

ART GALLERY



“Berthoud Pass North”
Photograph | Randall Sackerson



“Giant Dandelions”
Photograph | Randall Sackerson



“Copy of Schmaltz’s ‘Return to Calvary’”
Acrylic on canvas | Gwyneth Holston



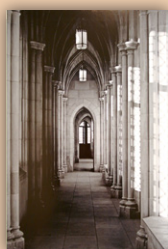
“Pentecost”
Acrylic on canvas
Gwyneth Holston



“Invisible Son”
Oil on wood panel | Eric Anthony Hinds



“Horizon Series #3”
Oil on canvas | Eric Anthony Hinds



“Hall of Spirits”
Photograph
Randall Sackerson

Randall Sackerson

This is where I’m supposed to relate to you how wonderful it is to be a photographer, artist, sculptor, musician, or how privileged I am to be any or all of the above. Well, I am and it is. My vision is mine alone, forged over the years by the politics of experience. I grew up in the canyon country of southeast Utah, and although I no longer reside there, it remains my favorite place on this earth.

I started learning photography in high school. I took pictures for the school paper, the

yearbook and for the weekly wipe (as my Dad used to call it), the Times Independent. Marge Donoghue was my journalism teacher and one of the seminal influences in my life. Thanks to her, I am doing what I love to this day. Years later I got my second degree, an MFA from DAAP (that’s Design, Art, Architecture and Planning) at the University of Cincinnati. Janie Stevens and Jerry Stratton were my mentors and inspiration. Many thanks to them for helping me develop as an artist and photographer.

Gwyneth Holston

I fell in love with painting because like prayer it has the ability to lift the mind and heart to God. I am fascinated by the tradition of Christian art. When I paint, I meditate on the subject matter beforehand to identify which theme I would like to emphasize. Although the scenes I represent often have a historical reality, I prefer to focus on the spiritual aspect of the event.

Three of my paintings, “The Annunciation,” “Return from Calvary,” and “Pentecost” depict scenes from the life of Mary. As I created them, I pondered how she fulfilled the virtue of faith with such perfection during her life. In “The Annunciation,” I painted Mary as a very young girl who regards Gabriel and his message. She is in the midst of her “fiat” and the Holy Ghost overshadows her. Although

she does not know the sufferings or joys that are to come, she is composed due to her complete trust in God’s will.

“Return from Calvary,” originally painted by Gustav Schmaltz, is a testament to the depth of Mary’s suffering after seeing her Son crucified. St. John and St. Mary Magdalene lead her towards an unknown future, just as God has lead her throughout her life. In the painting “Pentecost,” she is revisited by the Holy Ghost when he descended from heaven in the form of tongues of fire. I tried to depict her as a mature woman, intimately acquainted with suffering, yet filled with strength. The apostles around her are overwhelmed since they had felt completely abandoned after Christ’s death, yet Mary has remained constant, faithful and true.

Eric Anthony Hinds

I observe what I see from the outside and inside of myself in order to synthesize elements of time and eternity into a vision that at times expresses ambiguity, and other time, concrete form. There is a place that I call the “borderland,” that exists between the conscious and the unconscious. This is the land where potentials arrive from the heights and the depths to be transformed into actual. The interplay of these events embodies a creative force that can be used for destruction or construction and combination of

both that is not easy to define, but is a product of growth and transformation. The borderland is where the soul sits, from this vantage point there is a universal language that can bridge the illusionary gap between areas like art/science, chaos/solution, and human/divine. My paintings are an expression of spirit connecting forces synchronized with time, all branching back into the Father of all Fathers, God. I refer to my paintings as Spiritual Weapons of Mass Construction.



Sandra Jean Ceas

This piece was on display during the week of Convocation, September 8-11.

A Vision
 Then, Commitment, Perseverance, and Endurance
 One-by-One
 Removed and Preserved
 Gathered and Restored
 Exchanged and Rewarded
 To Share in the Glory
 And the Unity
 Of the Whole

(Each and every thread clustered to form the crown, was removed one-by-one from the horizontal canvas paintings – leaving its history in the long trailing warps as they were adorned with darts of painted porcelain.)



“In the Name of Love”
 Oil on sculptured canvas with porcelain



Curatorial Statement

Christian art evokes a relationship with the presented subject matter for further consideration. It may clearly depict an issue or theme or it may be subtle with inferences and metaphors, or it may even be a photographic rendition from the eyes of the artist. All methods are worthy agents toward meditation, worship enhancement and spiritual growth in our relationship with God.

Take a walk down the hall leading to the Simpson Chapel at Denver Seminary to participate in an experience of this kind. Four local Denver artists share their God-given gifts to glorify Him.

Gwyneth Holston says, “I fell in love with painting because like prayer it has the ability to lift the mind and heart to God.” Gwyneth’s beautifully rendered oil paintings depict biblical narrative with an intensity that warms the heart.

Eric Hinds says, “My paintings are an expression of spirit connecting forces synchronized with time, all branching back into

the Father. I refer to my paintings as Spiritual Weapons of Mass Construction.” Eric’s sublime oil paintings illuminate the halls projecting a spiritual power to draw the viewer in for a personal encounter with our Heavenly Father.

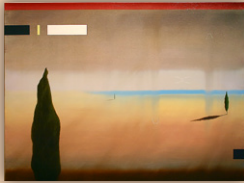
Randall Sackerson brings us the eye behind the camera that captures the colorful glories of nature from our Master Creator, along with some black and white double exposures that inspire personal reflection.

Sandra Ceas, the curator of the show, crowns the end of the hallway with a sculptural oil painting titled “In the Name of Love.” Sandra is an installation artist that works in many forms of medium to create space for spiritual experience.

With an open and obedient heart, the above artists have responded to share their gifts with you. The juxtapositions are engaging and thought provoking. Take the time to enjoy and reflect on the silent messages waiting to be heard.



“If I Say to You Tomorrow”
 Photograph
 Randall Sackerson



“Unseen Forces”
 Oil on canvas | Eric Anthony Hinds



“Instantaneous”
 Oil on wood panel | Eric Anthony Hinds



“Expecto Resurrectionem Mortuorum”
 Acrylic on canvas | Gwyneth Holston



“The Annunciation”
 Acrylic on canvas
 Gwyneth Holston



“Summer Color on Shrine”
 Photograph | Randall Sackerson



“Shrine Pass South”
 Photograph | Randall Sackerson

