A ROUND UP OF OUR 2022 EVENTS

The ‘Faith on Film’ programme of events (begun in 2021) continued in January with an online screening of *Ama Hubo* by the South African artist Buhlebezwe Siwani, and a response by the California-based scholar Joel Cabrita. In February, Sandy Nairne gave a lecture on the work of Bill Viola for St Paul’s Cathedral and the programme concluded with a longer format event held at Cowcross Street with two speakers: Jolyon Mitchell and Sheona Beaumont, with responses from Michael Berkowitz and Mark Dean.

In April and May, one of A+C’s trustees, Ayla Lepine, gave a tour within the National Gallery offered exclusively to members and another trustee, Alison Milbank, led a theologically-inspired walking tour of the Yorkshire Sculpture Park.

In June, the 2021 winner of the A+C Book Award, Alec Hamilton, author of *Arts & Crafts Churches*, gave a lecture at Campion Hall – noted for its Chapel designed by Edwin Lutyens. Attendees enjoyed drinks in the Hall’s gardens afterwards. The day had also provided an opportunity for members of A+C’s Support Circle to meet Jim Harris, the Ashmolean’s Teaching Curator, and witness drawings and handle objects at close proximity.

In July, members were invited to join A+C Director, Laura Moffatt, for a tour of contemporary art in London churches. The group were welcomed by the artist Pauline Caulfield at the end of the tour for drinks and refreshments at her home/studio.

In September, A+C held its annual weekend retreat in Northumberland based at Hexham Abbey, with trips into the Northumbrian countryside under the guidance of Bishop Stephen Platten and the artist Dan Drage, culminating in a visit to Keilder Water’s *Skyspace* by James Turrell at dusk and to Holy Island.

In November, A+C began a new programme of events – ‘Water and Light’ – continuing themes explored on the weekend retreat. The first event was a private tour to the Houses of Parliament to view *New Dawn* with its creator, the artist Mary Branson. After the viewing in Portcullis House, Mary gave the group a talk about her work which has frequently referenced water and light and been exhibited in churches and cathedrals.

Also in November, A+C held an event called ‘The Art of Baptism’ at which the theologian Christopher Irvine presented a survey of baptismal settings and fonts and the changing contexts which influenced their design. William Pye also gave a talk about his work which most notably brought him to make the font for Salisbury Cathedral. Our trustee, Novelette-Aldoni Stewart chaired the evening’s proceedings.
Clockwise from top left: Mary Branson, *New Dawn*, 2016; A+C members enjoying an exclusive tour of the National Gallery with Ayla Lepine; walking the markers along the Causeway to Holy Island; James Turrell, *Skyspace (Cat Cairn)*, 2000; visiting St Patrick’s Soho Square; a detail of Pauline Caulfield’s altar frontal for Our Lady of Hals, Camden.
The journal featured two major interviews with artists in 2022: one with Dorothy Cross, whose work is frequently inflected by her Catholic Irish upbringing; and with Samson Kambalu, whose sculpture *Antelope* became the 14th commission for the Fourth Plinth. Marking the life of Queen Elizabeth II, Susanna Avery-Quash wrote about the online exhibition ‘Fit for a Queen’ and Anna Svendsen drew on the complexity of David Jones’ *Vexilla Regis*, a work that continues to yield images of redemption and flourishing.

Highlights in other issues included reviews of the Venice Biennale, Derek Jarman at Manchester Art Gallery, ‘Tudors’ at Liverpool’s Walker, Jacob Epstein at Coventry Cathedral and Carolee Schneeman at the Barbican.

We have continued to publish the ‘Spotlight on art’ column with articles that have focussed on Cornelia Parker’s *Thirty Pieces of Silver* and Otto Dix’s *War*. Articles on new commissions in churches which have covered Charles Gurrey’s *Hanging Rood*, Marcus Cornish’s *St Gabriel* and Thomas Denny’s *Windows of Light*. 
**Visual Communion**
We’re delighted to announce that, in partnership with Brepols, A+C will be publishing a new volume of essays in a book titled ‘Visual Communion: the art, architecture and craft of the Eucharist’. Essays from the symposia in 2018-19 will feature alongside newly commissioned essays and short illustrated texts that spotlight individual works of exceptional significance.

**Ecclesiart: reaching 100**
Many of you will be familiar with our ongoing project Ecclesiart which now has over 80 entries featuring works of modern and contemporary art in British churches and cathedrals. To celebrate our 30th anniversary next year we are seeking to reach 100 entries from far and wide across the country and from diverse and vibrant worshipping communities. Why not have a browse following the links from our homepage?
In October we launched the new A+C website which has a log-in area for members where they can access back issues of the Journal as well as video content that records A+C Events since 2017. Ecclesiart is featured as a significant online project and continues to be updated and added to.

Our Art in Churches pages include case studies of exhibitions and installations and you can find resources such as guidelines for commissioning new art, useful links and testimonies.

The website's shop allows you to buy tickets directly from us as well as books and cards.
A+C does not receive any state or church funding; it relies heavily on support from members and donors.

Our average core costs for a year are approximately £45,000. We apply for grants to fund particular project work.

*Your support is vital* and we welcome new members and supporters. Please tell your friends, family and colleagues about us and encourage them to join.

Right: Average annual core income since 2019

<table>
<thead>
<tr>
<th>Source of Income</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support circle donations</td>
<td>48%</td>
</tr>
<tr>
<td>Ticket sales</td>
<td>12%</td>
</tr>
<tr>
<td>Gift Aid</td>
<td>11%</td>
</tr>
<tr>
<td>Other sundry income</td>
<td>3%</td>
</tr>
<tr>
<td>Membership</td>
<td>26%</td>
</tr>
</tbody>
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£45,000 is what it costs A+C to fund its core annual activities.

Support circle members enjoying a close-up view of artefacts at the Ashmolean, Oxford.
PARTNERS IN 2022

During the year A+C has worked with and wishes to thank:

- St James’s Piccadilly
- Sandy Nairne
- Whatiftheworld gallery, South Africa
- Buhlebezwe Siwani
- Joel Cabrita
- Jolyon Mitchell
- Sheona Beaumont
- The Montgomery Trust
- Yorkshire Sculpture Park
- The National Gallery, London
- Hexham Abbey

- Kielder Water National Park
- Coventry Cathedral
- Bristol Cathedral
- St Mary’s Redcliffe
- Portsmouth Cathedral
- Issam Kourbaj
- Mary Branson
- Lumen
- William Pye
- Christopher Irvine
- Brepols Publishers

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Our full accounts and annual report can be found on our website.

THANK YOU FOR YOUR SUPPORT