

The Apocalypse of Adventist Art | BY ALEXANDER CARPENTER

I opened my mail the day that I started this essay on art and Adventism. I had reread the *Seeking a Sanctuary* chapter on the topic, looked at every image ever printed in *Spectrum*, and even perused my favorite collection of Paul Tillich's writings on art and architecture. But that afternoon, out of the plain envelopes a large colorful card caught my eye—it had four beasts, a multi-metal image, and Jesus on a white horse. This ad for some AMAZING PROPHECIES was amazingly prophetic—and yet I was depressed. Not because I had hoped we're moving beyond this heritage of Adventist art, or because the visual representations were derivative and poorly communicated their intent—rather, I felt sick to my stomach because I knew that I had to confront the apocalypse of Adventist art.

This year, *Spectrum* celebrates fifty years of publishing and I'm in awe of the thoughtful care with which so many have contributed brave and beautiful visions of a better Adventist way—written, but also painted, photographed, sculpted, drawn, cut into wood, and sewn. The first issue included three artists, Peter Erhard, Herschel Hughes, and David Post. Appropriately for a beginning, Erhard's *Novum* is a wood-cut printing of adult hands holding (or sculpting?) a baby's head. The child's hair looks thick and wavy, like leaves blowing in the changing winds. Post has a series of three photographs entitled *Forms in Nature*, two of which are abstracted images of weathered tree stumps with almost as much space as wood in each frame. The black and white forms twist and swirl, providing a sense of motion—a visual meditation on duration and simultaneity. The third is so non-representational I can't make up my mind on its natural source—roots?, stalactites?—it's next to an article entitled "Whither Adventist Higher Education?" so it might also be an image of the way forward

in the mind of an administrator. Herschel Hughes' black-and-white drawing *Snow Mountain* is a patchwork of line drawings.

From the beginning, *Spectrum* brought abstract ideas and art into homes, libraries, and even a few churches. This was long before many of our schools taught it. This mix of non-material thinking, theoretical and edgy, often works hand (head)-in-hand with avant-garde representations of the truly immaterial.

In addition to its embrace of non-representational art, one can see in the covers reprinted in this section incredible examples of how *Spectrum* embraced the beautifully am-



Forms in Nature, 1 by David Post

biguous as well. Even works that appear representational can spool out multiple meanings. Titles, materials, and familiar images recontextualized provoke new awarenesses, questions, or a fresh look at a once iconic reality. One might call it visual truth re-presented.

But can ambiguity be authenticity religious? In connection with the World Council of Churches in 1954, the existentialist theologian Paul Tillich wrote the following on how artistically authentic art can be implicitly or explicitly religious.

It is implicitly religious if it expresses, in whatever fashion, the artist's sensitive and honest search for ultimate and significance in terms of his own contemporary culture.... Authentic art is explicitly religious if it expresses the artist's sensitive and honest search for ultimate meaning and significance with the aid of recognizable religious subject matter or religious symbols.

Those searching tensions—inward and outward, past and present, symbolic and sensitive—permeate the art of *Spectrum*. But this is not ambiguity for its own sake. It is always, already ultimately concerned with expressing and expanding visions not only for the present but for the possibility of ultimate reality realized. Ambiguous? Yes. But so is the apocalyptic.

In his book *Seeing Things Hidden: Apocalypse, Vision and Totality*, Malcolm Bull (co-author of *Seeking a Sanctuary*) writes in the epilogue:

The social character of late modernity actually is apocalyptic; every breakdown of sacrifice, every infringement of taboo, brings the polluting undifferentiation that is the reversal of the mechanisms that maintain order in traditional societies. In apocalyptic, traditional religions already have a vision of the chaos of modernity; it takes little imagination to recognize it once it happens. Here, perhaps, is the key to late modernity's peculiar symbiosis with apocalyptic religion; by continually furnishing the evidence to confirm apocalyptic expectations, modernity may also serve to re-legitimize the values that it dissolves, and so reinforce modernity's specifically apocalyptic appearance.

Apocalypse uncovers. But its revelation can be destructive. As Bull notes, religions like Adventism, which predicate part of their power on their predictions of coming



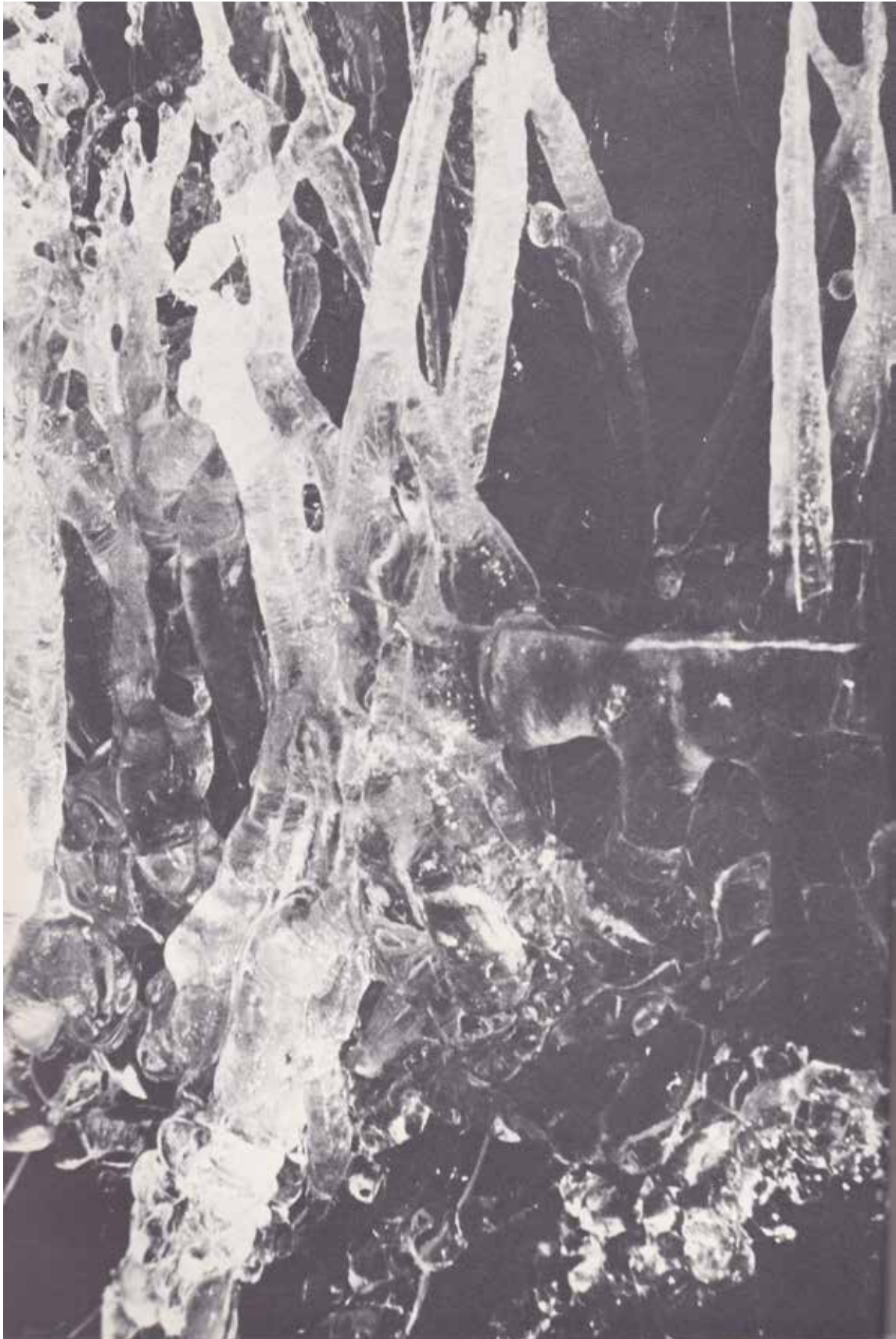
Forms in Nature, 2 by David Post

chaos, have a useful partner in contemporary socio-political change. Like hope, hell springs eternal. Which trumps? Come to an unnamed church auditorium to find out about "Our Day in Bible Prophecy and The Mark of the Beast Issue," or so the flyer I got in the mail promises.

Adventist eyes look for the hidden, to find the sign in each news item, but also envision hope beyond the horizon. Revelation is the book and the hermeneutic. Apocalypse is the aesthetic and the ethic. One of the most repeated images in our periodicals, and also a recent massive addition to the World Headquarters of the Seventh-day Adventist Church, is the iconic tableau of the Second Coming. An apocalypse of form, line, and color that reveals little.

But yet, apocalypse redeems, in part because it is essential. To reveal the hidden is how Adventists see themselves (history) and how Adventists envision (future). By future I don't just mean the immaterial. What is the future of Adventism on earth? Whither Adventist higher education? Whither health-care? Whither unions that ordain women? Whither a church structure straining around the world? Whither Adventists who want to think about their faith? Whither the next generation? Should we even ask: whither Adventist art?

Beasts we may always have in some form. But the aesthetic that *Spectrum* curates embraces a different vision of the apocalyptic. In his 1995 Presidential address to the Adventist Society for Religious Studies titled "Golden Crowns and Radiant Faces: Adventism's Passionate Imagination,"



Forms in Nature, 3 by David Post



Novum by Peter Erhard

Roy Branson writes:

What can be the response from Adventists to Oklahoma City, to Waco? What should be the response of Adventists to violence in Bosnia, in Tokyo, in Rwanda committed in the name of God, indeed in the name of the God of the Apocalypse? What indeed?

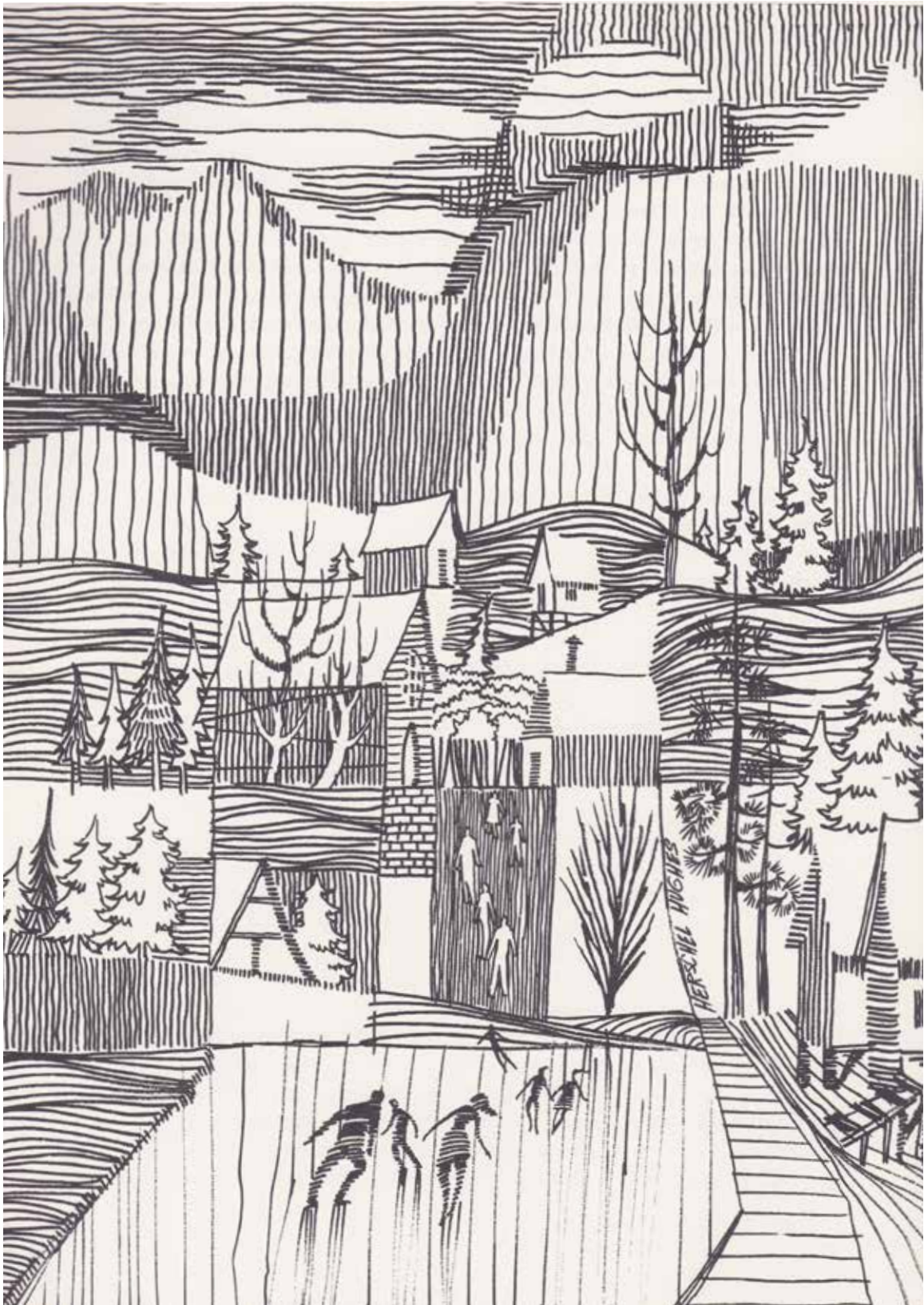
The cool sibilants of reason can help. Calm discourse and clear prose make a necessary contribution. But Walter Brueggeman, Walt Whitman, and the writers of the Hebrew scriptures, are right: "Finally comes the poet." Finally, the answer to passion must be passion. The response to narrow loyalties must be grander, most inclusive visions. Or as Preston Manning, the leader of the Reform Party in the Canadian Parliament said about confronting the Quebec separatists, "When you're fighting a guy with a dream, you've got to have a dream of your own...." The poetic canon, which it is our special vocation as

an apocalyptic people to manifest in the world, is the most powerful literature humanity has known. It can maim and kill.... This poetry can also help save the world. Apocalyptic is numinous.

Beautiful and deeply prophetic. Roy had highlighted that last sentence in blue. The poet is the artist is the hopeful one, and can only confront a vision of destruction with a vision and act of creativity. Apocalyptic is part of the Adventist visual legacy. It pulses at our core—a mirage of truth. But this ultimate reality lies just a little too far away and its imagery evaporates in the light of the world that it seeks to supercede. But, like Branson concludes, apocalyptic is numinous. It is divine. Abstract. Ambiguous. And yet, ultimate reality is a material reality for the creator who sees something more beautiful for humanity beyond the blue.

The art of *Spectrum* is always, already this dream.

ALEXANDER CARPENTER teaches visual arts at Pacific Union College and is a member of the Adventist Forum/*Spectrum* board.



Snow Mountain by Herschel Hughes



Pictures for an Exhibition

In 1998, when Sharon Fujimoto-Johnson suggested that original art be found to feature on the cover of each *Spectrum* issue, she set in motion one of the finest collections of Adventist art imaginable. Fifty artists have created work for the collection in the years since. Students and faculty members from Adventist colleges and universities in North America have contributed in significant numbers. But so have artists from Bermuda, Chile, Canada, Mexico, Norway, and Ecuador. The media used to create the art include plaster, wood, metal, fabric, glass, Bibles, locks, and fishing lures as well as acrylic and watercolor paints. There are a few fine-art photographs, even an electron microscope image.

As you go through the collection in the following pages, look for art that exhibits a special attribute of Adventist art—time travel. This genre of painting, started by Harry Anderson, juxtaposes the eternal and the temporal. Christ mingles with people of modern times such as Anderson's famous painting of a modern child sitting on the lap of Christ pointing to His hand, asking "what happened to your hand?" While the *Spectrum* collection does not feature any Harry Anderson paintings or Nathan Greene's similar compositions, it does have a couple of paintings that mix present and historical characters in unusual time-traveling ways.

In their book *Seeking a Sanctuary*, authors Malcolm Bull and Keith Lockhart suggested that time-traveler art reflects the Adventist experience. "Like time travelers, Adventists share space with their fellow Americans but do not themselves belong to it. They adapt to their surroundings, for they know that their stay is only temporary. They move unnoticed. Their peculiarity is unobtrusive, their dissent silent."

Has Adventist art changed significantly since Bull and Lockhart originally wrote those words in 1989?

We invite you to take a fresh look at Adventist art through the eyes of the *Spectrum* artists. After you make your way through these art pages, go back and look again at the cover of this issue, where the eyes of *Spectrum* covers past have been brought together in a collage to encourage new visions, new appreciation of Adventist art.

ARTIST: JAMES REEDER
Volume 27, Issue 1, Winter 1999
Untitled

This image was created in Photoshop using scans of found materials such as stamps and letters, game pieces, wrappers, printed textures and text and reflects the stars referenced in Psalm 8.

At the time of this cover, James Reeder was a freelance fine-art photographer and worked in the Pacific Union College public-relations office while teaching beginning black-and-white photography for the art department.



ARTIST: SHELLEY UTT
Volume 27, Issue 2, Spring 1999
Untitled

The cover artwork was created with watercolors on a 300 lb. cold-press paper. When painting, the artist enjoys experimenting with texture and deep colors.

The result is a rich and often moody interpretation of the countryside that celebrates the glory of creation. In this painting, a countryside path portrays the course of our ever-present spiritual journeys, whether in a church or out in the countryside. "Our journeys are also continuous; the path stretches on," says the artist.

At the time of this cover, Shelley Utt was 18 and a wandering poet, artist, and professional odd-jobist who graduated in 1998 from Charles Wright Academy in Tacoma, Washington.

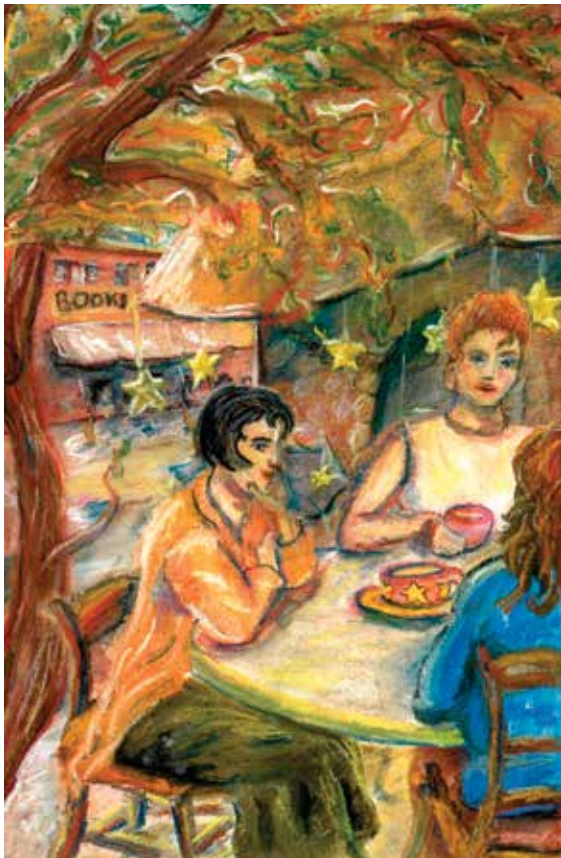




ARTIST: THOMAS MORPHIS
Volume 27, Issue 3, Summer 1999
Untitled

This cover art is a collage created by cutting and pasting together papers of various colors and textures. The image of the Cross is a basic and powerful Christian symbol, which the artist has used periodically for over twenty years. This piece, while acknowledging suffering, is meant to suggest hope, strength, and grace.

At the time of this cover, Thomas Morphis, MFA, Painting, Cranbrook Academy of Art, was a professor of art at Pacific Union College. He works primarily in watercolor and collage with a focus on abstraction with strong architectural overtones.



ARTIST: ELIZABETH DAVIS
Volume 27, Issue 4, Autumn 1999
Untitled

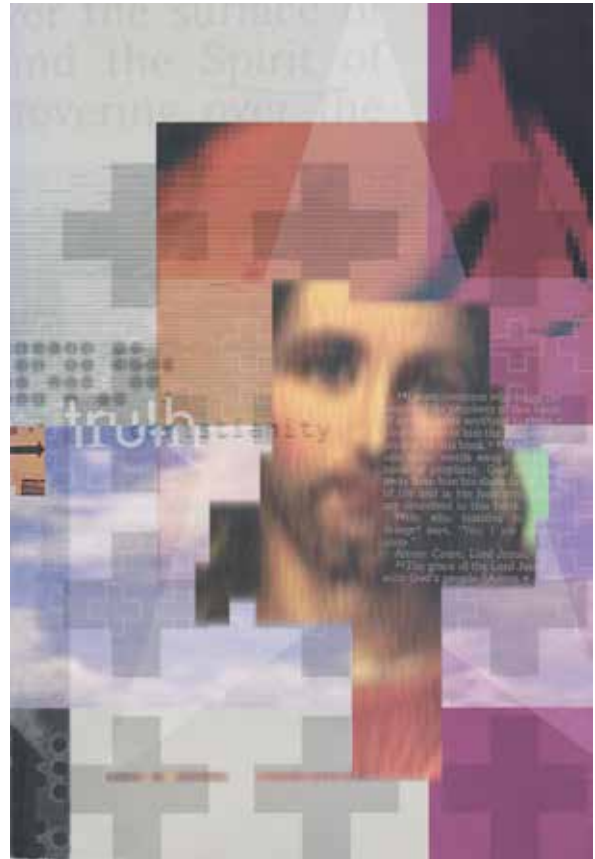
The cover image is a Photoshop composite of two drawings. In the two originals, oil and chalk pastels were blended together with a thinning agent to help smooth the transitions and to create a more vibrant color where desired. Friends and family were enlisted as models to aid in the overall feelings of warmth and friendship.

Elizabeth Davis graduated from Humboldt State University in 1999 with a BA in studio art. At the time of this cover, she was a freelance artist.

ARTIST: MILBERT MARIANO
Volume 28, Issue 1, Winter 2000
Untitled

The digital collage, created in Adobe Photoshop, uses more than twenty layers of colors, photographs, drawings, and patterns. The final effect is a fragmented interpretation of Christianity, revealing the basic elements of our belief that have become muddled in the chaos of postmodernism.

At the time of this cover, Milbert Mariano was a professor of art at Pacific Union College. He was also a graphic designer for the college's public relations department.



ARTIST: GREG CONSTANTINE
Volume 28, Issue 2, Spring 2000
Spark of Life

The realistically rendered hand of God giving life to "our world" in the form of a chaotic, distorted reality is somewhat similar to how things have happened, cosmically. Sometimes we humans are bewildered by what we create, especially if the result is not understood (or is misunderstood) by others, or if it does harm instead of benefit.

Greg Constantine earned his MFA from Michigan State University in 1968 and his BA from Andrews University in 1960. He has taught drawing, painting, and art history at Andrews for thirty-seven years. Just as notable is his career as an exhibiting painter. He has had forty one-person shows (eighteen in New York City) and fifty-nine group shows. Three books of his drawings have been published by Alfred A. Knopf: in 1983, 1985, and 1986. He has also conducted tours of Europe for students and presently has four of his works hanging in three US ambassador's residences in Europe.





ARTIST: SHELLEY UTT
Volume 28, Issue 3, Summer 2000
Untitled

Sometimes a gourmet meal can be a pilgrimage. This cover was created to reflect a new level of vegetarian cuisine. Truly extraordinary vegetarian restaurants, such as Carmelita and Millennium, began to appear and win high praise in cities such as Seattle and San Francisco.

When this was on the cover, Shelley Utt was a wandering poet, artist, and professional odd-jobist who graduated in 1998 from Charles Wright Academy in Tacoma, Washington.



ARTIST: JAMES REEDER
Volume 28, Issue 4, Autumn 2000
Untitled

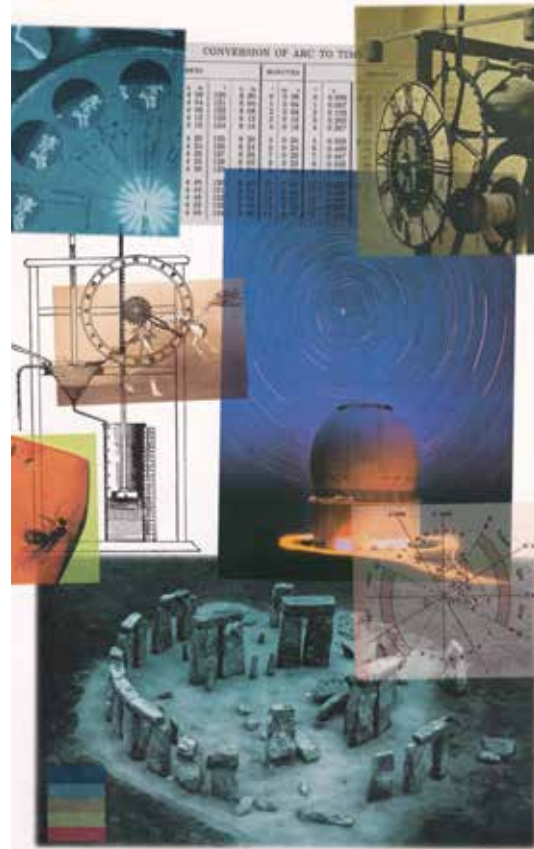
The image is a digital collage depicting the exuberance, energy, and joy of youth.

At the time of this cover, James Reeder was a freelance fine-art photographer and worked in the Pacific Union College public relations office while teaching beginning black-and-white photography for the art department.

ARTIST: THOMAS MORPHIS
 Volume 29, Issue 1, Winter 2001
 Untitled

Some of the effects of time and ways to measure time are suggested by this digital photo collage. The images are (clockwise from upper left): an illustration of the earth's seasonal rotation around the sun, a chart to convert arcs to time, a fourteenth-century German clock, a time-lapse photograph of stars circling around celestial north, the Loedel Diagram of space-light-time, Stonehenge, an insect fossilized in amber, a diagram of a water clock, and the skeleton of *Ceratopsaurus nasicornis*.

Thomas Morphis, at the time of this artwork, was a professor of art at Pacific Union College, occupied by building a new art studio at his home in Angwin, CA. He said at the time, "In the race between the root and the winter rains, time has been a strongly felt presence, mostly in the 'elsewhere' shown on the cover diagram."



ARTIST: RONALD L. JOLLIFFE
 Volume 29, Issue 2, Spring 2001
 Untitled

Maps, like theology, contain the experience and observations of earlier pilgrims, and are designed to assist travelers on their own journeys. The cover is designed to be read in three ways: 1) a landscape with a man carrying a beam (or trunk) for work (or travel); 2) a stained glass window with the hand of God presenting earth with the Law (Lex) of God (Dei); and 3) a map of the terrain of the Exodus.

The bold lines of lead represent real and imaginary trade routes. Stories of divine and human activity are told of many locations on this map: the Nile Delta (Egypt), the Sinai Peninsula, the Red Sea, the Mediterranean with boats and fish (important symbols to the followers of Jesus), the city of Jerusalem (notice Golgotha marked with a cross), the Sea of Galilee, the Jordan River, the Dead Sea with the palms of Jericho.

At the time of this artwork, Ronald L. Jolliffe was professor of biblical studies in the School of Theology at Walla Walla College.





ARTIST: MILBERT MARIANO
Volume 29, Issue 3, Summer 2001
Untitled

At the time of this artwork, Milbert Mariano was a professor of art at Pacific Union College. He was also a graphic designer for the college's public relations department.



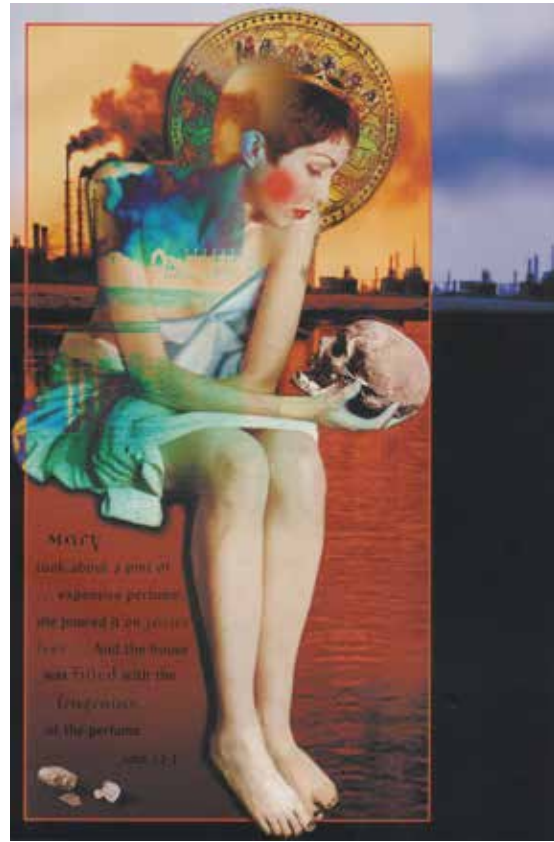
ARTIST: STEPHANIE GIFFORD REEDER
Volume 29, Issue 4, Autumn 2001
Untitled

Stephanie Gifford Reeder received a BFA and a BA in English from Pacific Union College in 2001.

ARTIST: JOHN HOYT
 Volume 30, Issue 1, Winter 2002
 Untitled

As an adult student of the history of art, I began to understand that our failure to appreciate the riskier aspects of the visual arts is not inadvertent. Christian art is like a tree that blossomed during the Middle Ages and bore a crop of wonderfully strange and varied fruit during the 1400s. After the Reformation, however, the Protestant branch of this tree shriveled and all but died. It seemed reasonable to me, then, as an artist looking for roots in the Christian tradition, to return to the 1400s. This world—peopled by holy saints and grotesque sinners, by angels and demons—will indeed seem odd to a “modern” Protestant. Perhaps most “shocking” of all is the realization that Christian artists of the 1400s were not afraid of the human body. Christian artists of the early Renaissance “spoke” to their viewers in a symbolic language. Unclothed figures often appear as well. “Nakedness,” I would suggest, evokes the world outside of time.

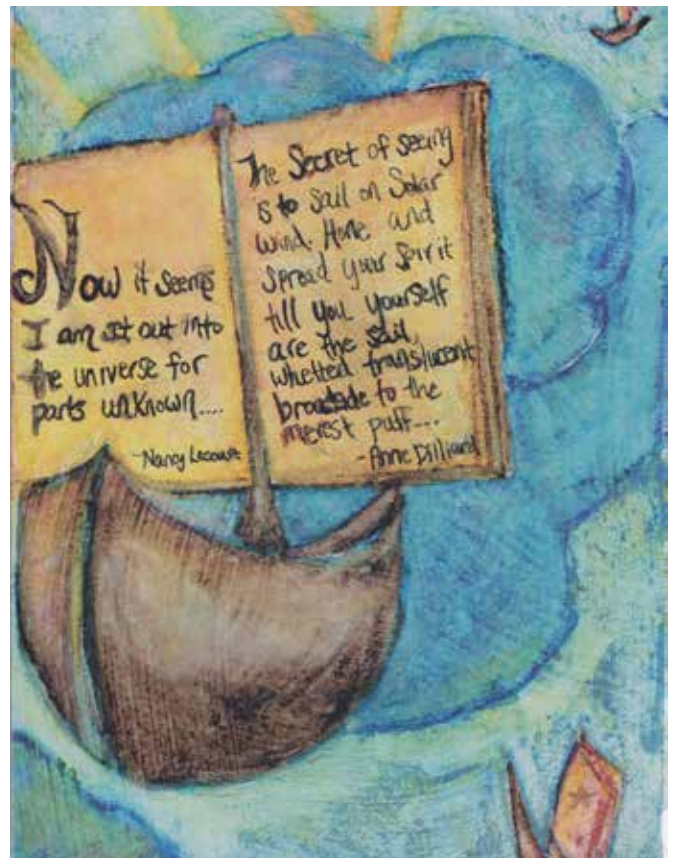
At the time of this cover, John Hoyt was an instructor at Canadian University College [now Burman University] in Lacombe, Alberta and a visual artist.

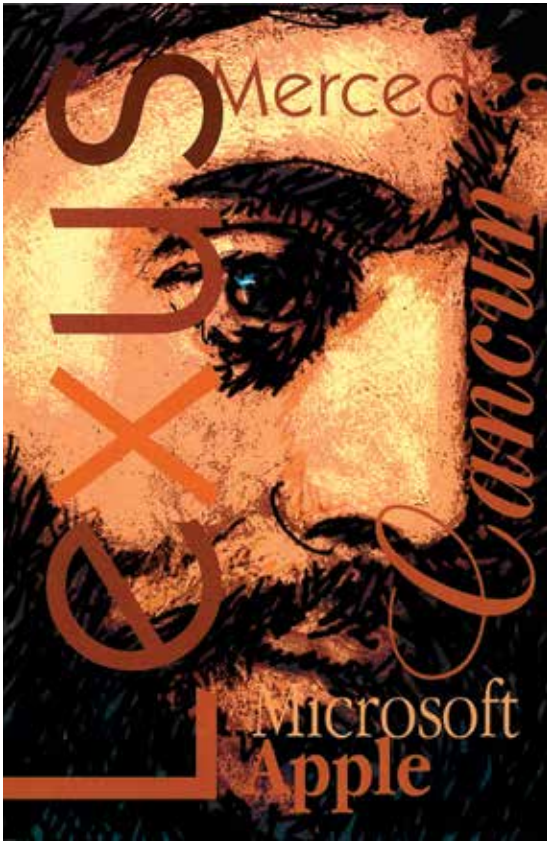


ARTIST: SHELLEY UTT
 Volume 30, Issue 2, Spring 2002
 Untitled

The cover artwork was created using watercolors and gesso on a 300 lb. cold-press paper. When painting, the artist enjoys experimenting with texture and color. The result is a rich and often moody interpretation, but always in the celebration of creation. The cover artwork is a piece about the celebration of reading as well as creation, having gathered inspiration from the article by Nancy Lecourt, “Sailing on Solar Wind.”

Shelley Utt was twenty-one at the time of this cover and was a first-year graphic-design student at Cornish College of the Arts in Seattle, Washington. Her interest in painting began in 1997 on a trip to France as a nanny with her teacher, Kim Howard, a professional artist and illustrator and kindred spirit.

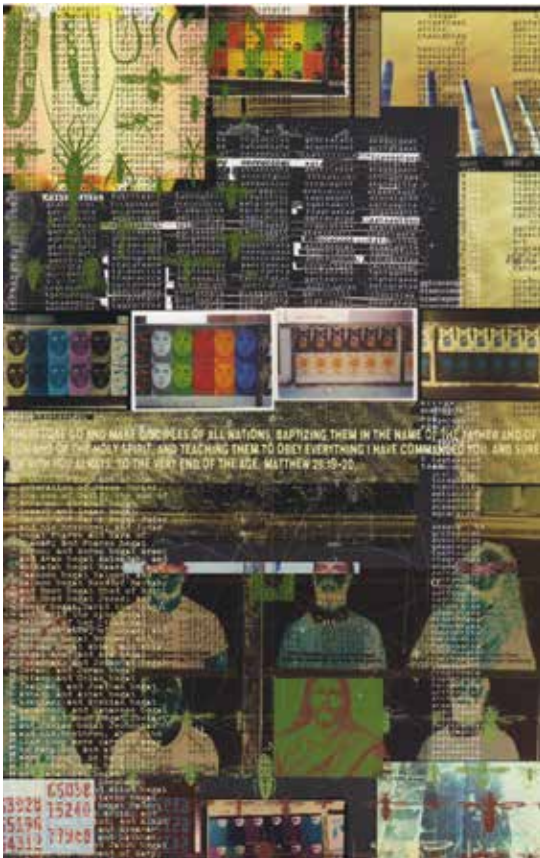




ARTIST: PETER ERHARD
Volume 30, Issue 3, Summer 2002
Untitled

From cave walls to chapel ceilings, from leaves of paper to today's video monitor screens, colors, values, textures, and shapes have been utilized to attract attention, provide enjoyment, and enhance communication as they are thoughtfully and sometimes creatively selected and composed. The colors, values, textures, and shapes arranged on the cover of this issue of *Spectrum* are intended to represent a portrait of a unique man, a Jew, God—a God obscured by word-symbols of consumption, fulfillment, and “happiness”—contemporary distractions.

At the time of this artwork, Peter Erhard, the son of Dorothy and John Erhard, taught courses in visual communication design, photography, and printmaking in the art department at La Sierra University, Riverside, California.



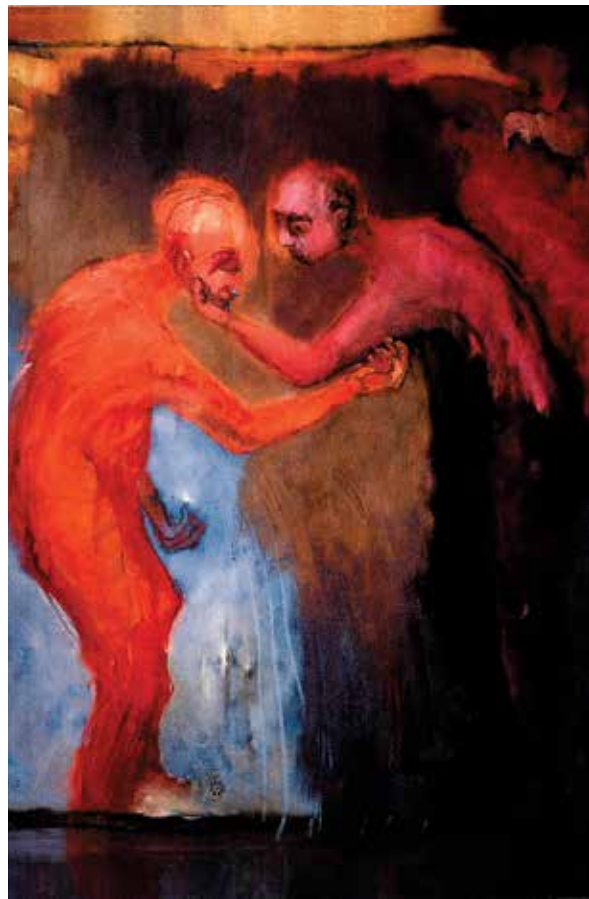
ARTIST: CLIFF RUSCH
Volume 30, Issue 4, Autumn 2002
Untitled

At the time of this cover, Cliff Rusch was the art director for Pacific Union College, where he also taught graphic design in the Department of Art and Design. He received his MFA in graphic design at the Academy of Art College in San Francisco. His thesis project, entitled *Redesigning Genesis: A New Form for a New Translation*, is based on a translation of the book of Genesis by Mike Mennard.

ARTIST: LISIE S. ORJUELA
Volume 31, Issue 1, Winter 2003
Visitation III

Visitation III is one in a series of paintings dealing with Christian traditions. It was inspired by Mary's visit with Elizabeth in Scripture. Aside from the historical event, the image represents an encounter between two persons who completely trust each other. We see friendship enveloped in non-judgmental attitude, openness, and acceptance beautifully exemplified.

At the time of this painting, Lisie S. Orjuela was a painter living and working in Connecticut. She works primarily with oils on canvas. In her paintings she investigates different intellectual, psychological, and spiritual states—the more abstract aspects of life. All of her work deals with relationships of some kind within the individual or between individuals.



ARTIST: EUNICE AGUILAR
Volume 31, Issue 2, Spring 2003
Untitled

My work is an exaltation to God through the use of color and nature and is an expression of gratitude for redemption that works in me through His death on the cross. In this world damaged through sin, life is a continuous luminous renovation from sin to justification, until we are totally transformed by God in heaven, where all will be perfect. This is how we receive new opportunities on this earth, how our roots can go deeper, or our branches reach higher. The results make a path toward greener and more beautiful trees, from which fruit grows that others can eat.

At the time of this cover, Eunice Aguilar was director of the School of Arts and Communication at the University of Morelos, Mexico.

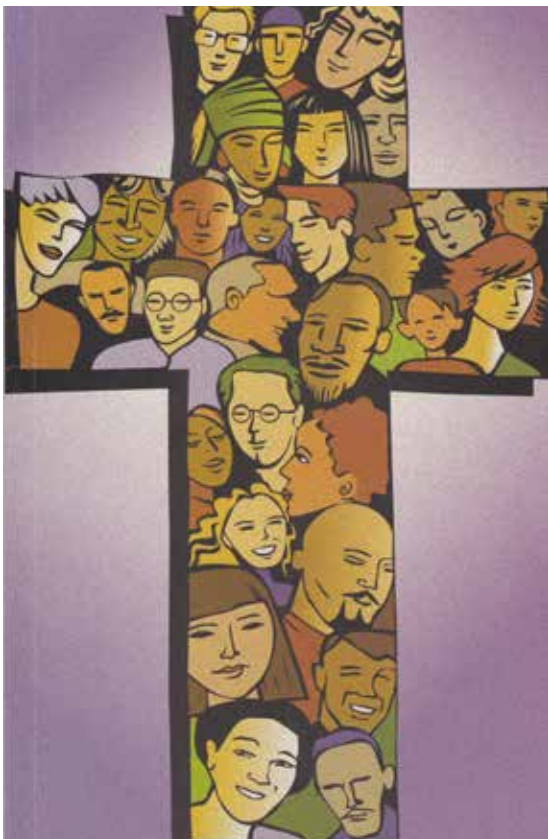




ARTIST: THOMAS MORPHIS
Volume 31, Issue 3, Summer 2003
Untitled

The cover art was created as a collage of cut and pasted papers of various colors and textures. It illustrates the Leviathan from Job 41 as if in a staged drama. The setting alludes to the play-like structure of the book of Job: long monologues by different speakers, interrupted by brief narrative sections setting the scene, with characters unaware of driving forces that the audience is allowed to see.

Thomas Morphis was, at the time of this cover, a professor of art at Pacific Union College. He has had over a dozen solo art exhibitions and has been included in almost one hundred juried and group shows.



ARTIST: MAX SEABAUGH
Volume 31, Issue 4, Autumn 2003
Untitled

The cover art was created using Adobe Illustrator software on a Macintosh. The artist begins by creating a pencil sketch, scanning it, then drawing with a mouse over the sketch to create shapes and lines, which are then filled with color and color blends. The concept shows the faces of God's people on the cross, representing the body of the church.

Max Seabaugh at the time of this cover, was a professional illustrator and graphic designer, who attended the Kansas City Art Institute and has taught illustration at the California College of Arts and Crafts in San Francisco and Oakland and has led computer illustration workshops at Stanford University. He is one of the first illustrators to work on the Macintosh and consulted with Adobe Systems, Inc. in the early stages of its software development.

ARTIST: MILBERT MARIANO
Volume 32, Issue 1, Winter 2004
Untitled

The cover image is a digital collage of artwork, objects, and photographs that were scanned, altered, and layered in Adobe Photoshop. The final image represents the dual nature in which the artist views the purpose of missions and wealth at home and abroad.

At the time of this artwork, Milbert Mariano, MFA was professor of art and design at Pacific Union College, where he has taught since 1995. He is also senior designer for the college's Department of Public Relations.

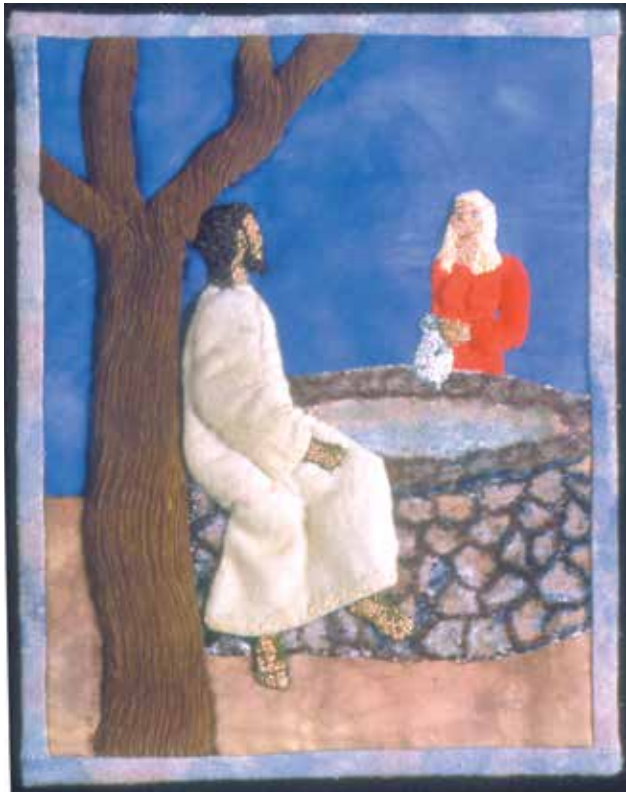


ARTIST: PETER ERHARD
Volume 32, Issue 2, Spring 2004
Untitled

The cover graphic has gone through the creative process from conceptualization through sketches and rendering on an electronic device, then transferred in digital form over hundreds of miles, reproduced exactly the same thousands of times, then distributed to subscribers. All of that, of course, can be explained by laws of nature and the sciences, which identify, explore, and describe those laws. Of course, the creation and production of the image required no contemporary supernatural act of God. However, it's all still a miracle to me.

At the time of this artwork, Peter Erhard was professor of visual communication design, photography, and printmaking in the Department of Art at La Sierra University, Riverside, California.





ARTIST: CAROLYN GARD WALDRON
Volume 32, Issue 3, Summer 2004
Untitled

The cover artwork is one in a series of six fabric art pieces entitled *Simple and Complex*, which explores the two love commandments: "Love the Lord with all your heart, and love others the way you love yourself." I came upon this concept through my experiences as an Adventist woman and through the stories of other women artists of other denominations. Each piece in the series reflects on a New Testament story that describes how Jesus related to women. The two commandments are so simple, so comprehensive, and so complex. They tell me that at the core, all people are to be treated with respect and a sense of worth.

At the time of this artwork, Carolyn Gard Waldron was an artist in the Pacific Northwest. A graduate of the Oregon College of Arts and Crafts, she has displayed her fabric art at galleries in Oregon.



ARTIST: JOHN MCDOWELL
Volume 32, Issue 4, Autumn 2004
Untitled

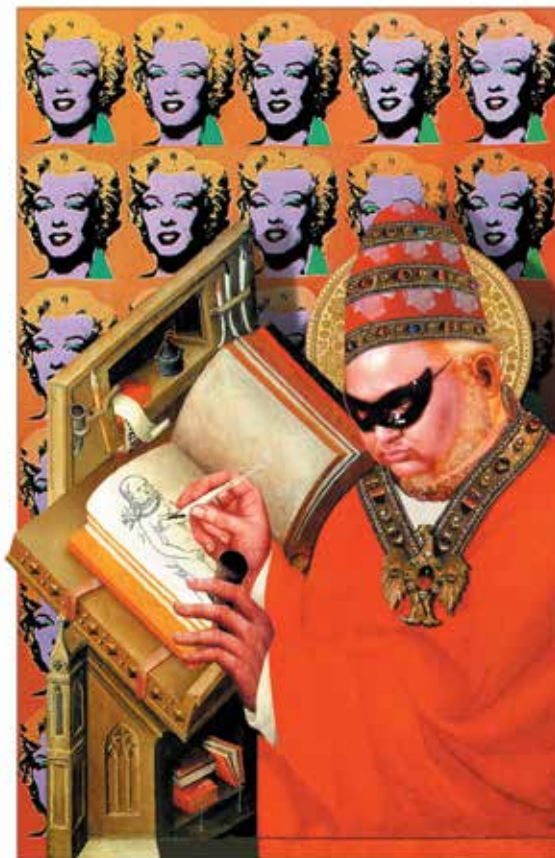
Passageway behind the Roman Theater at Umm Qays in northern Jordan. Photography by John McDowell.

At the time of this cover, John McDowell was professor of English and director of the Honors Program at Pacific Union College.

ARTIST: JOHN HOYT
Volume 33, Issue 1, Winter 2005
Saint Lyle Records His Dream of the Lady Marilyn

All my paintings contain “quotes”—references to the canon of Western art. Specifically, in this painting, *Saint Lyle Records His Dream of the Lady Marilyn*, there is an obvious reference to the work of Andy Warhol. The posture and setting of the saint, however, are based on a Czech altarpiece from the mid-1300s. I find that it is important to have a sense of my artistic roots; I am able to create a sense of “community” by identifying with artists who worked in other eras. For example, as the Saint Lyle painting suggests, I might identify with a medieval scribe working in the scriptorium of a Cistercian monastery. As I begin the morning’s work of transcribing the text at hand I am troubled by the memory of a dream I had a few hours ago. The dream obsesses me to the point that I begin to doodle in the margins of my manuscript, and my inadvertent marginalia weaves its way into the text itself.

At the time of this cover, John Hoyt was an instructor at Canadian University College [now Burman University] in Lacombe, Alberta and a visual artist.

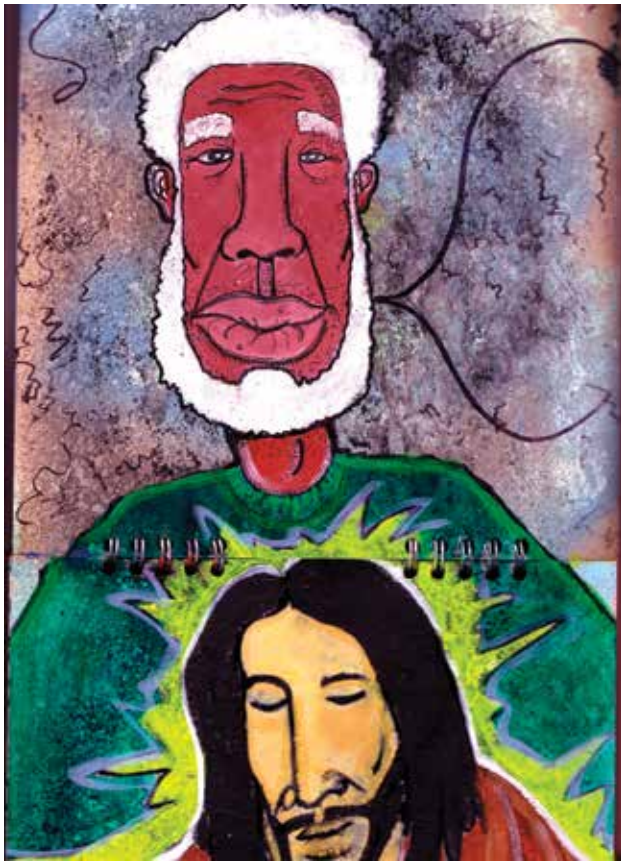


ARTIST: BEATRIZ MEJIA-KRUMBEIN
Volume 33, Issue 2, Spring 2005
Light Within

This work is a meditation on the human condition, death, destruction, and pain. As the fragments of the collage are mended together, the image is offering comfort and peace.

At the time of this cover, Beatriz Mejia-Krumbein was Art Department chair and director of the Brandstater Gallery at La Sierra University in Riverside, California. She uses figurative expressionism and a variety of media to create artwork that is often described as brimming with passion and angst.





ARTIST: LONDON L. LEE
Volume 33, Issue 3, Summer 2005
The Old Man

I have a brother in jail and wanted to do something for him that would have a lasting effect on him while there. So, I decided to paint a book of images that expressed what I wanted to say, knowing that a picture is worth a thousand words. This picture is one of those images. The old man with Jesus in his heart represents the wisdom that comes with old age. I don't want my brother to wait until it is too late to open his heart to Jesus.

At the time of this cover, London L. Lee was a senior theology/graphic design major at Walla Walla University. He had been a missionary in Japan for four years where he taught English and Bible, along with graphic design and fine art. He and his wife of three years, Nikiisha, planned to become career missionaries after they finished school.



ARTIST: ROSEMARY PETERSON, BARBARA DJORDJEVIC
Volume 33, Issue 4, Autumn 2005
"Radiant Lights Night" detail from *Philadelphia*
from *The Seven Churches of Revelation* banners

These banners were first used in the fall of 1995 at Sligo Seventh-day Adventist Church, Takoma Park, Maryland, to complement sermons by Pastor Arthur Torres. Designed by Rosemary Peterson, these banners were created in fabric by Barbara Djordjevic. Each measures thirty-four by twenty-two inches and includes commercial, hand-dyed, and hand-painted cotton, with touches of velvet and satin. On September 23, 1995, Pergamos was to be the featured church for the sermon when Sligo ordained Kendra Halo-viak, Norma Osborn, and Penny Shell, to the gospel ministry. The initials of all the women who had served as pastors at Sligo Seventh-day Adventist Church were embroidered on the face of the Pergamos banner. All seven banners also hung at the ordinations of Halcyon Wilson and Madelynn Jones Haldeman on December 2, 1995, at the La Sierra University Church, and also at the ordination of Sheryll McMillan at the Victoria Adventist Church on the same day. The banners were photographed for *Spectrum* by Peter Erhard, professor of Visual Communication Design, Photography and Printmaking in the Department of Art at La Sierra University, Riverside, California.

ARTIST: LISIE S. ORJUELA
Volume 34, Issue 1, Winter 2006
Beginnings with Fadings

This piece tries to grasp and tap into the mystery of the cycle of life. There is the juxtaposition of the beginning of life with the deterioration, vanishing, fading of life, as a third figure is trying to navigate through these aspects simultaneously. The patterns, layered visual textures, and rich colors try to capture this complexity and evoke a somewhat chaotic atmosphere.

Lisie S. Orjuela regularly exhibits her paintings in New Haven, Connecticut. A graduate of Andrews University (BFA) and New York University (MA), she is intrigued by the inner world, often known as the soul or the spirit. Her paintings integrate and weave together thoughts, feelings, and experiences.



ARTIST: ARTHUR MAXWELL
Volume 34, Issue 2, Spring 2006
Untitled

This photograph of Malcolm and Graham Maxwell was taken by their father, Arthur, and used on the cover of an early edition of *Uncle Arthur's Bedtime Stories*.

Arthur Maxwell is best known for his classic children's books, *The Bible Story* and *Uncle Arthur's Bedtime Stories*. He developed his storytelling talent with his own six lively children.





ARTIST: CLIFF RUSCH
 Volume 34, Issue 3, Summer 2006
Redesigning Genesis: Chapter 1, left panel

Inkjet on paper. This panel depicted the first text page of Genesis in an artistic interpretation of a postmodern translation of Genesis.

At the time of this cover, Cliff Rusch taught art and served as the public relations art director at Pacific Union College, Angwin, California.



ARTIST: THOMAS MORPHIS
 Volume 34, Issue 4, Autumn 2006
 Untitled

The original inspiration for this piece was a memory of sitting in a church, seeing red pews in layers from the back to the front. The flowers represent an offering or gift of innocence/love; the symmetrical arches and angel add to the spiritual theme. Bits of text collaged into the piece include “the most obvious thing in the world is the most obscure,” “knowing one from the other,” “smolders beneath the consciousness,” and “guide rail.” I suppose this piece is ultimately trying to get at the question of the ability to know God/truth. The wrestling figures suggest struggle, as the word Peniel in the title comes from the biblical story of Jacob wrestling with the angel.

At the time of this cover, Thomas Morphis was a professor of art at Pacific Union College.

ARTIST: JOHN HOYT
Volume 35, Issue 1, Winter 2007
The Mirror

This image is based on a Photoshop sketch/oil painting from 2003. *The Mirror*, or so it seemed to me at the time, is actually a “reflection” on the idea of law as a revealer of personal defects. My paintings often draw on various fifteenth-century sources for their imagery. When using these sources, however (which I alter to varying degrees using Adobe Photoshop), I am working as an artist, rather than an art historian. In *The Mirror*, for example, *The Tower of Babel* is from Pieter Bruegel.

At the time of this cover, John Hoyt lived in Alberta, Canada. This was his third *Spectrum* cover.



ARTIST: KAREN GIMBEL
Volume 35, Issue 2, Spring 2007
through glass darkly

This image exemplifies redemption—the transformation of a monoprint nearly discarded. In time, I glimpsed ways of working with it, layering subsequent prints, peering “through glass darkly.” The result to me mirrors God’s transformative grace.

Karen Gimbel considers working as an artist an ongoing fulfillment of a lifelong desire.





ARTIST: ROD CROSSMAN
Volume 35, Issue 3, Summer 2007
First Man

This painting explores the idea of polar opposites in color, value, and materials, and the way they complete each other.

At the time of this cover, Rod Crossman made his living creating paintings, as a professor, and artist-in-residence at Indiana Wesleyan University. He is well-known for his sporting art and his paintings have been published on the covers and in the pages of the best sporting magazines, books, and journals. His work has been exhibited and collected worldwide—at the Smithsonian, Chicago Art Institute, the Woodson Art Museum, and elsewhere. He is interested in moments of wonder and awe, that magical state of being that conveys the idea there is something more important in the universe than ourselves.



ARTIST: JOE HOSKINS
Volume 35, Issue 4, Autumn 2007
It's Better to Forget

Joe Hoskins, mainly a figurative painter and illustrator, draws heavily from a tradition of literature and myth for most of his subject matter. Emotional content and resonance are his chief concerns when considering a piece. *It's Better to Forget* portrays the wish that some memories could simply be torn out and discarded because of the pain they inflict.

Hoskins, at the time of this artwork, lived and worked in Kansas City, Missouri.

ARTIST: MORRIS TAYLOR
Volume 36, Issue 1, Winter 2008
Phillipi at the Time of Paul

San Francisco artist Morris Taylor took up watercolors in retirement. In 2005 he took a trip to the Holy Land. He says,

With considerable reverence I viewed the ancient ruins. In the background you see the mountain where Philip of Macedon mined gold... [which] financed the military adventures of his son, Alexander the Great. The pavement in the foreground is where Paul walked with Silas. Nearby is the traditional site of the prison where they sang the midnight duet.

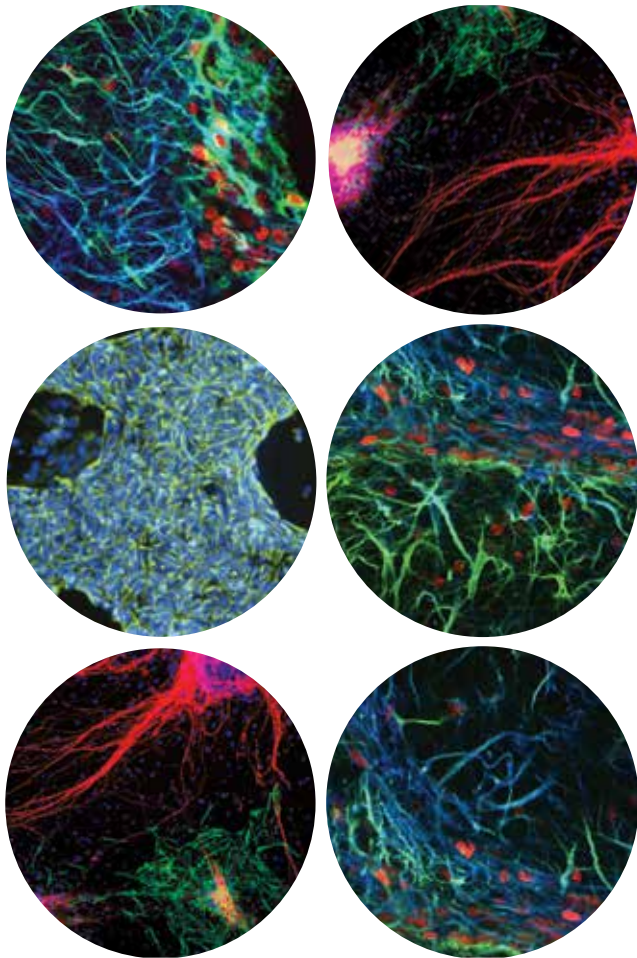


ARTIST: JAMES MCCLELLAND
Volume 36, Issue 2, Spring 2008
The Surveyor: Peregrine Falcon

The artist for the cover is James McClelland, who at the time of this cover was professor of art at Union College, Lincoln, Nebraska. He is a birder and former colleague of James L. Hayward, whose review of *How Birding Became Almost Cool* appeared in this issue of *Spectrum*. "Artwork is meant to be shared," says McClelland. "I hope people will be inspired by the creative genius of God."

McClelland has exhibited widely throughout the United States, Bermuda, and Trinidad, and his paintings may be found in private and corporate collections around the world. He has provided illustrations for *Hummingbirds of North America*; *Press Plovers of North America*; *Trogons and Quetzals of the World*; and *Prairie Children, Prairie Dreams*.





ARTIST: TERRY BURNS
Volume 36, Issue 3, Summer 2008
Untitled

The images on the cover illustrate the application of stem cells for diseases of the brain. Different colors are created by special laboratory techniques that recognize specific molecules in the neural stem cells and their progeny.



ARTIST: FRANCISCO BADILLA BRIONES
Volume 36, Issue 4, Autumn 2008
The Return, 2007

From the mural *The Return* by Francisco Badilla Briones, created in 2007 for the Central Hall at the Brainstorm School in Temuco, Chile. This is a reinterpretation of the 1957 painting by Fred Collins that appeared in Volume Ten of *The Bible Story* by Arthur Maxwell.

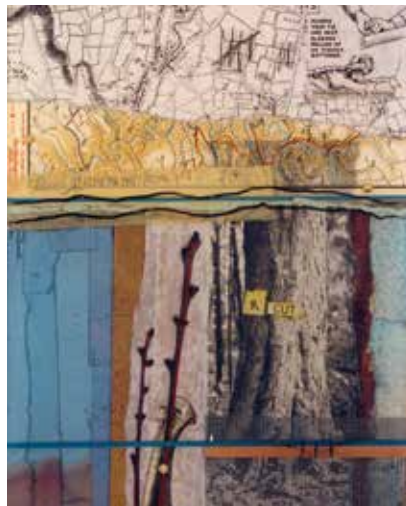
ARTIST: CABEL BUMANGLAG
Volume 37, Issue 1, Winter 2009
Untitled

A Pacific Union College art major at the time of this artwork, Cabel Bumanglag created this image of anger as part of a series of five paintings on the emotions of family life. Also depicted were fear, happiness, love, and sadness.



ARTIST: THOMAS MORPHIS
Volume 37, Issue 2, Spring 2009
Fragments, mixed media series

From top: *Metamorphosis*, *Shifting*, *Looming*,
and *Questions*, all 8 x 10 inches.





ARTIST: THOMAS EMMERSON
Volume 37, Issue 3, Summer 2009
Theseus, the Bull Dancer, 2004

Mary Renault's novel, *The King Must Die*, chronicles the historically based legend of young prince Theseus, who was taken captive to Crete. There, in the court of King Minos, Theseus and his band of young Athenian captives were forced to enter an arena and fight huge bulls. The captives needed to use their wits if they hoped to survive. Some chose the clever approach of somersaulting over the bulls' backs. Sculptures dating from 1600 BC show this activity. In this bronze, the artist chose to feature the triumphant young Athenian prince rising above the head of the bull to show dominance and victory.

At the time of this cover, Thomas Emmerson had chaired and been a professor in the Department of Art at Walla Walla University since 1982.



ARTIST: TIM PUKO
Volume 37, Issue 4, Autumn 2009
Untitled

Photograph of the clock tower of Otto-Lüpke Haus at Friedensau Adventist University in Germany. If the eyes are the "windows of the soul," this rose window reminded us of the soul of European Adventism.

ARTIST: BEATRIZ MEJIA-KRUMBEIN
 Volume 38, Issue 1, Winter 2010
Desplazados, detail, 2010, mixed media

Born and raised in Colombia, South America, Beatriz Mejia-Krumbein lived in Germany and Mexico before immigrating to the United States. She studied fine arts and music in Colombia, and received an MFA from James Madison University in Harrisonburg, Virginia. At the time of this cover, she was the chair of the Art Department at La Sierra University in Riverside, California. Her mixed media paintings and assemblages incorporate layering processes, representing the multiplicity of her own life as artist, teacher, mother, and wife. She says her art work helps her to understand and accept that all her blessings and misfortunes have left a distinct mark. She says, "The most valuable knowledge I was granted is my conviction that all humans are equal and experience the same needs and feelings. We share experiences that transcend the world of forms, color, and words."



ARTIST: MARTHA MASON
 Volume 38, Issue 2, Spring 2010
 Untitled

The artist says that she hopes to convey both her love of figure study and her deep supportive interest in women's role in ministry by using her favorite media which are ink drawing and collage.

A native Californian, Martha Mason says she grew up steeped in "California Color." She attended the University of California, Los Angeles, and later the University of Illinois, Urbana. In graduate school she made large colorful still-life paintings of clothes in an artistic-realist kind of style. Her first teaching position was at the University of Wyoming, Laramie. In the late 1970s, she moved back to California where she worked in photo galleries and began experimenting with collage and paint as well as doing black-and-white photography. She also worked at the Veterans Administration Hospital making artificial eyes. At the time of this cover, she had taught at Walla Walla University since 1995. She says that she continues to lean on paint and collage to say what she cannot find other ways to express, though experiments with photography continue. Like a lot of painters, she gets help from cats, writing, and listening to jazz.





ARTIST: HEATHER LANGLEY
 Volume 38, Issue 3, Summer 2010
Yes, Creation, pastel

Upon learning of the Adventist Creation debate, the artist wished to convey an outsider's perspective in pictures. Here, she hopes to paint the issue in a descriptive, colorful, and altogether thought-provoking light.

Born and raised in the Sierra Nevada foothills of California, Heather Langley grew up amazed by nature's attention to detail, precision, and beauty. A recent graduate of Wheaton College in Massachusetts, Heather received her BA in English and Studio Art with a concentration in design. Her interests and studies have taken her around the world, including Italy, the UK, and Tanzania. In her travels, nature serves as her solace and inspiration and provides her with a sense of constancy in an ever-changing world.



ARTIST: HEATHER LANGLEY
 Volume 38, Issue 4, Autumn 2010
The March, mixed media

This piece combines a traditional pen-and-ink drawing with a photoshopped collage of various civil rights related newspaper headlines. The artist hopes the image harkens to our past and gives us courage for our future.

ARTIST: KENT RICH
Volume 39, Issue 1, Winter 2011
Walk in My Shoes, 2002, oil

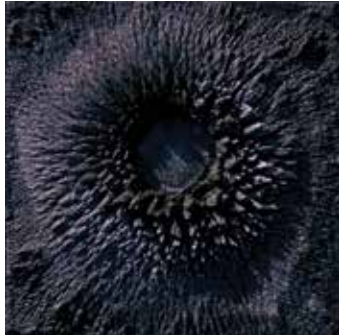
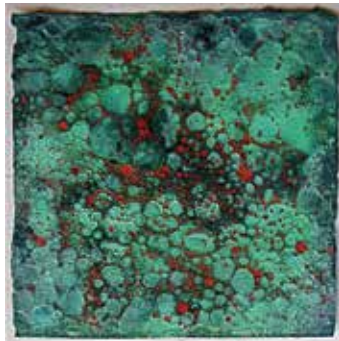
Kent Rich is an artist from Salt Lake City, Utah. This artwork is a tribute to Kent's battle with diabetes and successful transition to a healthier lifestyle. The shoes depicted in Kent's artwork are the same shoes he wore while participating in the Adventist diabetes health program, Newstart, in Weimar, CA. Thanks to the program, Ken says, he has lost almost 210 pounds. At the time of this cover, he had been free from diabetes for six years and his overall health had improved dramatically. He wishes to thank the program and staff at Weimar for helping him achieve this success and share experiences that transcend the world of forms, color, and words.



ARTIST: JOHN McDOWELL
Volume 39, Issue 2, Spring 2011
Hooked, 2011, mixed media

Born and raised in South Africa, John McDowell completed high school at Helderberg College. His father, a pastor, moved the family to Newfoundland, and John went to Atlantic Union College. Along with completing his BA in English, he took several art classes. He completed his MA in English at La Sierra University. After completing a PhD in English at the University of Calgary, he taught at Canadian University College. At the time of this cover, he had taught at Pacific Union College for the previous ten years where he also directed the Honors Program. He has had shows in Canada and in the US and in 2011 he had two sculptures selected for St. John's Religious and Spiritual Art show, "In Search of Grace," in Sacramento. He likes to balance academic work with the physical and creative challenges of creating sculptures. Creating art is, for him, a spiritual discipline.





ARTIST: CHARLES ZUILL

Volume 39, Issue 3, Summer 2011

Works from Recent Paintings Exhibition, Centro Cultural da Caloura, Lagoa Açores, 2011, gouache, clay, pigment, and mixed media

Charles Zuill was born into a family of seafarers and farmers and grew up on a dairy farm in Bermuda. His formal artistic training consists of a BA in Fine Art from Atlantic Union College, an MFA in Painting and Printmaking from Rochester Institute of Technology, and a PhD in Critical Studies from New York University. He also studied art at the Byam Shaw School in London. Zuill has taught art and art history for fifty years. He was involved in the founding of the Bermuda Art Centre at Dockyard and the Bermuda National Gallery where he is a founding trustee. He chaired the Bermuda Arts Council for several years and wrote art criticism for Bermuda's only daily newspaper, *The Royal Gazette*. At the time of this cover, Zuill lived in St. George's, Bermuda, where his studio was also located.



ARTIST: KENT RICH

Volume 39, Issue 4,

Autumn 2011

Crucifixus, oil

At the time of this cover, Kent Rich was a southwestern artist who lived in Salt Lake City, Utah. He has a BA Honors degree and a MA in Social Work from the University of Utah. He is also a psychotherapist and a graduate of the Karl Menninger School of Psychiatry in Topeka, a violinist, and an art historian. Kent's work is included in the collections of the Springville Museum of Art, Brigham City Art Museum, Salt Lake Art Center, Utah Museum of Fine Art, and Telluride Jazz Celebration.

ARTIST: LAURA LAMAR
 Volume 40, Issue 1, Winter 2012
 Untitled

Former *Spectrum* art director Laura Lamar created these word collages, which were generated by an online algorithm at www.wordle.net/create from a list of supplied keywords. The program, Wordle, allows the user to experiment with different fonts, colors, shapes, and orientations. Users can post their masterpieces to an online gallery or export them for other uses. Wordle was created by Jonathan Felnberg (©2011), an employee of IBM Research. While at IBM, Felnberg developed the core algorithms for laying out and displaying words, then developed the Wordle website on his own time. More about the creator and those who also contributed to this project can be found at www.wordle.net/credits.



ARTIST: AMY CRONK
 Volume 40, Issue 2, Spring 2012
Inside Out, 2009, plaster cast

When this was on the cover, Amy Cronk was an instructor in Pacific Union College's Visual Arts Department. While studying to receive her MA in art therapy from the School of the Art Institute of Chicago, she spent two years in the heart of downtown Chicago. During her internship, she worked with a variety of populations including children with autism, older adults with Alzheimer's Disease and dementia, ex-prison offenders, and women receiving treatment for cancer. She received her BFA from La Sierra University. When she is not in the studio, she enjoys yoga, reading, and playing with her pets.





ARTIST: GRANT ORDELHEIDE
Volume 40, Issue 3, Summer 2012
Delicate Stars, 2010, photograph

Growing up in the Colorado Rockies, Grant Ordelheide's love of nature long preceded his love of photography. Being part of a family that explored the outdoors helped him enjoy the landscape. Ordelheide spends as much time as he can in nature by backpacking, climbing, and snowboarding; photography is a byproduct of being outside. He hopes that his passion for traveling and nature translates into something special for the viewer.

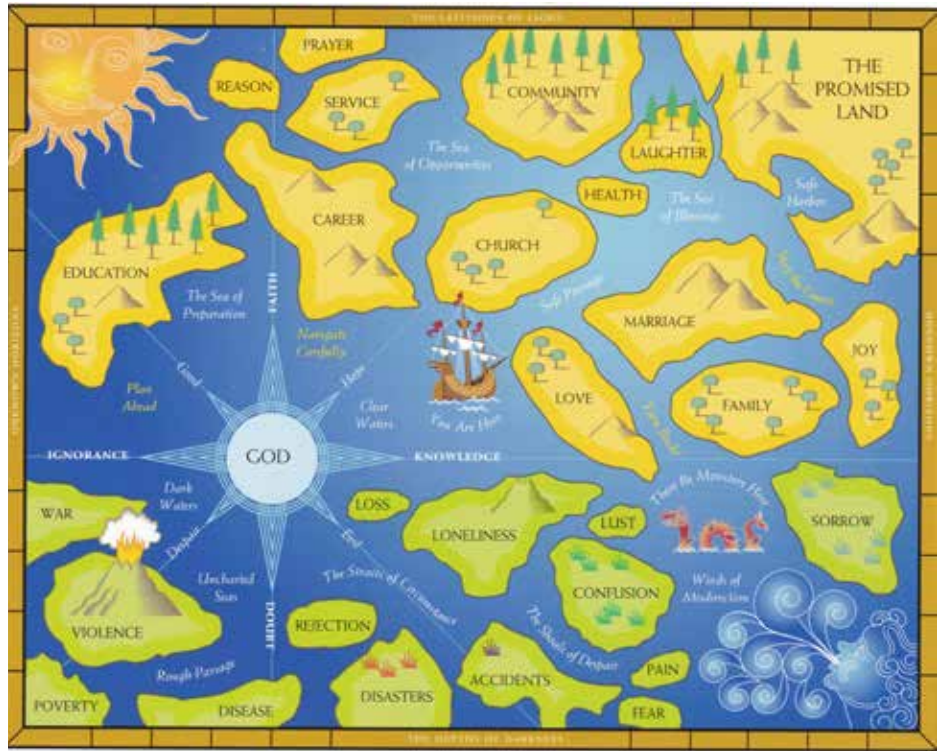
Ordelheide chose a unique way to photograph Delicate Arch in Arches National Park near Moab, Utah. He gingerly climbed down the steep sandstone bowl below the arch, waited for darkness to come, then photographed the stars as they rotated around the arch for over eight hours. His perch on the cliff was so steep that he could not let himself fall asleep, or he would fall fifty feet to the bottom of the bowl. Ordelheide hung on all night, as the stars moved above his head, then hiked back to his car just before sunrise.



Volume 40, Issue 4, Summer 2012
The cover of this issue featured 20 previously appearing cover artworks.

ARTIST: MAX SEABAUGH
 Volume 41, Issue 1, Winter 2013
A Map of Life with God as Our Compass, Digital/Adobe Illustrator

Max Seabaugh is an illustrator and graphic designer who, after mastering traditional media—pencil, paint, and paper collage—was one of the first West Coast illustrators to use the Macintosh computer. He has taught illustration classes at the California College of Arts and Crafts in Oakland and San Francisco, California, and seminars at Stanford University. He lives and works in the woods in Northern California.



ARTIST: JOHN MCDOWELL.
 Volume 41, Issue 2, Spring 2013
Calcolare Caelo (Calculate Heaven) 2013, mixed media,
 50" x 38"

I begin with the assumption that art occupies space where something happens. Such a position posits the art object and viewer in a relationship where a narrative for the eye constitutes the aesthetic experience. The interplay with the eye and the object provides "what happens." In my work I try to leave enough room for the viewer to create his or her own experience with the piece. I want the work to be suggestive, not declarative. To me what a work means is the result of an interactive relationship—or play—between the object and the viewer.

At the time of this cover, John McDowell was a poet, artist, and professor, and the dean of arts at Canadian University College [now Burman University]. His poetry and photography have been featured on past *Spectrum* covers, and his essays have appeared in the journal.

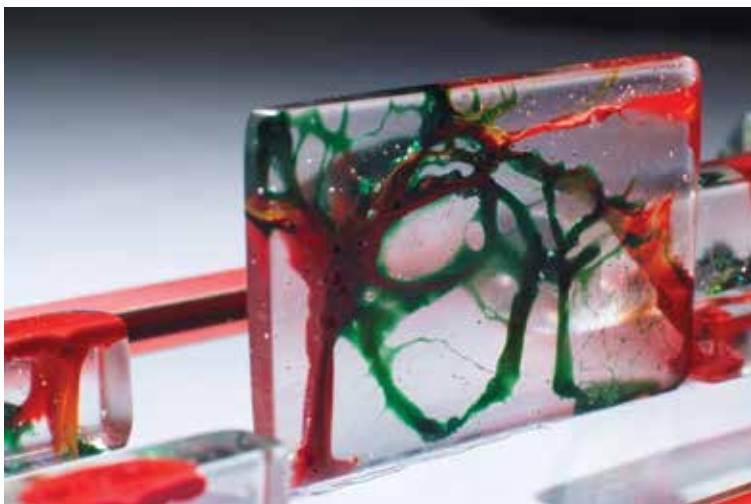




ARTIST: MARIA-JOSE TRIGUERO
 Volume 41, Issue 3, Summer 2013
Still Life with Paper Boats, oil on canvas

Maria-Jose grew up in Ecuador and immigrated to Canada at age eleven. At the time of this cover, she was a junior at Canadian University College [now Burman University] working toward her BEd (elementary education emphasis) with a minor in art. Her inspiration comes from Oswaldo Guayasamín, an Ecuadorian painter and sculptor.

Still life has always been my least favorite type of painting; at first glance, there's no story, no lesson to learn. This was my attempt to make still life meaningful. The painting resulted from making origami boats and placing them in a moving sequence on my desk. The frozen moment illustrates the tenuous stability and life choices available when at sea, which represents the life's different possibilities. The fragile paper boats are one's current circumstances, and the immovable sea suggests a stagnant life stage—the viewer must decide their next move.



ARTIST: JANENE EVARD
 Volume 41, Issue 4, Autumn 2013
Our little house, in a mythical forest, on a foggy autumn morning, fused glass, 38" x 8" x 10"

For the past thirty years, Evard has played with light, color, and form in many mediums. She says, "The essence of my work involves the building of translucent color layers and textures that play with light. Themes are often musical or allegorical/fantastical in nature. As I cut stacked and kiln-fused layers of glass, I began to see forest forms. Working, for me, is a long prayer of meditation and interaction with the Creator."

ARTIST: LISIE S. ORJUELA.
Volume 42, Issue 1, Winter 2014
again, 2011, oil on canvas, 44" x 50"

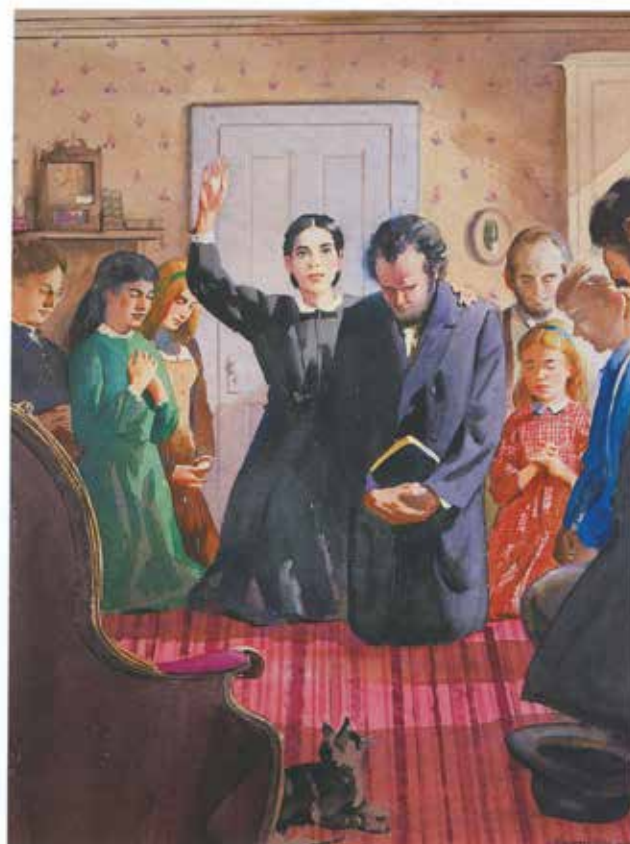
The world of paradoxes currently engages my attention. Our interior territories, with the struggles and contradictions of the soul, the spirit, the psyche, and the mind is a vast, complicated, and intriguing field. I work in a way that reflects natural life; in a slow organic process, with multiple layers of paint, visual textures, rich earthy colors, as well as human and animal forms.

Originally and culturally from Argentina, Lisie Orjuela has lived in Uruguay, Switzerland, and Mexico, as well the United States.



ARTIST: VERNON NYE
Volume 42, Issue 2, Spring 2014
The Gospel of Good Health, 1990, watercolor

California Watercolor.com still features the landscape paintings of Vernon Nye, even though the prolific Adventist painter passed away in 2013 at the age of ninety-seven. As an elected member of the American Watercolor Society, his work has been exhibited and awarded honors in national exhibitions. Nye's fame also lives on at Pacific Union College where the lecture hall in the Rasmussen Art Gallery bears his name. Nye's first professional artwork was illustrating books at Review and Herald, where he shared a studio with Harry Anderson. Eventually, he became a staff illustrator for the Federal Civil Defense Department. After twenty-one years at PUC, he moved to Walla Walla College and taught there until his retirement in 1982. In retirement he was asked to paint the Seventh-day Adventist's early work and Ellen G. White's visions. Those paintings, including this one, now hang on the walls of the White Estate.



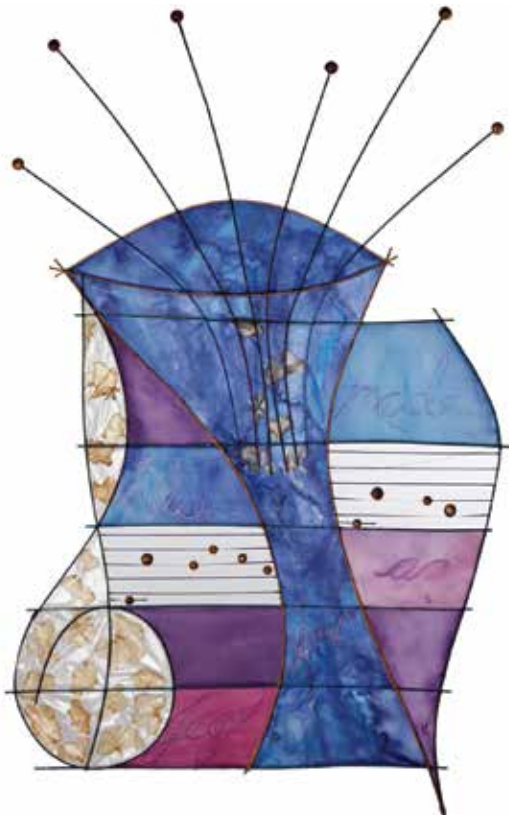
Vernon Nye, Artist © 1990 Ellen G. White Estate, Inc.



ARTIST: BODI PARKHURST
Volume 42, Issue 3, Summer 2014
Legacy

This multimedia artwork is from a series of paintings that explore the author's experience growing up in an Adventist home. She published the series in a painted memoir, titled *Secret History*, in 2009.

At the time of this cover, writer, designer, and illustrator Bodi Parkhurst lived in the Pacific Northwest with her son.



ARTIST: JANENE EVARD
Volume 42, Issue 4, Autumn 2014
Blue Note

Light—its interplay on surfaces and through surfaces, creating shadows, making new color, new shapes, defining edges or softening them—has always fascinated me. Thus translucency and playing with colors and their evolutions in many forms has been the background of all of my work, creating the illusion of multilayered surfaces, if not the reality of three dimensional form. I work with many media, from hard surfaces such as fused glass to silks and nylons that can blow in the wind or hang slightly away from to the wall, whose shapes may be held in place by framing with bamboo, paper, carbon, or fiberglass. Working on ideas in my studio is a long prayer of meditation and interaction with my Creator. He is both the giver and coordinator of ideas, the master teacher who helps me when I am stuck, and the one who holds my hand when I don't think it is good enough. I have so much to learn.

ARTIST: RICHARD SIMONSEN

Volume 43, Issue 1, Winter 2015
Backroad Shadows, found woods,
metals, and aged hardware; var-
ious components treated with
solvents, paints, and torching;
mounted on hardboard panel

Richard Simonsen's artwork is found on the walls of Fortune 500 companies, private residential collections, and in various published materials, along with being used in a number of film and television productions.



ARTIST: JEANNE LAMAR

Volume 43, Issue 2, Spring 2015
Convergence, watercolor

Jeanne Lamar was born in Southern California and attributed her early interest in art to the beauty of the beaches and forests she enjoyed as a girl. A passionate artist, Jeanne was best known for her distinctive still lifes, figure studies, landscapes, mountains, vineyards, and blooms from her own garden. She attended the Pasadena School of Fine Arts and the Art Institute of Southern California in Laguna Beach. She was a signature member of the Colorado Watercolor Society, the California Watercolor Society, the American Watercolor Association, the Watercolor Artists of Sonoma County, and the Santa Rosa Arts Guild; her talent being recognized on numerous occasions with frequent gold- and silver-medal awards in local, state, and national art shows. She was equally proficient in watercolors, oils, acrylics, and oil pastels. She painted prolifically until just a few years before her death in the spring of 2015. She wryly said, "I consider myself to be a serious artist without taking myself too seriously," and "I dream in color, no black and white allowed!" Her colorful work continues to exude her passion for life, her faith, and her love for the beauty of the earth.





ARTIST: MINDY BIELAS
Volume 43, Issue 3, Summer 2014
Tamar

Sacred stories inspire my work and this painting of Tamar, daughter of King David, is based on 2 Samuel 13. It was created to inspire action on behalf of those silenced and mistreated among us. Tamar threw ashes over her head and wailed, making the wrong committed against her known to the public. But no one responded to her call for justice and instead of receiving validation she was silenced, spending the rest of her days shut away, disgraced. May we never sentence someone to such a dark fate through our inaction.

At the time of this cover, Mindy Bielas was a MA student at Claremont School of Theology in Interdisciplinary Studies focusing on Hebrew Bible and Feminist Theory. She graduated from La Sierra University with a BA in Religious Studies and Pre-Seminary as well as a MTS. When she is not studying or painting, she enjoys playing with her cat and practicing her harp. See more of her art at mindypaints.weebly.com



ARTIST: SPECTRUM READERS
Volume 43, Issue 4, Autumn 2015
First Day of Creation, inspired by the artwork of Julius Schnorr von Carolsfeld, www.supercoloring.com.

The adult coloring books now filling bookstores inspired the selection of the art on this cover. For a discussion of creativity, we wanted to do more than talk about ideas, but provide a way to respond. We invited you to get out colored pencils or markers or paints and to color your version of the cover, and then to share it with us by mail.

Prizes for winning entries included a free one-year subscription to *Spectrum*, an artist's set of colored markers, or a book.

ARTIST: JARED WRIGHT
Volume 44, Issue 1, Winter 2016
Safely Ashore, acrylic on illustration board, 15" x 20"

This image, based on a photo by freelance photographer Daniel Etter, depicts Syrian refugee Laith Majid holding his two children after arriving by boat on the Greek island of Kos. Safely ashore, Majid was overcome with emotion. When I first saw the photo, I was too.

Jared Wright grew up in Rwanda, Africa, the son of missionary parents. He has subsequently lived in California, Massachusetts, Tennessee, Texas, Honduras, and Thailand. Life around the world has provided appreciation of the rich diversity of beliefs and practices within Adventism. Jared served on the *Spectrum* Web Team since 2008 as a blogger, reviews editor, and, at the time of this issue, was Managing Editor. Art has always been a peripheral pursuit, but creativity is central to his identity.



ARTIST: KIM JUSTINEN
Volume 44, Issue 2
Untitled

From the art created for Gracelink, an illustration in the whimsical style chosen by the editors of the Primary lessons.

Kim Justinen has illustrated projects for Adventist publishers for twenty-four years, mainly in the Children's Ministries Department with *Primary Treasure* and *Our Little Friend*, the Detective Zack series, *Mixed Up Max* books, and *A Child's Steps to Jesus*. She, and her illustrator/designer husband Lars Justinen, own GoodSalt, an online Christian stock agency. They have two children.





ARTIST: Dag Trygve Hansen
 Volume 44, Issue 3, Summer 2016
 Untitled

Carved pine artwork exploring the symbols and words from the book of Revelation. Created for the Mjøndalen, Norway Seventh-day Adventist Church, it is one of three artworks in a series entitled From Eternity to Eternity.

When this cover was made, Dag Trygve Hansen lived and worked at the Håberget Farm in Norway.



ARTIST: THOMAS EMMERSON
 Volume 44, Issue 4, Autumn 2016
Tamara, the Woman at the Well, bronze

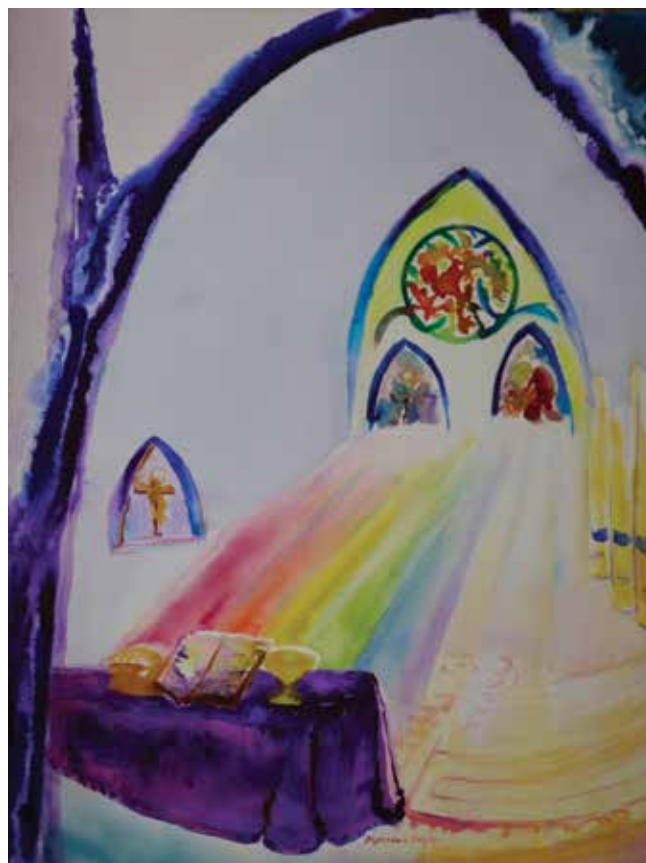
Re-imagining themes from Christianity, and the underlying themes for living life in “the way,” are what matter most to artist Thomas Emmerson. His friend, Beverly Beem, has called the woman at the well “Tamara,” inspiring the name for the sculpture and adding meaning to the story for the artist. From the idea in his head, he made a clay model, which then was cast in bronze and given a patina. The work is life size. There is a subtle decoration on the amphora of crocus flowers that have many ancient references to purity, health, honor, worthiness, and ritual.

At the time of this cover, Thomas Emmerson chaired the Walla Walla University Art Department. In 2015, he received the WWU President’s Award for Excellence in Teaching.

ARTIST: MORRIS TAYLOR
Volume 45, Issue 1, Winter 2017
A House of Prayer for All People

The cover illustration appears in *Nine Lives of Morris: Great Tales from One Cool Cat!*, the last book produced by Dr. Morris Taylor (1931-2016) before his death. The painting illustrates the chapter "Church Outing No Picnic," in which he describes his experience at the San Diego Adventist Forum, when he told his personal story of coming out in a public space.

For four decades, Taylor was on the faculty of Adventist universities. He retired as Professor of Emeritus of Music, of Andrews University. In the capacity of his missionary credential, he taught Bible classes for youth and adults and raised up a Seventh-day Adventist church in Appalachia. In his sixties, Taylor acted upon his inherent homosexuality; he came out and quickly became a community leader and advocate. He fought for inclusion and mutual respect, key ideas in the featured painting.



ARTIST: UNKNOWN
Volume 45, Issue 2-3, Spring-Summer 2017

The logo for the Unity 2017 Conference in London is the featured art.





ARTIST: CASEY SPEEGLE
Volume 45, Issue 4, Autumn 2017
Untitled

Casey Speegle creates work that is inspired by her fascination with aerial views of the earth and how different environments sculpt the landscapes into incredible designs, whether natural (volcanic ash rivers in Iceland) or man-made (rice terraces in China). Seeing islands, rivers, and coastlines from airplane windows inspired a love for topography as a child that led to a passion for creating original, birds-eye-view pieces of art. Her paintings offer a brief glimpse at dynamic patterns that occur all over the world, whose magnitude can oftentimes only be seen from high above.

Speegle graduated with her BFA from Pacific Union College (2015). She works primarily in oil and encaustic media.

ARTIST: JOHN McDOWELL
Volume 46, Issue 1, Winter 2018
Truth Secure

Almost all ecclesiastical authorities since the battles over the canonization of the Biblical text have sought to fix or “secure” what the Bible means for the Church. The Protestant Reformation, with the idea of the priesthood for all believers and that all should have access to the biblical text, has not prevented a multitude of denominations, including the Seventh-day Adventist Church from proclaiming and, in a very real sense, locking down a particular reading or reaming of scripture that becomes codified into doctrine. When a particular “locked down” doctrine is contested, there are, of course, serious and dire consequences. This piece and its twenty-eight antique and more modern locks seeks, I hope to challenge the reader with the implications of securing “Truth.”



At the time of this piece of art, John McDowell served as Dean of the Faculty of Arts and Social Science at Burman University, in Alberta, Canada. He also did some teaching.

ARTIST: RICHARD W. HAWKINS
Volume 46, Issue 2, Spring 2018
Void

There come moments in life when all is pushed away by circumstances. When foundations of family, relationships, and the continuity of stability are in question there is a great emptiness. All the beauty i life is pushed away from the radar, and we are left with what seems insurmountable. Made in a challenging period of my own life, I am reminded that when faced with uncertainty there is only one way to face it all, head on. If I can face my own fear, be it loneliness, rejection, or loss, I can only then see what exists on the other side of a great void.

Richard W. Hawkins is a multimedia artist whose work varies in media from paintings and sculptures to metalworking. A graduate of Pacific Union College (2013), he obtained a MFA from the top metalsmithing program in the United States at Cranbrook Academy of Art. Hawkins' work has been exhibited nationally and internationally.

