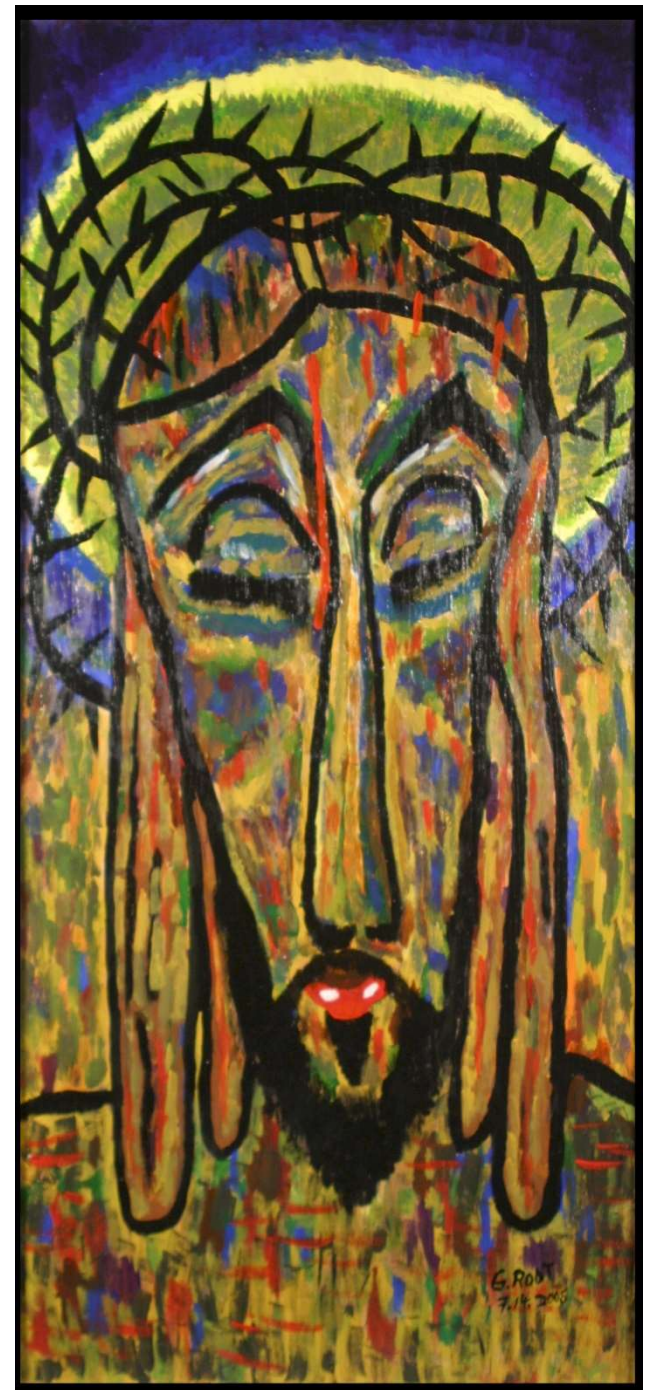
The Gary Root Collection Christian Primitive Artist

These five paintings flowed from Gary Root with sacred energy in a span of a few days in 2005. A recovering alcoholic on disability, who, after joining Broadway Church, entered a new dimension of spiritual consciousness and decided to do something he had never done before— paint. He asked to borrow a room in the church building and made it his studio. With raw power he unleashes his own experience of suffering and identification with Jesus' suffering. He painted day and night for a number of days. A month later he transitioned to be welcomed home by the Jesus he loved to depict.

Jesus Numbed Gary Root in 2005



Yes, but . . .
Gary Root 2005



Peace After Violence
Gary Root 2005

Unnamed
Gary Root in 2005



Unnamed
Gary Root in 2005





Crown of Thorns

John Knight

Jesus knew what it was to be mocked and shamed by both crowds of people and government officials for being true to who he was and for speaking truth.

For those who endure shaming, bullying, and social and political oppression today, he understands and is on their side.