

community through conversation

SPECTRUM



Celebrating 50 Years of Adventist Forum

On Earth as It Is in Heaven • *The Madaba Plains Project Comes of Age* • Compliance Review Committee System Set-up

community through conversation
SPECTRUM

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ABOUT THE COVER ARTIST



Thomas Morphis is a San Francisco artist with a BFA from Pacific Northwest College of Art and an MFA from Cranbrook Academy of Art. "I am honored to be in the company of so many talented artists who have created covers for Spectrum magazine. And I speak for all of them when I say thank you to Spectrum for its practice of featuring and valuing visual artists for so many years."

ABOUT THE COVER ART

To mark Adventist Forum's fifty-year celebration, this collage is made from pieces of fifty previous *Spectrum* magazine covers. It represents the diversity of individuals and ideas and the connections among them which are engendered by Adventist Forum. The artists whose covers are included in this collage are: Eunice Aguilar, Mindy Bielas, Francisco Badilla Briones, Cabel Bumanglag, Greg Constantine, Amy Cronk, Rod Crossman, Elizabeth Davis, Thomas Emmerson, Peter Erhard, Janene Evard, Karen Gimbel, Richard W. Hawkins, Joe Hoskins, John Hoyt, Ronald L. Jolliffe, Kim Justinen, Heather Langley, London L. Lee, Milbert Mariano, Martha Mason, James McClelland, John McDowell, Beatriz Mejia-Krumbein, Thomas Morphis, Grant Ordleheide, Lisie S. Orjuela, Bodi Parkhurst, Rosemary Peterson, James Reeder, Kent Rich, Cliff Rusch, Max Seabaugh, Richard Simonsen, Casey Speegle, Morris Taylor, Maria-Jose Triguero, Shelley Utt, Carolyn Gard Waldron, Jared Wright, and Charles Zuill.

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A Toast to the Many Teams!

BY BONNIE DWYER

Better Together

Together we can make it happen!

Never doubt that a small group of committed citizens can change the world. Indeed, it is the only thing that ever has.

When a paper that I wrote as a journalism major at Loma Linda University's La Sierra Campus was published in *Spectrum* in 1977, I found myself on the team of authors for the Volume 8, Number 4 issue that included Dort F. Tikker, Wilfred M. Hillock, Donald McAdams, Dave Schwantes, Elvin Benton, Darren Michael, Willis J. Hackett, Fred Veltman, William Wright, and Wayne

These writers with their ideas, observations, and reporting have changed our world.

Judd, none of whom I then knew other than by name. Well, Elvin Benton was the father of my friend Roy Benton. And I had met Wilfred Hillock, because he taught at La Sierra where I had just graduated. But our teamwork happened in the publication process, not in a room together, or on a field or sports court. Our coaches, editors Roy Branson and Charles Scriven, worked with us individually and then orchestrated the publication of our work. And we were better together.

For fifty years, teams of writers have come together in similar fashion and their collective efforts have combined to create a place of openness and significance within the Seventh-day Adventist community. These

writers with their ideas, observations, and reporting have changed our world. Given us hope. At least, that is what they did for me after I moved away from Southern California's robust Adventist community. As a new stay-at-home mom in a new town with few friends, *Spectrum* kept Adventist thinking a regular part of my life. So I was happy to accept an occasional assignment as a freelance writer for the magazine.

Then, in 1998, I accepted the position of *Spectrum* editor and I developed a greater appreciation for additional teams that became very important in the process of publishing a journal: the artists, photographers, and designers that we celebrate in this issue of the journal and with an exhibition of art at the Fiftieth Anniversary Celebration Conference, September 14–16, at La Sierra University. Their art has changed our vision of Adventism. Additionally, there are the very special teams that worked in the *Spectrum* offices and on the editorial advisory board over the years, all seventy-six of them. And with the creation of the website, another team emerged and made *Spectrum* into something to be read not just quarterly, but daily. And of course, the team that made sure that it all got paid for—the Adventist Forum Board of Directors.

As we celebrate the fiftieth anniversary of Adventist Forum, I want to thank the many teams that have come together over the years, giving us their very best. Thank you, thank you, and again I say thank you. To our readers, our friends, our families.

What a grand adventure!

What a platform for the future!

BONNIE DWYER is editor of *Spectrum* magazine.

Does Reality Butt Heads with Adventist Apocalypticism?

BY CHARLES SCRIVEN

Enlightenment Now: The Case for Reason, Science, Humanism and Progress

By Steven Pinker

Viking, 2018, 556 pp., \$35.00

Why Liberalism Failed

By Patrick Deneen

Yale University Press, 2018, 225 pp., \$30.00

Hope is the heart of Adventism. According to this hope, life on earth is bound to get worse, but at the point of final cataclysm, divine rescue—the Second Coming—interrupts, and all who are “ready” leave earth for heaven.

For nearly three years now, I have belonged to a small congregation in Gilbert, AZ, just twenty minutes east of the Phoenix Airport. The congregation rents worship space and shares (but for more than a year had not even had) a pastor. Early on, I sat in what was then the only adult Sabbath School class, and discovered that, among those present, I alone was a lifelong Adventist. All the others had joined the church as adults, and were still largely under the influence of evangelists like Doug Batchelor who continue, it seems, to define official Adventism. These people held the eschatology I have just described, and still do.

Now comes the well-known Steven Pinker, self-assured as a TV preacher, arguing at great length that, in fact, the world is getting better. Writing from his Harvard professor’s platform, Pinker has become a well-known apostle of the Enlightenment. In his *Enlightenment Now*, he uses page after page of arresting empirical evidence to make the case for human progress. Along the way, he vilifies, of course, the sway of religious authority. But he also ties into what he sees as the short-sightedness of

the media and the tiresome pessimism of left-wing, secular academia. Despite the constant “drumbeat of doom,” Enlightenment science and reason have helped the following, he says, to have happened:

Violence overall is down; so is death among the very young, and so is discrimination against women, children, gays and lesbians. As for famine and lethal infectious disease, both are declining rapidly. The world’s wealth, on the other hand, is hugely greater than it once was, and more evenly distributed; poverty, even among racial minorities, has fallen. Life expectancy is up. Education is better and more widely available, with IQs themselves higher by thirty points than for our ancestors. People are, by a mile, safer than they used to be.

Though some raise doubts, Pinker’s arguments for these

Humanity’s record shows (even if it does not guarantee) that passion for knowledge and use of the scientific method can “improve the human condition,” including the human moral condition.

points are, on the whole, convincing. The Enlightenment makes the claim that “we can apply reason and sympathy to enhance human flourishing,” and Pinker backs it up. He says, too, that “indiscriminate cynicism” serves no helpful purpose. It is true that nuclear and environmental challenges constitute true “existential threats,” but humanity’s record shows (even if it does not guarantee) that passion for knowledge and use of the scientific method can “improve the human condition,” including the human moral condition. These days, as he remarks, not even “the most worrying worrywart” frets over the possible return of cannibalism or foot-binding.

The Enlightenment did, unquestionably, accelerate scientific advance. It also helped to expose abuses and illusions associated with various forms of religious and political authoritarianism. But in its account of human nature and human goals, and of the political and economic order, it fell disastrously short. Or so argues Patrick Deneen, a political scientist at Notre Dame, in *Why Liberalism Failed*. From his point of view, you would have thought the prophets were targeting Pinker when they denounced those who cry: “Peace, peace; when there is no peace.”

Deneen’s focus is “liberalism,” or the Enlightenment political theory whose core, his book suggests, comes down to four main propositions. One is that humans are

Assuming, as I do, that the account has enough plausibility to be troubling, what can Adventist eschatology truly say?

choice-making, or “autonomous,” beings; we are born free and have the capacity and the right to define and govern ourselves. Another is that tradition and authority, even unchosen relationships insofar as they conflict with rational self-interest, are obstacles from which we need emancipation; we harm ourselves, and fall short of moral maturity, when we allow such things to determine how we live or what we decide upon. Another is that government should reflect the consent of the governed; one version or other of democratic government is best, and the job of such a government, as James Madison put it, is to “protect the greatest possible sphere of individual liberty.” A fourth proposition is that the best economic order is one energized by “rational self-interest” and the pursuit of private ends.

But all this, Deneen argues, entails strange and ultimately destructive commitments. Now “freedom” is a given, whereas ancient wisdom, both Greco-Roman and Judaeo-Christian, taught that freedom is “learned capacity,” a mastery over “slavish pursuit” of “hedonistic desires.” Now connection with local communities—families and churches and other associations that preserve particular cultures and instill virtues reflecting the wisdom of many generations—seems unnecessary. Now the state,

which must step in when abuses of unfettered choice interfere with the free choice of others, becomes the only legitimate, and also an ever-expanding, regulatory agency. Now an economy driven by self-interest replaces the common good with the protection of individual rights to property and wealth. Under all these impacts, social bonds loosen, enhancing choice but at the same time producing loneliness and alienation, and weakening “the common virtues of trust, goodwill, forbearance, self-restraint, compassion, and forgiveness.” More and more, desperate and untutored appetites turn to “consumption, hedonism, and short-term thinking.”

All this, Deneen wants his readers to see, describes the current situation for dominant Western cultures downstream of the Enlightenment. Assuming, as I do, that the account has enough plausibility to be troubling, what can Adventist eschatology truly say? Given the evidence Pinker presents, and the fact that Jesus made peacemaking a prime trait of authentic discipleship, we cannot truly say that the world is bound to get worse. It would have been incoherent, indeed, for Jesus to endorse peacemaking while believing it to be utterly pointless. Yet Daniel and Revelation and Jesus’ own apocalypticism do stand tall in Scripture. The apocalyptic perspective, with its unflagging hope and radical suspicion of the status quo, provides indispensable awareness of our continuing capacity for folly and evil. What Pinker, the cocksure secularist, conveniently overlooks, or at least plays down, we cannot overlook.

Not when we embrace our eschatology without succumbing to its imperfections. Life on earth may get worse and worse, and I myself more often have to fight off doom and gloom than too-easy buoyancy about the human prospect. But surely the Kingdom of Christ can grow here, like the mustard seed in the famous parable. Perhaps it could, for the time being, grow by fits and starts, or grow in some places but not others. In any case, our job is the peacemaking that Jesus associated with the Kingdom, the kind that requires both confidence and suspicion. Anything less and we can no more be, in our togetherness, the true church than we can be, in our individuality, true disciples. If official Adventism omits to notice this, the truth of it remains, immovable as stone.

CHARLES SCRIVEN chairs Adventist Forum.

Compliance Review Committee System Set Up at the General Conference | BY BONNIE DWYER



ment "Regard for and Practice of General Conference Session and General Conference Executive Committee Actions" was approved to be placed on the agenda for Annual Council in October. In August, ADCOM specified the topics for the five committees that they created and then populated them with the names of over forty GC employees who will serve on the committees. While a couple of lay people are included on the committees, no pastors or officials from other levels of the church, such as union or conference presidents, are included.

In the surveys and conversations that the GC has held in the past year, documents and proce-

What began as a single Unity Oversight Committee at the General Conference has blossomed into a network of five compliance-review committees, each with a different topic to oversee. Compliance Review Committees have been created for 1) General Conference Core Policies; 2) Doctrines, Policies, Statements, and Guidelines for Church Organizations and Institutions Teaching Creation/Origins; 3) Doctrines, Policies, Statements, and Guidelines Regarding Homosexuality; 4) Distinctive Beliefs of the Seventh-day Adventist Church; and 5) Doctrines, Policies, Statements and Guidelines Regarding Issues of Ordination.

The committees' terms of reference were voted in July at a meeting of the General Conference Administrative Committee (ADCOM) at the same time that the docu-

While a couple of lay people are included on the committees, no pastors or officials from other levels of the church, such as union or conference presidents, are included.

dures have been discussed. But this entire new layer of oversight committees has simply been created by ADCOM, without review from entities outside of the General

Conference. And the committees have been established before the document that would be the backbone of the committees' work has been approved.

And the committees have been established before the document that would be the backbone of the committees' work has been approved.

Each of the committees was given eight similar terms of reference and power to act. The committees are to:

- 1) Be comprehensively knowledgeable and accept as authoritative the existing officially voted beliefs, policies, statements, and guidelines of the General Conference of Seventh-day Adventists germane to the committee of assignment.
- 2) Develop and recommend to the General Conference Executive Committee (GCC) Guidelines that explicitly describe the conduct and behavior of denominational employees as well as any individuals representing the Church germane to the committee of assignment.
- 3) Examine non-compliant entities as identified and recommended by the Administrative Committee (ADCOM) of a conference and/union [*sic*] and/or division and/or General Conference.
- 4) Advise and serve as a resource for the organization unit(s) addressing issues of non-compliance.
- 5) Periodically receive progress reports from the ADCOM of a conference and/or union and/or division and/or General Conference developing and implementing compliance plans and periodically report plans and progress through the General Conference Administrative Committee (ADCOM) and General Conference and Division Officers (GCDO) and the General Conference Executive Committee (GCC).
- 6) Exercise overview, and with divi-

sions, work with germane-committee-specific non-compliance issues that primarily are the administrative duty of unions.

7) After evaluating the results of the implementation of the document "Regard for and Practices of General Conference Session and General Conference Executive Committee Actions," recommend to the GCC through the ADCOM and GCDO, the voted compliance plan of the non-compliant units(s) or after much prayer and consideration, recommend to the GCC through the ADCOM, and GCDO, consequences identified in the document [named above].

8) Process appeals received from non-compliant unit(s) which do not agree with the recommendations of the appropriate Administrative Committee.

This newly created review/judicial system within Adventism began with the document on "Regard for and Practice of General Conference Session and General Conference Executive Committee Actions" that outlines a system of public reprimands to be meted out on the officers of entities not deemed in compliance with GC actions. While initially organizations are expected to self-report issues of non-compliance, if they do not do so, it becomes the responsibility of the next-higher organization and quickly moves to the General Conference

The General Conference tasks itself with being both the legislative body that makes the rules and the judicial body that determines whether church administrative units and church employees are "in compliance."

Compliance Review Committees, which may make discipline recommendations. This is also the committee that hears any appeals.

With this new review committee system, the General Conference tasks itself with being both the legislative

Compliance Review Committee System

The individuals named to serve on the five committees are:

General Conference Compliance Review Committee with General Conference Core Policies

J. Raymond Wahlen, II, chair

Daisy J. F. Orion, secretary

Guillermo E. Biaggi

Claude J. Richli

Two additional members to be named

Invitees: Paul H Douglas; GCAS Associate from region under review

Legal Advisor: Josue Pierre

Ex Officio: Ted N.C. Wilson, G.T. Ng, Juan R. Prestol-Puesan

GC Compliance Review Committee with Doctrine, Policies, Statements & Guidelines for Church Organizations and Institutions Teaching Creation/Origins

Artur A. Stele, chair

James L. Gibson, secretary

Kwabena Donkor

Chantal Klingbiel

Ronald Nalin

Suzanne Phillips

Karen J. Porter

Michael L. Ryan

Timothy G. Standish

John H. Thomas

Randall W. Younker

Legal Advisor: Jennifer Woods

Ex-Officio: Ted N.C. Wilson, G.T. Ng, Juan R. Prestol-Puesan

GC Compliance Review Committee with Doctrine, Policies, Statements and Guidelines for Church Organizations and Institutions Regarding Homosexuality

Artur A. Stele, chair

Elias Brazil de Souza, secretary

Lisa M. Beardsley-Hardy

Gary T. Blanchard

Peter N. Landless

Ekkehardt F.R. Mueller

Neil Nedley

Elaine Oliver

Willie Oliver

Kathryn Proffitt

Gerson P. Santos

Lori T. Yingling

Legal Advisor: Thomas E. Wetmore

Ex Officio: Ted N.C. Wilson, G.T. Ng, Juan R. Prestol-Puesan

General Conference Compliance Review Committee with the Distinctive Beliefs of the Seventh-day Adventist Church for Church Organizations and Institutions

Elias Brasil de Souza, chair

Clinton L. Wahlen, secretary

Raquel Arrais

Mark A. Finley

Pavel Goia

Hensley M. Mooroven

Jerry N. Page

Heather-Dawn Small

Ella S. Simmons

Brad Thorp

Alberto R. Timm

Legal Advisor: Todd R. McFarland

Ex-Officio: Ted N.C. Wilson, G.T. Ng, Juan R. Prestol-Puesan

General Conference Compliance Review Committee with Doctrines, Policies, Statements and Guidelines for Church Organizations and Institutions Regarding Issues of Ordination

Guillermo E. Biaggi, chair

Hensley M. Mooroven, secretary

Abner De los Santos

Mark A. Finley

Frank M. Hasel

Janet Page

Jerry N. Page

Michael L. Ryan

Galina Stele

Legal Advisor: Karnik Doukmetzian

Ex-Officio: Ted N.C. Wilson, G.T. Ng, Juan R. Prestol-Puesan

body that makes the rules and the judicial body that determines whether church administrative units and church employees are “in compliance.” With one sweeping action, it pulls all power to the top of the organization, thereby changing the current democratic nature of the church organization, ignoring the policies and procedures already in place.

When the document on “Regard for and Practice of General Conference Session and General Conference Executive Committee Actions” was released on the official church website in July, all of the commenters to the proposal were opposed to the action. The first person to comment said:

This document has an initial assumption that needs to be verified. The document assumes that our church has a pyramidal, hierarchical structure. This assumption is in an open contradiction with the history and foundation of our church. Even more, this was the reason, the founders of the Seventh Day Adventist Church

This creation of a review committee system before the new document has been considered is a move that seemingly circumvents the General Conference Executive Committee itself.

were so opposed to organize a denomination, as you can verify in any denominational history book. Our church has a representative system of governing. To respect that principle the only corps that have the authority to vote a document like this is the General Conference Session, not the officials of the General Conference. If this document is accepted, we are accepting a pyramidal hierarchical structure de facto. I call to the leaders to reconsider this procedure because the consequences will be so dangerous for the church.

The second person to comment wrote:

Representatives at the annual council are there to represent their constituent members, not their own opinions. Punishing leaders who speak for their constituents is a direct attack on our churches [sic] bottom-up structure and is a move to top down authority. This document is man’s doing, not God’s. It is against the principals of Scripture and is the product of those who seek power and control. What did the Apostles recommend when the Gentiles had differences in the book of Acts? When did God ever force the conscience of anyone? I will not surrender my conscience to any Papal edict, whether it is in Rome or Silver Spring.

On other websites, writers have criticized the proposed method for shaming officers of non-compliant organizations and its use of simple majority votes for disciplining entities rather than a two-thirds vote that is usual for controversial issues.

In October, the proposed document will be on the Annual Council agenda of the General Conference Executive Committee for consideration, but the committee structure is already voted into place. Annual Council meetings of the General Conference Executive Committee for the past two years have seen proposals from the General Conference leadership for some kind of disciplinary action. Each of those proposals was sent back to committee, only to be replaced by something new and significantly different. This creation of a review committee system before the new document has been considered is a move that seemingly circumvents the General Conference Executive Committee itself. Whether or not the document is approved, the review committees are in place and can begin interpreting church policies with or without the document that has been proposed. And denominational employees as well as institutions can be targeted by the committees.

BONNIE DWYER is editor of *Spectrum* magazine.



Mural by Mark Dwyer, acrylics

On Earth as It Is in Heaven | BRUCE BOYD

In one of Mark Twain's last works, Captain Elias Stormfield dies and sets sail for heaven. The crusty mariner navigates his ship through space and with some difficulty eventually discovers his destination. When he arrives in paradise, Stormfield is repeatedly astonished to discover that many of his preconceptions about heaven are faulty.¹

Chances are good that those of us who reach heaven will also experience significant surprise. After all, the Bible gives us relatively few details about the afterlife. Paul asserts that no one knows or can even imagine what heaven will be like and he likens our current understanding of it to a highly distorted reflection in a mirror (1 Cor. 2:9,

12:12). One of our surprises upon our entry there may very well be that we have not left conflict behind.

Destructive Conflict

Conflict. The word carries heavy negative connotations for most. When we say that someone's words or actions are likely to cause conflict, we almost always assume that this result is undesirable. Most Christians automatically associate conflict with sin. This understanding is clearly spelled out by Robert D. Jones. In his book, *Pursuing Peace: A Christian Guide to Handling Our Conflicts*, Jones declares that all conflict is selfish and offensive to God and that it violates the Bible's teachings about love, unity, and harmony.²

Among Christians, Seventh-day Adventists are uniquely positioned to associate conflict with sin. The denomination frames its theological beliefs in a world-view known as The Great Controversy Between Christ and Satan.³ This Bible-based worldview is further explained in the writings of a co-founder of the denomination, Ellen White. Her most important written work is known as *The Conflict of the Ages Series*, a five-volume set of over 3,600 pages which concludes with *The Great Controversy*. The last words of this epic describe the beautiful and peaceful resolution Christ will someday achieve:

The great controversy is ended. Sin and sinners are no more. The entire universe is clean. From Him who created all, flow life and light and gladness, throughout the realms of illimitable space. From the minutest atom to the greatest world, all things, animate and inanimate, in their unshadowed beauty and perfect joy, declare that God is love.⁴

Seventh-day Adventists who read this moving passage generally take for granted that all conflict will be eliminated with the termination of sin. But there is a misunderstanding here. The original form of conflict existed before sin and will continue to exist after sin.

Conflict Basics

When God created all things in an array of astonishing diversity, He designed humans, male and female, so that genetically no two of us are born with exactly the same abilities, interests, or thought processes. We were created to perceive, evaluate, and understand life situations differently from each other. Today, even identical twins are born with divergences.⁵ It seems that God's design was deliberately calculated to produce individuals who process information in varied ways and arrive at more than one thinking destination. Ellen White makes this point often. For instance: "There are distinctions in the formation of the flowers and in the fruits, but all derive their peculiar variance from God. All are the Lord's. So, it is God's design that even the best of men shall not all be of the same character."⁶

The Creator's carefully planned human multiplicity deliberately includes the rich opportunity for respectful disagreement and conflict. "Conflict is the state of rela-

tionship between two or more individuals who perceive an idea, situation, and or event differently."⁷

The creation of this world with its vast diversity was meant to add wonderful value to human relationships. God called it "very good" (Gen. 1:31). But not long after creation, humans embraced sinful selfishness and chose to mistrust and disobey their Creator (Gen. 3–4). This selfishness became tightly fastened to human diversity (Rom. 5:12), dominating human conflict and bending it almost irresistibly toward outcomes that damage, divide, and destroy people.

But, as stated above, conflict is the state of relationship between two or more individuals who perceive an idea, situation, and or event differently. It need not be selfish, sinful, or destructive. The diversity created by God before sin is the only thing needed for respectful conflict and this conflict is positive and desirable.

Conflict Levels

Speed Leas' model of conflict levels is informative in showing where conflict moves from being healthy and helpful to becoming selfish and destructive. Leas utilizes two basic factors to organize conflicts into five distinct levels. The first identifying factor is the objective of the participants; the second is their language.⁸

At Level I, the objective of conflict participants is to work together cooperatively with trust, in order to resolve a real disagreement. The communication language is respectful, direct, and clear, even though there may be flashes of anger in some instances. Conflict participants do not hide information from each other or try to slant it to their own advantage at this level.

At Level II, mutual trust has decreased, and the objective of conflict participants moves toward self-protection. The language of communication is guarded, and generalizations increase. Because respect is decreasing, cloaked insults and jokes with some sting may begin to appear.

At Level III, the objective of conflict participants is victory. "I am right, and you are wrong. I am fully good, and you are decidedly bad." The language becomes much more emotional, misleading, disrespectful, and attack-laden. People are beginning to form loosely into opposing groups.

At Level IV, the objective of conflict participants has become to punish, wound, or expel opponents. Factions now solidify and detach from each other. Respectful expressions are virtually non-existent. The language has

swung toward self-righteous appeals to grand principles like justice or unity and it tends to ignore specific issues.

At Level V, the objective of conflict participants is to destroy the enemy. Lethal language flows from an intense urge to eliminate opponents. Believers “at this level become fanatics. They won’t stop fighting because they feel it’s immoral to stop. They believe they are called by God to destroy the evil.”⁹

With this model it is helpful to note that participants in a conflict are frequently at different levels.

Constructive Conflict

When most people think of conflict, they are thinking exclusively about Levels II through V of Speed Leas’ model. However, Level I conflicts in this model can be generated solely by differences that are cooperative, unselfish, and untouched by anger. While Leas acknowledges that most people do not consider differences at Level I to be conflict, he maintains, nevertheless, that they are.¹⁰ “Friendly disagreements” is how most people think of them.

Examples of Level I conflicts in the Bible include the conflict between Jesus and John the Baptist over whether or not John should baptize Jesus (Matt. 3:13–15), the conflict between Elizabeth and her relatives and neighbors over what to name her newborn baby, John (Luke 1:57–66), and the conflict between the daughters of Zelophehad and Moses (along with the leaders of the tribe of Manasseh) over whether or not women without brothers would be allowed to inherit their father’s land (Num. 27:1–11 and 36:1–9).

Conflict-resolution literature commonly distinguishes between constructive, cooperative conflict and destructive, competitive conflict. In *The Handbook of Conflict Resolution: Theory and Practice*, Morton Deutsch recommends what he calls “constructive controversy” as opposed to what he labels “competitive debate.” In his chapter “Cooperation, Competition, and Conflict,” Deutsch describes constructive controversy as a positive process in which everyone wins and where “each party comes to deeper insights and enriched views. . . .”¹¹

In another chapter of the same work, David W. Johnson, Roger T. Johnson, and Dean Tjosvold discuss constructive controversy more fully in the context of a cooperative interdependence. They determine that during this healthy conflict self-esteem is heightened, positive

feelings are increased, and friendships are strengthened.¹² Here, honest communication combined with “a positive climate of friendship and support not only leads to more productive decision making and greater learning, it disconfirms the myth that conflict inevitably leads to divisiveness and dislike.”¹³

A well-known Christian spokesperson on the benefits of healthy conflict is sociologist Parker J. Palmer.¹⁴ He separates what he calls “creative conflict” (cooperative conflict within caring, respectful learning communities) from destructive, competitive conflict. Palmer explains that, while a healthy learning community excludes one-up, one-down competition, it includes creative “conflict at its very heart, checking and correcting and enlarging the knowledge of individuals by drawing on the knowledge of the group.” He argues that loving community does not exclude conflict. “On the contrary, community is precisely

It seems that God’s design was deliberately calculated to produce individuals who process information in varied ways and arrive at more than one thinking destination.

that place where an arena for creative conflict is protected by the compassionate fabric of human caring itself.” He concludes that “there is no knowing,” no learning without creative conflict.¹⁵

While Ellen White observes that most human conflict results in damage and destruction, she strongly teaches that there are important benefits to be gained from healthy conflict. She appreciates the value of people offering divergent and even opposing perspectives on issues when it is done in an atmosphere of respect and good will.¹⁶ She sees this as part of God’s plan in a creation dominated by differences of His devising.

White frequently favors the term “unity in diversity” in referring to the positive, unifying effects of healthy differences (conflict) between divergent individuals who respect and care about each other. For example:

A life consecrated to the service of God will be developed and beautified in its individuality. No person can sink his individuality in that of another,

but we are all, as individuals, to be grafted into the one parent stock, and there is to be unity in diversity. The great Master Artist has not made two leaves of the same tree precisely alike; so His creative power does not give to all minds the same likeness. They are created to live through ceaseless ages, and there is to be complete unity, mind blending with mind; but no two are to be of the same mold.¹⁷

In *The Little Book of Conflict Transformation*, John Paul Lederach observes that without positive conflict “life would be a monotonously flat topography of sameness and our relationships would be woefully superficial.”¹⁸ In his work *People Skills*, Robert Bolton shows that genuine intimacy and true love are intertwined with positive conflict.¹⁹ And Ken Sande, founder of Peacemaker Ministries, teaches that positive conflict encourages good conversation, stimulates positive change, promotes creativity, and “generally makes life more interesting.”²⁰ He goes on to demonstrate that conflict, positive or negative, provides excellent opportunities for believers to realize three of the most important Christian objectives: to glorify God, to serve other people, and to grow to be more like Jesus.²¹ Perhaps Solomon is speaking

John Paul Lederach observes that without positive conflict “life would be a monotonously flat topography of sameness and our relationships would be woefully superficial.”

about conflict opportunities where he observes, “As iron sharpens iron, so one person sharpens another” (Prov. 27:17, NIV).

Conflict on Earth

Christians need to understand that conflicts, positive or destructive, are doorways to spiritual opportunities. God specializes in bringing blessings out of every conflict situation to people who love and follow Him (Rom. 8:28). These blessings include wisdom, a deepening of

relationships, and a general growth in spiritual health and well-being.

Various authors published in *Ministry* have written about the spiritual opportunities God offers in conflict situations. Dick Tibbits discusses “healthy” conflict in his article “A Crisis in the Congregation.” He advises that this conflict needs to be “embraced and valued for the new opportunities it can create.”²² In “Conflict can be Healthy for the Church,” David W. Hinds states, “If approached from a spiritual context, conflicting issues can strengthen the church and unify the body.”²³ H. Jack Morris agrees in “Managing Conflict in the Church.” He sees conflict between loving believers as an opportunity for growth and creative change resulting in a heightening of unity and a revitalizing of mission.²⁴

But the almost universal bias against all forms of conflict and nearly all conflict outcomes as “sinful” leaves most believers vulnerable to spirituality deformity. Little spiritual education is offered in this area and when it is offered, relatively few take advantage of it. Because most believers have not been taught or have neglected to learn how to relate positively to conflict, they generally avoid it.

Escape, the first response of most Christians to conflict, is usually especially unhelpful. Here believers prayerfully hope it will go away as they ignore, deny, or evade it. Countless conflicts that might be resolved with relative ease at lower levels are left to fester under the surface and turn relationships shallow and sour. Families, groups, churches, and other Christian organizations can become like archaeological tells with multiple layers of mostly buried, toxic conflicts.

When the escape mode appears untenable or undesirable, it is relatively easy for individuals, groups, or organizations to shift to the attack mode and camouflage it with “righteousness.” Attacks are made at various levels and in multiple ways. They might come as applications of silent treatment, cutting jokes, doses of gossip, unkind meeting exchanges, snide online posts, punishing lawsuits, and even relationship or career assassinations. In Christian circles, groupthink often kicks in during conflict situations as people conform in concert to attack or avoid.

It is dangerous fiction to assume that being Christian means that we will automatically be transformed into God-like, loving peacemakers. In Bible times and beyond, long-time followers of God have historically engaged in destructive conflicts, many of which have led to extremely

ugly places.²⁵ Simple observation of believers today, including Seventh-day Adventists, shows us that this pattern continues unabated.

Becoming adept at relating positively to conflict is not as simple as catching a cold. Christians experiencing difficult conflict commonly bemoan the situation and say things like: "I'm just trusting Jesus to bring things out according to his will." Leaders exhort, "If churches would just focus on evangelism they would forget about their conflicts." Most believers seem to think that their conflicts will melt away if they put in enough time and effort praying, studying their Bibles, going to church, and listening to sermons. But Christian members and leaders who spend long hours in devotions, evangelism, and church activities can be among the most problematic of conflict instigators.

Larry McSwain and William Treadwell find that destructive conflict happens "most often in congregations in which there is a deep commitment to the church."²⁶ Christians guard teachings and practices they consider precious. They are primed to attack others they believe to be a threat to these treasures, even when the perceived enemies have proven themselves to be genuine Christians.

Describing this situation, Kenneth Haugk observes that believers typically surround their valued beliefs and practices "with tripwires and alarms" resulting in what he calls "a curse" to relationships.²⁷ Writing about controversy in his own church family Keith Huttenlocker laments, "We were enlightened by no other book except the Bible, and tragically our interpretation of it made us no more than witch doctors in the science of conflict resolution."²⁸

In Jesus' famous model prayer, He asks that His Father's will "be done on earth as it is in heaven" (Matt. 6:10). It is God's will that His people reveal and demonstrate how caring conflict functions in a worldwide body of highly diverse believers being called to unity in Jesus. The Bible invites us to become dedicated reconcilers and peacemakers like Jesus was here on earth.

Therefore, as God's chosen people, holy and dearly loved, clothe yourselves with compassion, kindness, humility, gentleness and patience. Bear with each other and forgive one another if any of you has a grievance against someone. Forgive as the Lord forgave you. And over all these virtues put on love, which binds them all together in

perfect unity. Let the peace of Christ rule in your hearts, since as members of one body you were called to peace. (Col. 3:12–15, NIV).

Seventh-day Adventist planners and leaders could become more intentional and systematic in educating on the topic of conflict transformation. "Applied Sanctification" would be a good title for this education. The Bible is filled with information on this subject and many Bible stories provide powerful case studies on conflict. What might

Families, groups, churches, and other Christian organizations can become like archaeological tells with multiple layers of mostly buried, toxic conflicts.

happen if a continually growing number of Seventh-day Adventists around the world were being intentionally coached in families, schools, and churches to take advantage of the vast number of available conflicts as opportunities to glorify God, serve other people, and grow to be more like Jesus?

Sincere love becomes crystal clear to onlookers during conflict situations. Hypocritical, pretentious "love" also becomes obvious in the selfish heat of controversy and its aftermath. The gospel surrounded by other great Bible truths has wonderful credibility where informed unselfish love dominates how Christians relate to conflict. On the other hand, according to Paul in 1 Corinthians 13, wherever Christian malpractice makes a mess of conflict opportunities, any attempt to present the gospel and other truths, including the three angels' messages of Revelation 14, becomes little better than a gong show.

Conflict in Heaven

Some may think the assertion that there will be conflict in heaven is about as reasonable as believing Mark Twain's fine yarn about Captain Stormfield. However, just as dissonance in great music is essential for resolution to profound consonance, so positive conflict appears to be a component of God's revelation of genuine unity on earth and in heaven. Yes, this caring conflict which flows from

God-ordained diversity would seem to be an integral ingredient for an eternal life of learning, loving, and well-being. Perhaps Mark Twain had more insight into heaven than most of his readers would think.

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Endnotes

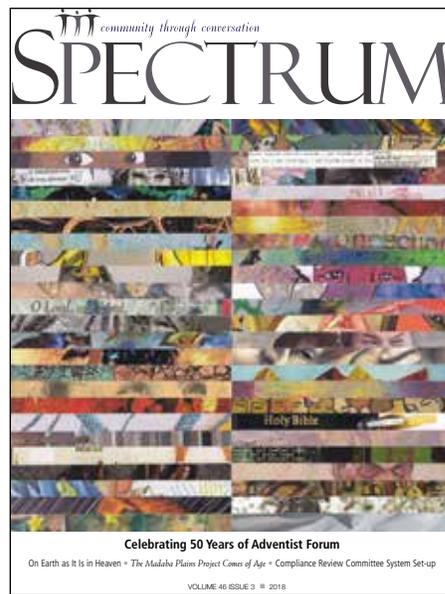
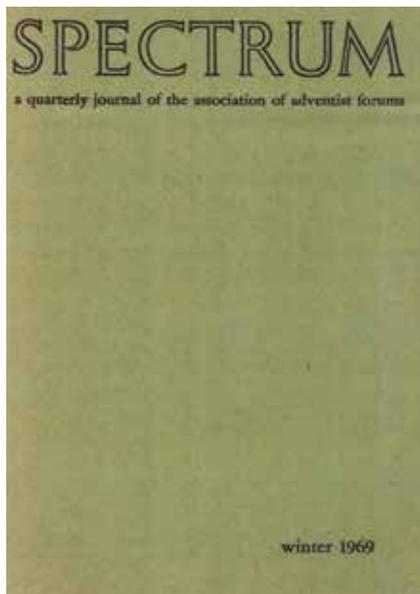
1. Mark Twain, *Captain Stormfield's Visit to Heaven* (New York: Harper & Brothers, 1909). This is the last work published by Mark Twain before his death in 1910.
2. Robert D. Jones is an associate professor for Biblical counseling at Southeastern Baptist Theological Seminary. Robert D. Jones, *Pursuing Peace: A Christian Guide to Handling Our Conflicts* (Wheaton, IL: Crossway, 2012), 35. See also Larry L. McSwain and William C. Treadwell, Jr. *Conflict Ministry in the Church* (Nashville, TN: Broadman Press, 1981), 21.
3. Fundamental Belief 8 states, "All humanity is now involved in a great controversy between Christ and Satan regarding the character of God, His law, and His sovereignty over the universe. This conflict originated in heaven when a created being, endowed with freedom of choice, in self-exaltation became Satan, God's adversary, and led into rebellion a portion of the angels. He introduced the spirit of rebellion into this world when he led Adam and Eve into sin. . . ." The Secretariat, General Conference of Seventh-day Adventists, *Seventh-day Adventist Church Manual*, 19th ed., (Nampa, ID: Pacific Press Publishing Association, 2016), 167.
4. Ellen White, *The Great Controversy between Christ and Satan* (Mountain View, CA: Pacific Press Publishing Association, 1950), 678.
5. An example of research in this area is Carl E. G. Bruder. "Phenotypically Concordant and Discordant Monozygotic Twins Display Different DNA Copy-Number-Variation Profiles," *The American Journal of Human Genetics*, Vol. 82, Issue 3 (March 3, 2008): 763–771.
6. Ellen White, *Manuscript Releases* (Silver Spring, MD: Ellen G. White Estate, 1981, 1987, 1990), 18:4. See also "Ellen G. White Comments," *The Seventh-day Adventist Bible Commentary* (Washington, D.C.: Review and Herald Publishing Association, 1970), 5:1143, 6:1083; *Selected Messages*, 1:21–22; *Mind, Character, and Personality* (Nashville, TN: Southern Publishing Association, 1977), 2:423–426.
7. Conflict is defined in various ways by lexicographers, scholars, and practitioners. This definition of conflict, with its focus on differences, is similar to well-known conflict definitions such as "Conflict is simply any situation in which one person's concerns are different from those of another person" from *Conflict Workshop Facilitator's Guide for the Thomas-Kilmann Conflict Mode Instrument* (Palo Alto, CA: CPP Inc., 1996), or "Conflict is a difference in opinion or purpose that frustrates someone's goals or desires" from Ken Sande, *The Peacemaker*, 3rd ed. (Grand Rapids, MI: Baker Books, 2004), 29. This is my conflict definition from "Development, Implementation, and Evaluation of a Seminar on Positive Resolution of Substantive and Interpersonal Conflict in the Hazelton, British Columbia Seventh-day Adventist Church" (DMin project report, Andrews University, Berrien Springs, MI, 1995), 3.
8. Speed Leas has spent over forty years as an Alban Institute senior consultant to churches and synagogues. During that time, he has dealt with numerous religious controversies and divisions and has acquired an inter-

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9. Speed Leas, "How Bad is the Conflict?," *Leadership: A Practical Journal for Church Leaders*, 10, no. 1 (Winter, 1989): 16.
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 12. David W. Johnson, Roger T. Johnson and Dean Tjosvold, "Constructive Controversy: The Value of Intellectual Opposition," *The Handbook of Conflict Resolution*: 84–90.
 13. *Ibid.*, 90.
 14. Parker J. Palmer is the Founder and Senior Partner Emeritus of the Center for Courage & Renewal which oversees the "Courage to Teach" program for K–12 educators across North America. He is a distinguished member of the Religious Society of Friends (Quakers).
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 16. Ellen White, *Mind, Character, and Personality* (Nashville, Tenn.: Southern Publishing Association, 1977), 2:424; *The Publishing Ministry* (Hagerstown, MD: Review and Herald Publishing Association, 1983), 100; *Testimonies for the Church* (Mountain View, CA: Pacific Press Publishing Association, 1948), 9:259; *Counsels to Parents, Teachers, and Students* (Mountain View, CA: Pacific Press Publishing Association, 1913), 531; *Manuscript Releases*, 15:149–150.
 17. White, *Mind, Character, and Personality*, 2:426. See also "Ellen G. White Comments," *The Seventh-day Adventist Bible Commentary*, 5:1143, 6:1088; *Our High Calling* (Washington, D.C.: Review and Herald Publishing Association, 1961), 169; *Sons and Daughters of God* (Washington, D.C.: Review and Herald Publishing Association, 1955), 286; "Lessons from the Sending Out of the Spies," *The General Conference Bulletin*, March 30, 1903; *Manuscript Releases*, 9:26, 18:4.
 18. John Paul Lederach, *The Little Book of Conflict Transformation* (Intercourse, PA: Good Books, 2003), 18.
 19. Robert Bolton, *People Skills* (Englewood Cliffs, NJ: Prentice-Hall, 1989), 207.
 20. Ken Sande, *The Peacemaker*, 30.
 21. *Ibid.*, 31–37.
 22. Dick Tibbitts, "The Crisis in the Congregation," *Ministry* (September 1996): 2.
 23. David W. Hinds, "Conflict Can Be Healthy for the Church," *Ministry* (September 2002): 2.
 24. H. Jack Morris, "Managing Conflict in the Church," *Ministry* (May 2001): 2.
 25. For example, Cain and Able in Gen. 3; Abraham, Sarah, and Hagar in Gen. 16 and 21; David and Uriah in 2 Sam. 11; Rehoboam and the Israelites in 1 Kings 12; Jesus and the synagogue attenders of Nazareth in Luke 4; Paul and Barnabas in Acts 15; Paul, Peter, and James in Gal. 2.
 26. Larry L. McSwain and William C. Treadwell, Jr., *Conflict Ministry in the Church* (Nashville, TN: Broadman Press, 1981), 36.
 27. Kenneth C. Haugk, *Antagonists in the Church* (Minneapolis: Augsburg Publishing House, 1988), 40.
 28. Keith Huttenlocker, *Conflict and Caring* (Grand Rapids, MI: Zondervan Publishing House, 1988), 14.



Adventist Forum: The Importance of Independence Marks the First Fifty Years

BY BONNIE DWYER



Spectrum covers from Volume 1, no. 1 and the current Volume 46, no. 3.

As the tumultuous year of 1968 came to a close in the United States, after race riots across the country and political riots at the Democratic Convention in Chicago, the assassinations of Martin Luther King, Jr. and Robert Kennedy, plus the unrest surrounding the ongoing war in Vietnam, what was happening within the Seventh-day Adventist Church? Well, for one thing, a new independent lay organization, the Association of Adventist Forums (AAF), was being birthed, an organization originally of and for Adventist graduate students.

Remembering our story of origins is an important exercise. To that end, we will gather September 14–16, 2018, on the campus of La Sierra University, to share not only Forum stories, but to discuss some of the issues that have marked our conversations over the past fifty years and to look ahead to where we go from here. In this short essay, the high points of our history are briefly noted. We will leave a fuller telling of our story to Adventist historians.

A year of conversations between church leaders, graduate students, and scholars preceded the actual incorporation of the AAF in 1968. In major educational centers such as Cambridge, Massachusetts; Ann Arbor, Michigan; and the San Francisco Bay area, informal groups of graduate students had formed and held discussions about various societal and church issues. Two meetings in Southern California in 1967, in particular, helped to crystalize the formation of AAF and the publishing of *Spectrum*. The first was the March 1967 Constituency Meeting of the Southern California Conference where Reinhold R. Bietz, the president of the Pacific Union Conference, mentioned that the church needed a journal for college students. Roy Branson, then a graduate student at Harvard University, happened to be at the meeting and spoke with Bietz about his proposal. Branson had also articulated a need for a journal as an undergraduate student at Atlantic Union College and had been talking it up since then at

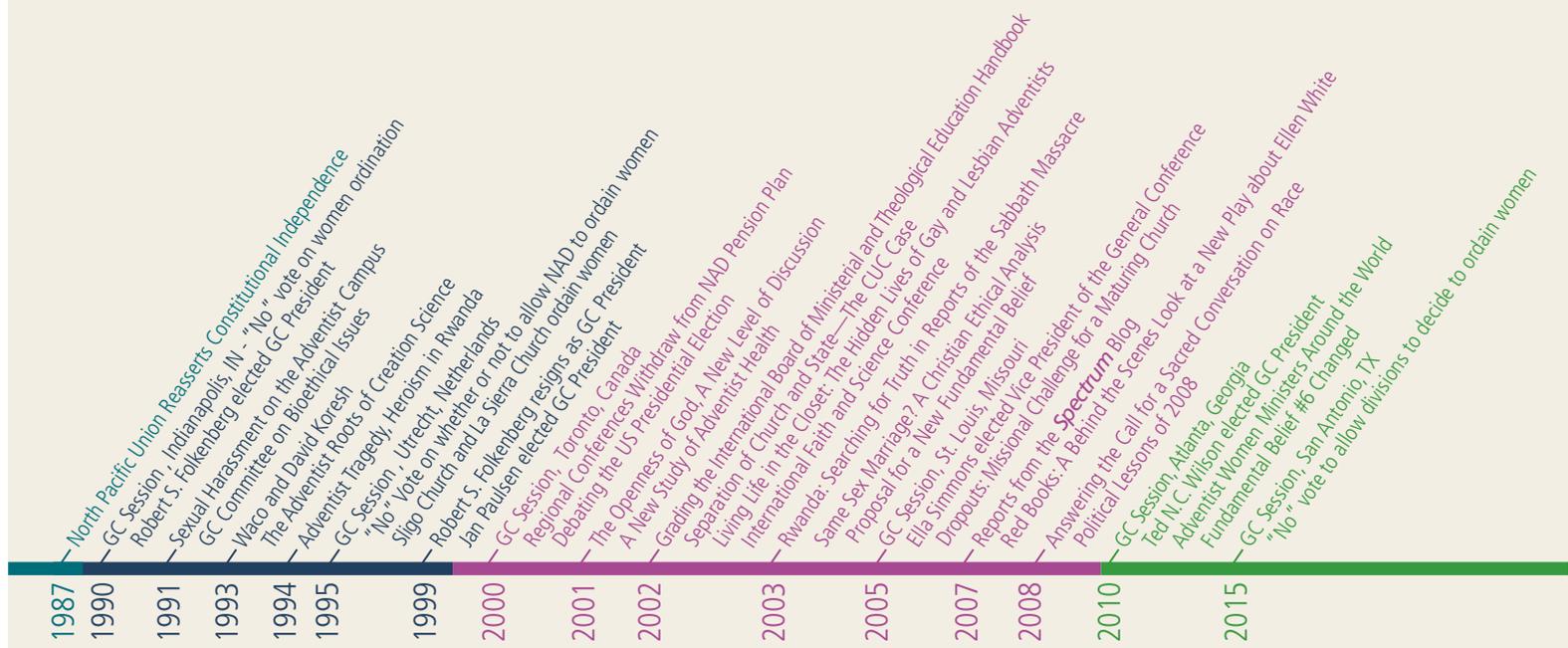
Timeline of Adventist History through the Pages of *Spectrum*

the meetings of graduate students. He went to Bietz and discussed the journal idea further, noting the potential problems if the denomination published an official journal, thereby limiting the possible openness in the articles. A few days later, at a weekend retreat at Camp Cedar Falls, where the need for a journal was again being discussed, Bietz suggested that an organization tying together the various graduate student groups that were presently meeting might publish a journal. The church could approve of the association, but would not be the publisher of the journal, giving it the needed independence for credibility. Roy Branson and Tom Walters were in attendance at that meeting and they took the next step of drafting a written proposal for a Society of Adventist Scholars or an Association of Adventist Graduate Students and a journal. Branson and Walters presented their proposal to Bietz, who supported it by sharing it with General Conference President Robert Pierson and North American Division President Neal Wilson and other church leaders. Branson stressed that the proposal would “be a means of building

up the church. If it didn’t, I wouldn’t waste my time on it.” Bietz and Wilson took the proposal to several church committees and Wilson ended up becoming the key church contact and liaison for the association’s beginning and throughout its first decade. In fact, some have suggested that without Wilson’s support there would have been no association.

There also would have been no association without Alvin Kwiram, an Adventist who was on the faculty of Harvard University and who became the spokesperson for the group of graduate students and scholars in the meetings with official church leaders. Kwiram helped expand the conversation past just graduate students and also helped the church understand the importance of independence for the organization’s board and journal. That independence included financial separation. No financial support from the church for the journal would be requested, Kwiram told Wilson.

According to an article on the history of AAF published in *Spectrum* in 1980:



On October 25, the Autumn Council through a session of NADCA approved the plans of the committee for an association of graduate students with a local and regional organization and a magazine to serve as a forum for the students. The church leaders no longer demanded official representative on either the association board or journal. Rather, they agreed to serve in an advisory capacity at the invitation of the association.

So, fifty years ago, in 1968, the Board of Directors drafted a constitution and organized the Association of Adventist Forums. Meanwhile, the newly selected editor of *Spectrum*, Molleurus Couperus, spent the year soliciting articles for the journal. In the constitution, the audience for the organization was already being broadened past just graduate students. The constitution stated the association's objectives as: ". . . to encourage thoughtful persons of Seventh-day Adventist orientation to examine and discuss freely ideas

and issues relevant to the Church in all its aspects and to its members as Christians in society."

The imperative for Adventist church members was to recognize the emergence into a new, almost imperceptible era in Adventism, said Kwiram, who was elected the first president of the Association of Adventist Forums Board.

The exponential increase in factual information, the explosive proliferation of issues and ideas, the impersonal dominance of technology, the sophistication of today's communication techniques, the shrinking of the world and the changing of its features—these factors, with their complex and subtle interactions, characterize this new era. The advent movement is confronted by an array of new challenges and unparalleled even by those of the formative years.

Kwiram's statement appeared in the first issue of *Spectrum* in 1969, alongside other articles about the Christian

scholar and the church, the future of Adventist higher education, the Christian and war, problems in Darwinism, and a new role for eschatology. For his part, Editor Molleurus Couperus offered a challenge as *Spectrum* was launched.

Even though new views and solutions often may be futile and unrewarding and may end in blind alleys, striving for change and improvement has ever been the way of man's growth. The questing quality of the human spirit is evident in the bitter struggles for truth, and for the freedom to express it, that are part of the history of every area of human knowledge and endeavor. . . . It is in this search for new visions and better answers that we feel impelled to participate. *Spectrum* is dedicated, from a Christian viewpoint to proving the questions that trouble minds of modern man and to examining the illnesses that sicken our society. We are much concerned about God's relation to the human situation, about what the truth is about God, and about how to speak the truth in language that is fresh and pertinent to today.

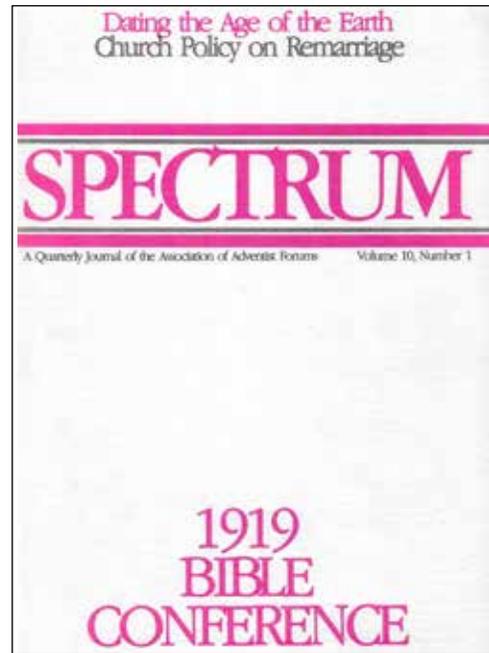
And there were results from those early journal issues and chapter discussion sessions. For instance, Charles Hirsch's article in the first issue about the need to coordinate Adventist higher education prompted conversations that eventually helped the General Conference establish the Board of Higher Education. Kwiram became a member of that board, too, as a result of requests by AAF to have representatives on the board.

General Conference President Robert Pierson, at an Andrews University Faculty-Board Retreat in 1969, pointed to *Spectrum* as proof the church did have channels of communication for divergent views.

In 1970, AAF presence at the Atlantic City General Conference Session included a table with issues of *Spectrum* displayed, located at the GC Department of Education booth, plus a hospitality suite in a local hotel. At the request of Neal Wilson, copies of *Spectrum* were distributed to North American Division delegates.

Later in the 1970's, AAF participated in the development of a statement on race relations that was adopted in the Southern New England Conference and later taken to the Division.

The First National Meeting of AAF took place in April 1974, in Takoma Park, MD. A resolution was passed in



With the transcribed record of early Adventist church leaders discussing Ellen White and her writings, this issue became an instant classic.

support of migrant farm workers. A vice presidential structure was created for the Forum with individuals taking responsibility for AAF efforts in academic affairs, development, finance, international relations, and outreach. A Forum monthly newspaper was to be created with Tom Dybdahl as editor, and a technical assistance journal for witness and ministry was to be created and paid for by advertising with Monte Sahlin at the helm.

In 1975, Couperus announced his plans to retire as editor, and the Board had difficulty finding a replacement. So, a Board of Editors was created that included Gary Land, Otilie Stafford, Molleurus Couperus, and Alvin Kwiram, plus Roy Branson and Charles Scriven, who were the editors selected to oversee the journal. Alvin Kwiram finally accepted chairmanship of the Editorial Board, after others turned down the position.

Not long after this arrangement had been put in place, Ron Numbers published *Prophetess of Health*, a book about Ellen G. White that drew national attention. Several people were asked to write reviews for *Spectrum*, including representatives from the White Estate, Fritz Guy, and Adventist historian Richard Schwartz, but it was the review by the well-known historian Fawn Brodie that created trouble. Rather than a regular review of the book, Brodie took the occasion to speculate about Ellen White's mental health, drawing the ire of many church

members. The *Spectrum* Editorial Board split over whether or not to publish the review by Brodie. Kwiram was against publishing it, but did not use his veto to prevent it, since he had pledged to himself never to do such a thing. In the ensuing debate over the role of the Editorial Board, Kwiram resigned as its chair. But he did continue to contribute to the efforts of AAF, preparing a major report on how the church could reach intellectuals.

The AAF Board then voted to return to a single editor, or co-editors, and the Editorial Board concept was disbanded. Branson and Scriven redesigned the magazine and transformed it from its academic-journal roots into more of a general interest publication. When Scriven resigned his co-editorship in order to complete his doctoral studies at Berkeley, Richard Emmerson stepped in for a short time as Executive Editor. Branson continued as editor for the next twenty-four years.

To meet the financial needs of the journal, an Advisory Council was created in 1979 with Ray Damozo, a dentist and businessman in Seattle, as chairman. Members pledged annual gifts of \$500 or more and were promised an annual meeting to share their views with the editors of *Spectrum*. During that first decade, the supporters of AAF said they felt that the organization was helpful in creating an open environment in the church. Meanwhile, local AAF chapters were writing their own histories in San Diego, Boston, New York, and Michigan. (See New York story on p. 22.)

The Second Decade

Glenn Coe stepped up to the plate as the chair of the Adventist Forum following the departure of Kwiram and led the organization through a very busy and productive period.

For the Seventh-day Adventist Church, the 1980's were a challenging time. The GC had created a committee to study Ellen White's sources after some historians began questioning her use of published materials. Des Ford raised questions about the sanctuary doctrine and the investigative judgement. And then there were lawsuits: at Pacific Press, a lawsuit over equal pay for women; a class action suit following the bankruptcy of Donald Davenport and the conflicts of interest it exposed in the investments of many church leaders. There was also a new statement on the fundamental beliefs, and concern about the lack of lay representation at union constituency meetings. Discussion of all of these issues in the

pages of *Spectrum* made for fascinating reading that could be found nowhere else. The first article on Adventism and homosexuality appeared in *Spectrum* in 1982. That was also the year that AAF formed a taskforce on the structure of the denomination that called for open elections, freedom of information, and a democratic church. Soon there were stories to write about the merging of unions and conferences in the Mid-America Union. And the rewriting of the constitution in the North Pacific Union.

In 1984, the first National Forum Conference was held in Washington, DC. The following year, a traveling conference on geology and the Biblical record was sponsored by AAF. Attendees at the geology conference raved about it for years and pushed for the publication of the papers that had been presented.

The popularity of a special issue of *Spectrum* on the Sabbath led to its being republished in paperback book format in 1985, and the following year similar treatment was given to a collection of articles about the delay in Christ's second coming.

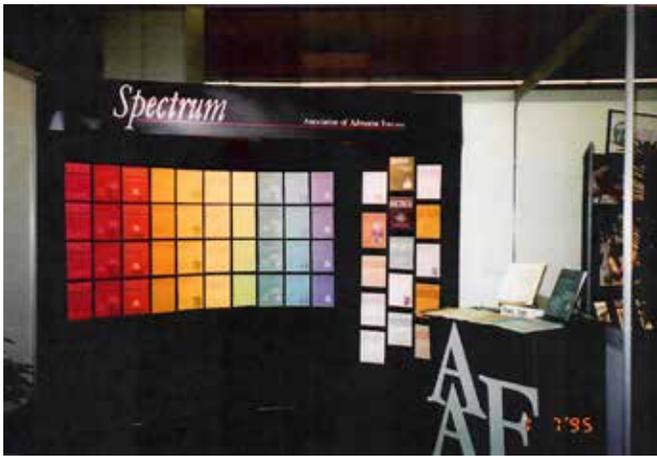
In their book *Seeking a Sanctuary: A History of Adventism*, authors Malcolm Bull and Keith Lockhart credited *Spectrum* with pioneering the idea of a free press within the church. The journal's use of trained journalists reporting objectively on the affairs of the church opened the door for changes at the *Review* and *Ministry* as they adopted similar reporting methods, the historians said.

The Third Decade

Stories of Adventism beyond North America began to be featured in the journal in the third decade. Charles Teel, Jr. wrote about the radical roots of Peruvian Adventism. David Lin, billed as the best-known Chinese Adventist, told his story. Albania, Czechoslovakia, Croatia, and Yugoslavia were featured in a 1992 issue that included a special section on Eastern Europe. There were reports from Africa, discussion of Muslims and mission. The Waco tragedy in 1993 brought reflection on the connection between Branch Davidians and Adventists. The next year the genocide in Rwanda brought new kinds of reflections.

In 1995, the General Conference met in Utrecht, Netherlands, and the agenda included a proposal to allow North America to proceed with its plan to ordain women for the ministry. The "no" vote that took place created a sense of limbo, because the church had already given women permission to serve in ministry. The ramifications of the vote continue to this day.

For Adventist Forum, perhaps the most significant event



The Spectrum booth at the 1995 General Conference in Utrecht, Netherlands.



Neal C. Wilson and Les Pitton at Roy Branson's farewell from Spectrum in 1998.

of the decade was the heart attack that Editor Roy Branson suffered in 1998. It brought to a close his twenty-four years as editor of the journal that he had helped to create. He resigned his editorial position and, after recovering his health, joined the faculty at Washington Adventist University.

The Fourth Decade

No sooner had new editor Bonnie Dwyer gotten a redesigned version of *Spectrum* out to readers, than a crisis in church leadership erupted. General Conference President Robert Folkenberg was being questioned about his connections to a developer in California and Folkenberg's misuse of his office on the developer's behalf. The *Spectrum* editorial team prepared stories about the lawsuit against Folkenberg and the General Conference Corpo-

ration, as well as the work of the Ad Hoc Group that was evaluating the issues in the lawsuit.

In addition to this crisis in the church, there were also changes underway in the media world in general as more and more material was moving to the internet. On the newly organized Adventist Forum Board, under the direction of Chairman David Larson, the younger Board members were pushing Adventist Forum to create a website. By the time of the 2000 General Conference session in Toronto, *Spectrum* had a functioning website. That year also saw the publication of *Creation Reconsidered*, a book containing the papers from that 1983 geology conference that had been so highly valued.

Two years later, AAF took upon itself the publishing of a manuscript by Richard Rice that was an expansion of an article he had first written for *Spectrum*. The book *Believing, Behaving, Belonging* was an immediate hit in helping people understand the church as a family where belonging holds real significance and can often come before believing.

In 2003, theologian Marva Dawn spoke at the Adventist Forum Conference in Hope, British Columbia, marking the sixth national conference. Since then such events have been held on an annual basis.

In 2006, blogging had taken the internet by storm. Alexander Carpenter launched a *Spectrum* blog that brought a new generation of readers to *Spectrum*. The topic of homosexuality in the church continued to attract readers and Adventist Forum partnered with Kinship International in sponsoring a conference on the topic, and then, in 2008, the papers were published in the book *Christianity and Homosexuality: Some Seventh-day Adventist Perspectives*.

The Fifth Decade

Charles Scriven returned to Adventist Forum, this time as chairman of the Board of Directors, and helped the organization capture its past and future mission with the adoption of the phrase "Community through Conversation."

For the church, the most significant issue of the decade began with the creation of a Theology of Ordination Study Committee in 2010 that met over multiple years, prepared a theology of ordination, and discussed significantly the issue of ordaining women, only to be brushed aside in 2015 when the motion presented to the General Conference Session was whether or not divisions should be allowed to decide to ordain women in their territory. The motion was defeated, but the fallout from the motion continues with the General

Conference proposing new sanctions each year for those entities that have ordained women. Church authority has emerged as the new issue.

For the 2010 General Conference Session in Atlanta, *Spectrum* put together a team of reporters and analysts to post stories on the website. Alex Carpenter was pleased when it was his tweet that was picked up by the *Atlanta Journal and Constitution* announcing the election of Ted N. C. Wilson as president of the General Conference. At the 2015 General Conference session in San Antonio, tweeting and periscoping by the *Spectrum* team set a new bar for what it means to cover a church meeting. Originally, the church only planned to live-stream the evening devotional sessions. There was no plan to share any of the business meetings, not even the meeting where a vote was scheduled on whether or not divisions should be allowed to decide on ordination of women in their territories, the most controversial item on the agenda. When *Spectrum* began periscoping that session from the press booth, the church communication staff made the decision to open up live-streaming for all. In the following years, as the General Conference made secret plans to discipline church administrators whose territories were not in compliance with GC-voted actions, the revelations of their plans on *Spectrum* played a role in the proposed actions being sent back to the committee for further work.

The success of the website coverage led the Adventist Forum Board to create a full-time position for a managing web editor, first filled by Jared Wright, followed by Alisa Williams, the current editor.

A trilogy of books by Fritz Guy and Brian Bull, *God, Sky & Land*, about hearing the story of Genesis the way the original audience heard it, is the latest publishing effort of Adventist Forum. Books I and II have been well received. Book III will be published in 2019.

Through the years, whether in the journal, on the website, or in books, the importance of an independent



Skulls from the Rwandan massacre in a photograph by Alita Byrd, Spectrum author who travelled to Rwanda to cover the trial of Adventist pastor Elizaphan Ntakirutimana.



Renowned San Francisco Symphony conductor Herbert Blomstedt (center front) with members of the Spectrum Advisory Council.

church press has continued to grow, and *Spectrum* has grown with the demands of the times. It continues to build community through conversations at local chapters, national meetings, on the website, in the journal and books. All of those mediums have changed significantly in the past fifty years. The number of local chapters has gone up and down, as have the attendees at meetings and readers of the journal and website. But there is always a new challenge that brings us together, encouraging, and sometimes demanding, new conversations that help us create an open church community where all can thrive.

BONNIE DWYER is editor of *Spectrum* magazine.

The Metro New York Adventist Forum: Celebrating its First Fifty years, 1968–2018

RONALD LAWSON

If Boston was the first Forum chapter to organize, New York was not far behind, so this year also marks the fiftieth anniversary of the Metro New York Chapter and a celebration is being held September 8, 2018.

Initially, the key movers were Rick Meyer and Gail Kendall, who had been involved in the moves towards founding the Boston Forum before they moved to New York as students at Columbia Law School. They brought the new concept of a forum chapter with them and shared it with other students and graduates that they met at the New York Center, an Adventist evangelistic outpost in Manhattan. Encouraged by their new friends, Rick and Gail launched what they initially called the New York Forum in the Fall of 1968. Meetings were held on some Sabbath afternoons in Earl Hall, the Religious Center at Columbia University.

Towards the end of the forum chapter's first academic year, Rick was asked by an Earl Hall official why their group was the only Christian group on campus not using St Paul's Chapel, a magnificent Romanesque structure with a famous five-manual Aeolian-Skinner organ. This suggestion came at a pertinent time, for Adventist authorities had recently put the New York Center on the market, having decided that it was a failure as an evangelistic center. Rick responded by forming what was originally named the Adventist Community at Columbia, which, beginning in September 1969, sponsored weekly Sabbath-morning worship services in the Chapel. The Community was associated with the Forum chapter, which continued its quarterly meetings on Sabbath afternoons. The Sabbath-morning meetings were designed in typical Adventist style with two segments: the first was a Sabbath School-styled study of a biblical book that the group had agreed upon, held in the crypt of the chapel; after that, for the second segment, attendees went upstairs to the sanctuary for their worship service. In this way, the New York Forum became unique, the only chapter whose primary focus was weekly Sabbath worship, and to use a university chapel.

The Chapel and its organ helped draw Adventist graduate students from New York City's music conservatories also. These included Lonietta Thompson Cornwall, whose playing of the Aeolian-Skinner organ in the chapel was a highlight for many attendees. For others it was the high-quality speakers that led out in discussions of significant issues.

The administrators of St. Paul's Chapel took an interest in the group as one of the most faithful and well-attended student groups. Each semester they would provide a list of new Columbia students who had put their religion down as "SDA." Thus, a younger generation of students started joining the group.

Since the Community was meeting weekly, some suggested that it become an official church. The Greater New York Conference showed no interest in it as a church or branch Sabbath School. Flailing around for a solution, the group turned to Neal Wilson, then the Vice-President of the General Conference for North America, who visited the Community for a Sabbath and engaged in a long discussion with the members. He eventually urged the Community to remain independent as a group but friendly toward the church, representing it unofficially on campus. In retrospect, this was the best possible result, for it gave the Community complete freedom to do what it felt it needed to do, and the acknowledged friendly relationship with the church opened the way for it to invite Adventist scholars and other speakers of interest to speak at its services.

Unexpected Tensions and Reshaping

It was about this time that two unexpected personal issues emerged that troubled the community. Disputes over racism and homosexuality split the congregation and some of the key founding members left, raising the question of the viability of the community. But, no. Others proved equally determined to support the community. Much to my surprise, I was elected president of what, at that time, was known as "The Triumvirate" or "The Governing Body." We dropped the distinction between Community and Forum meetings and, because a majority of our members was no longer made up of Columbia University personnel, we changed our official name to The Metro New York Adventist Forum.

We worshipped at St Paul's Chapel for over thirty years, until the university upped the rent to \$500 per week, a sum that was clearly beyond our ability to pay. Ed Samuel, our architect member, persuaded us that St Mary's Episcopal Church on West 126th Street was the right choice for a new home, and it became our meeting place about 1999.

Conclusion

While I lived in New York for forty-four years, forty of them as Forum President, my community was the Forum and my closest friends were there. I often mused in wonder about the quality of the people who were members over the years. The Forum community proved a huge blessing to me personally, and I thank all the members who helped provide that blessing over many years.

RONALD LAWSON's PhD from the University of Queensland, Australia, is in both sociology and history. He taught at the City University of New York for thirty-eight years. He now lives in Asheville, NC, where he initiated the formation of the Asheville Adventist Forum in 2016. He is making his many published articles on Adventism available on his website, www.RonaldLawson.net

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.



Forms in Nature, 2 by David Post

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.

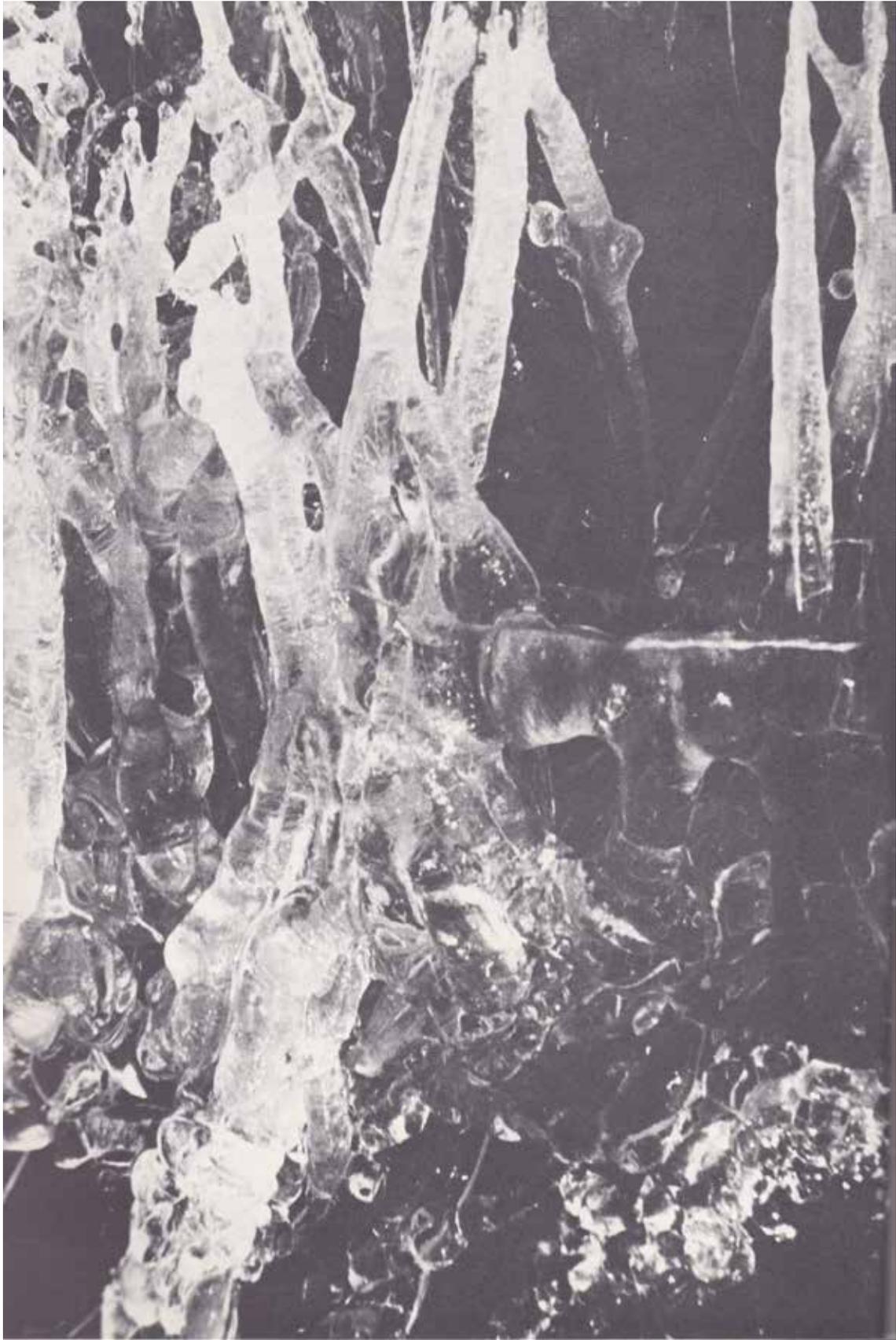
Apocalypse uncovers. But its revelation can be destructive. As Bull notes, religions like Adventism, which predicate part of their power on their predictions of coming

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?

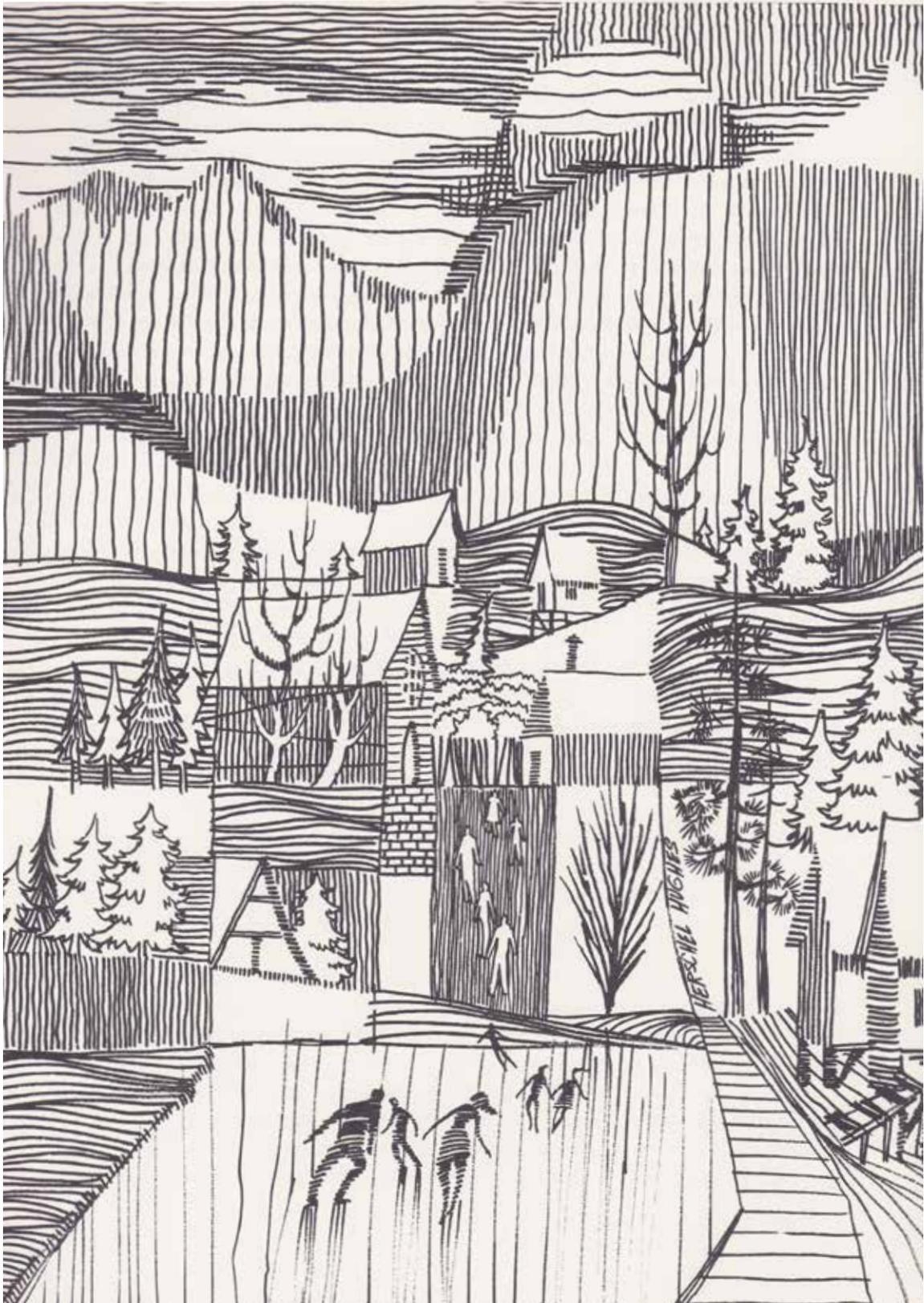
The cool sibilants of reason can help. Calm discourse and clear prose make a necessary contribution. But Walter Brueggeman, Walt Whitman, and the writers of the Hebrew scriptures, are right: "Finally comes the poet." Finally, the answer to passion must be passion. The response to narrow loyalties must 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.

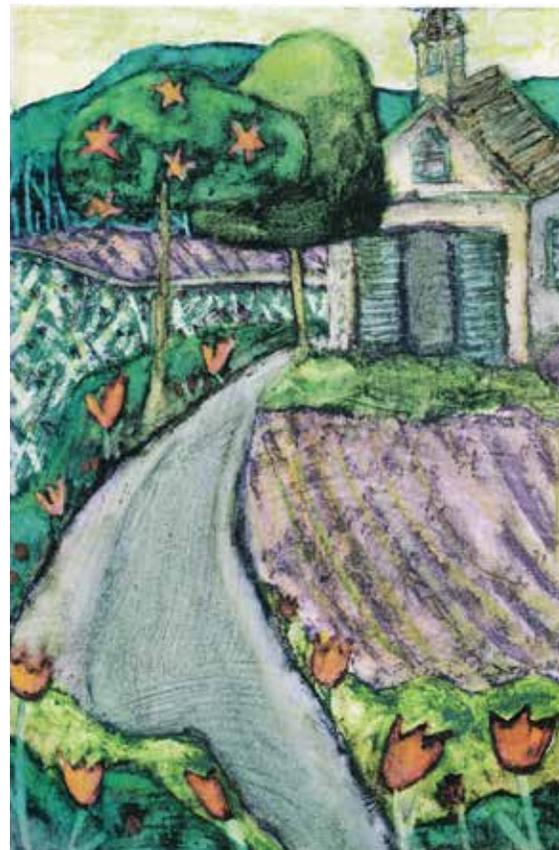


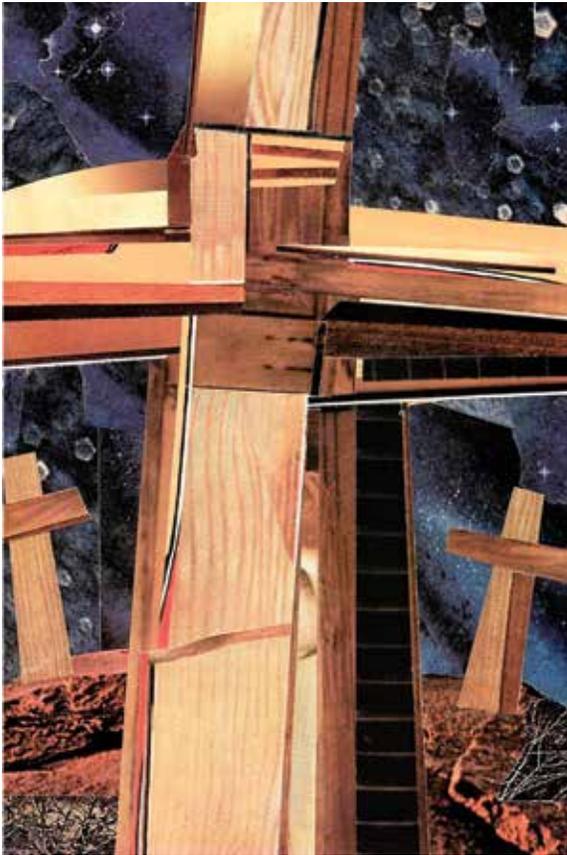
ARTIST: SHELLEY UTT
Volume 27, Issue 2, Spring 1999
Untitled

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.

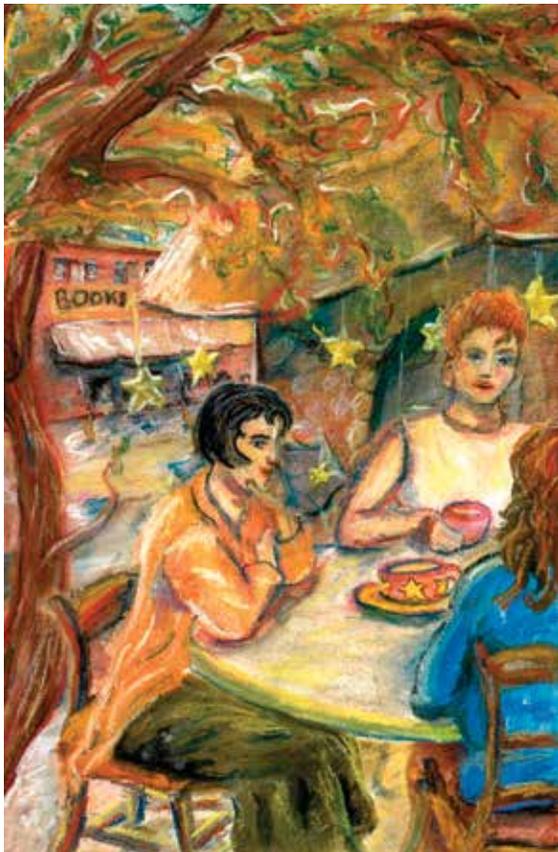




ARTIST: THOMAS MORPHIS
Volume 27, Issue 3, Summer 1999
Untitled

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

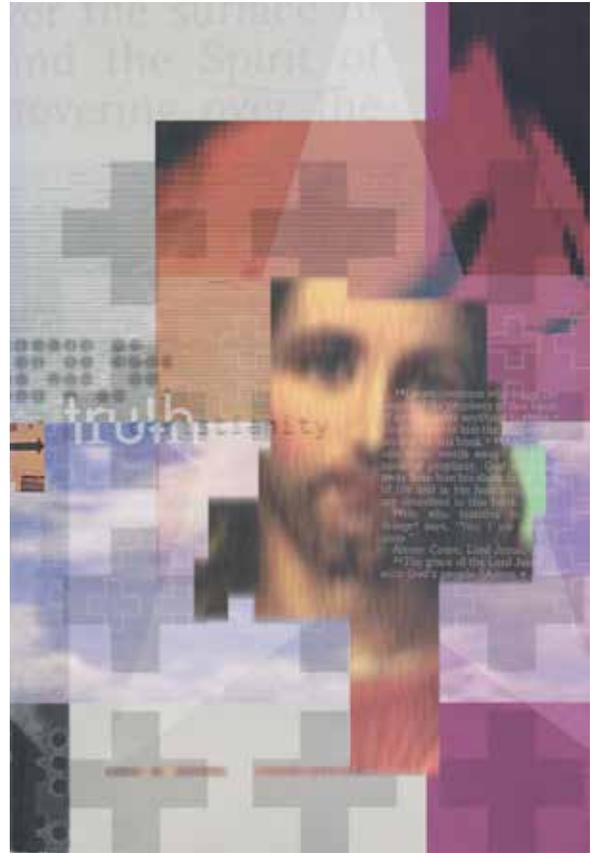
The cover image is a Photoshop composite of two drawings. In the two originals, oil and chalk pastels were blended together with a thinning agent to help smooth the transitions and to create a more vibrant color where desired. Friends and family were enlisted as models to aid in the overall feelings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

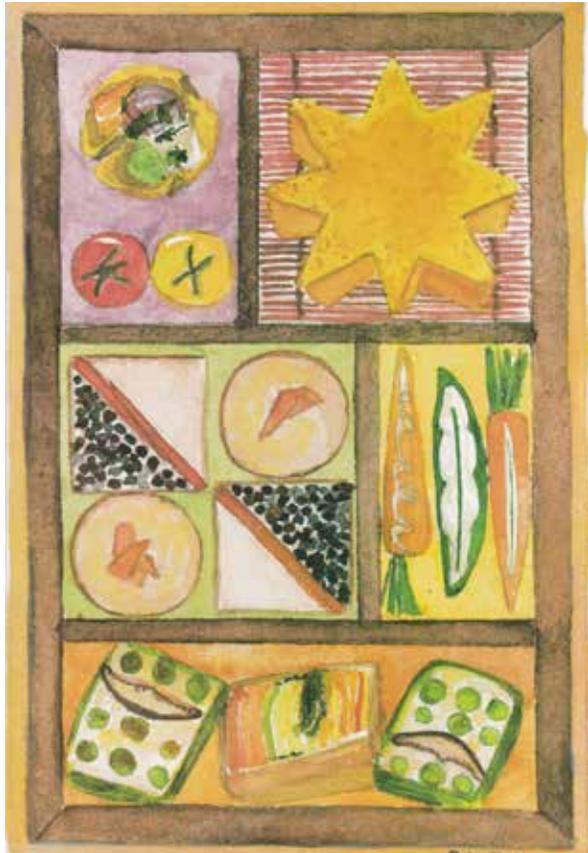


ARTIST: GREG CONSTANTINE
Volume 28, Issue 2, Spring 2000
Spark of Life

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.

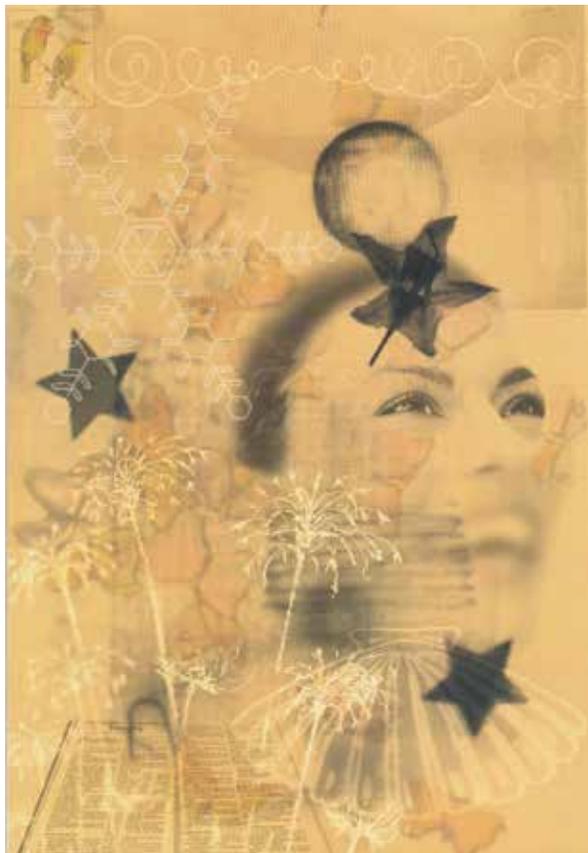




ARTIST: SHELLEY UTT
Volume 28, Issue 3, Summer 2000
Untitled

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

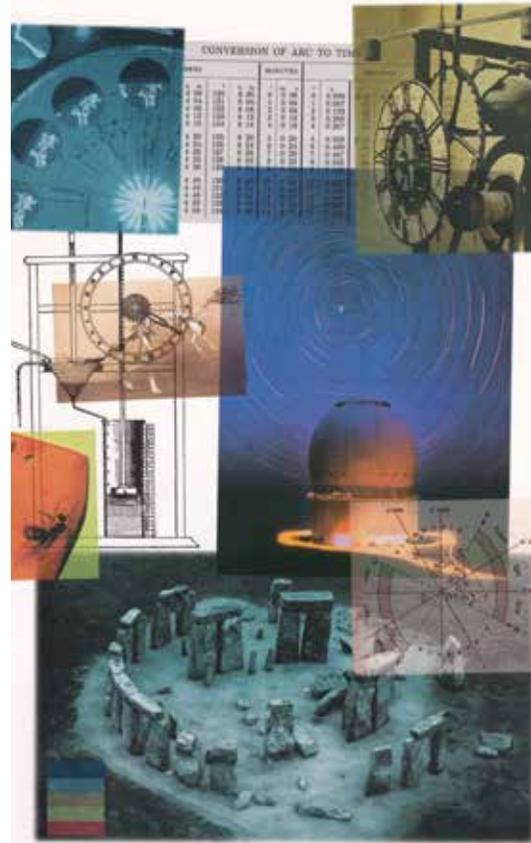
The image is a digital collage depicting the exuberance, energy, and joy of youth.

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."

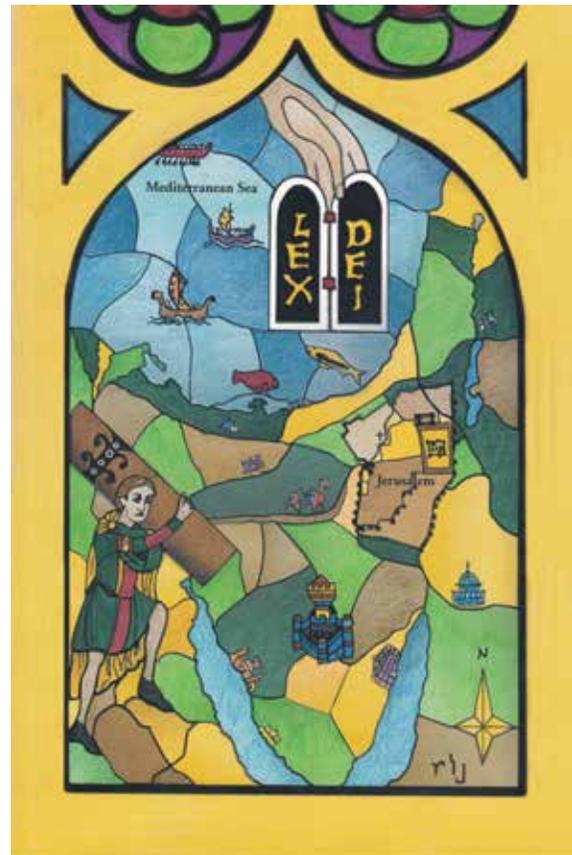


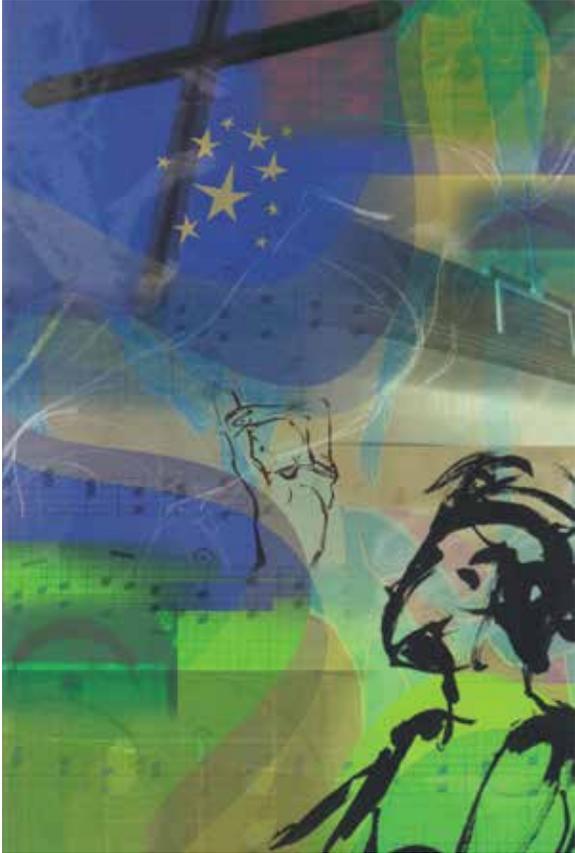
ARTIST: RONALD L. JOLLIFFE
 Volume 29, Issue 2, Spring 2001
 Untitled

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.

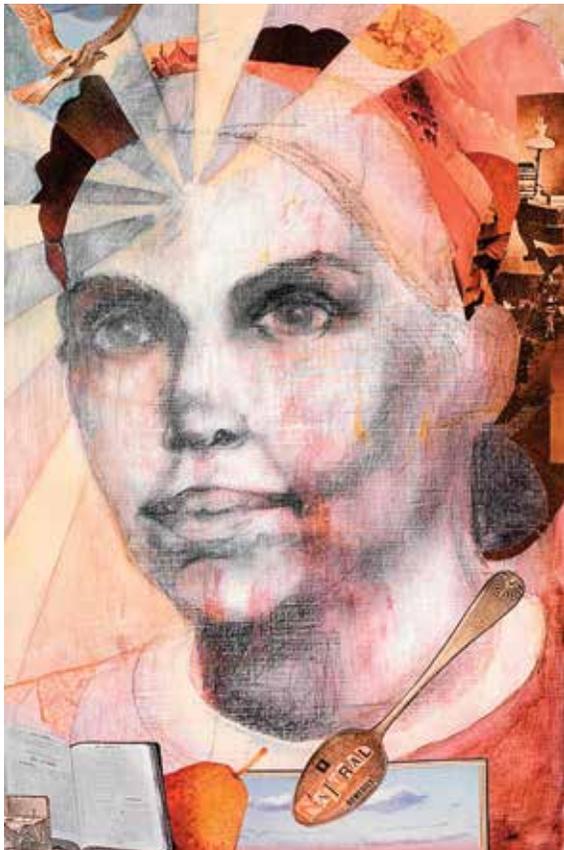
At the time of this artwork, Ronald L. Jolliffe was professor of biblical studies in the School of Theology at Walla Walla College.





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.



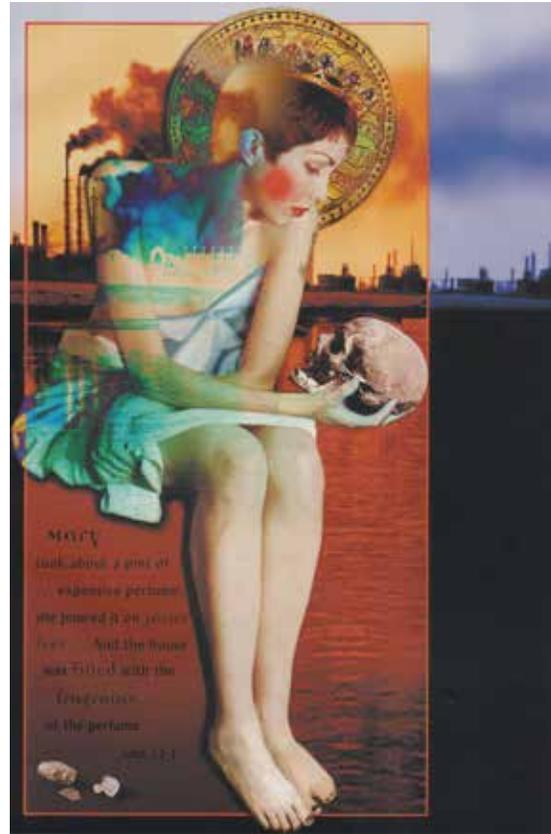
ARTIST: STEPHANIE GIFFORD REEDER
Volume 29, Issue 4, Autumn 2001
Untitled

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.

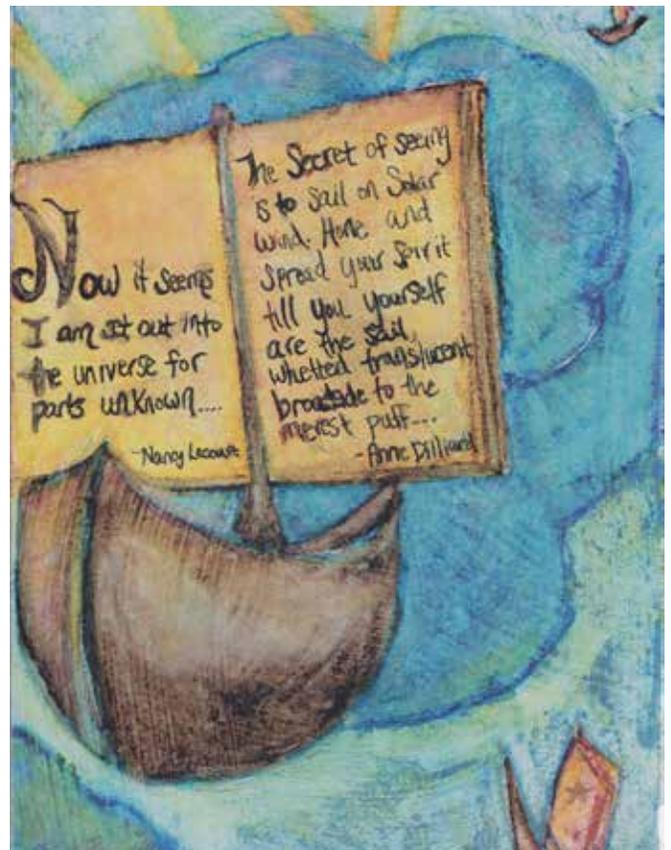
At the time of this cover, John Hoyt was an instructor at Canadian University College [now Burman University] in Lacombe, Alberta and a visual artist.

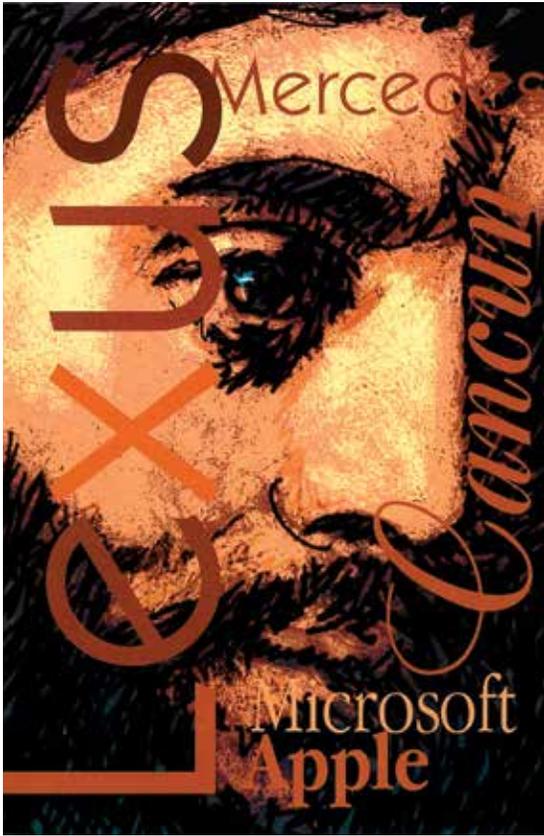


ARTIST: SHELLEY UTT
 Volume 30, Issue 2, Spring 2002
 Untitled

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.

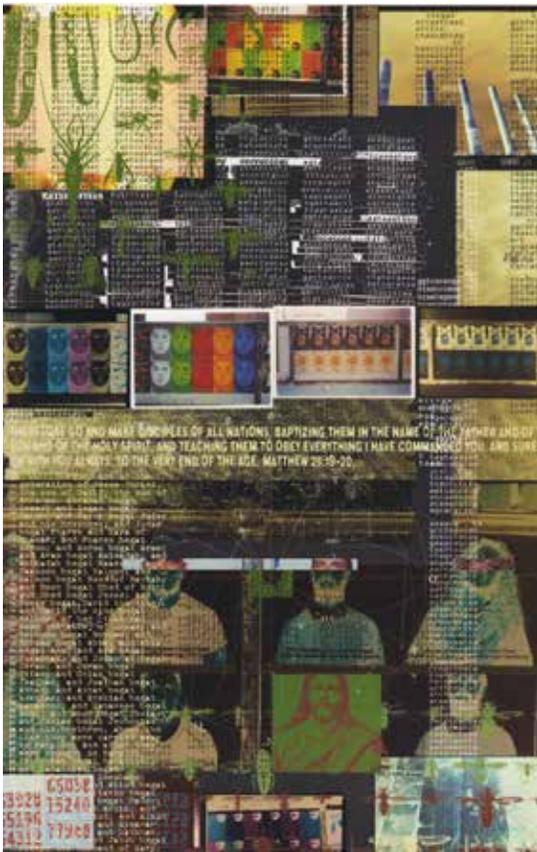




ARTIST: PETER ERHARD
Volume 30, Issue 3, Summer 2002
Untitled

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.



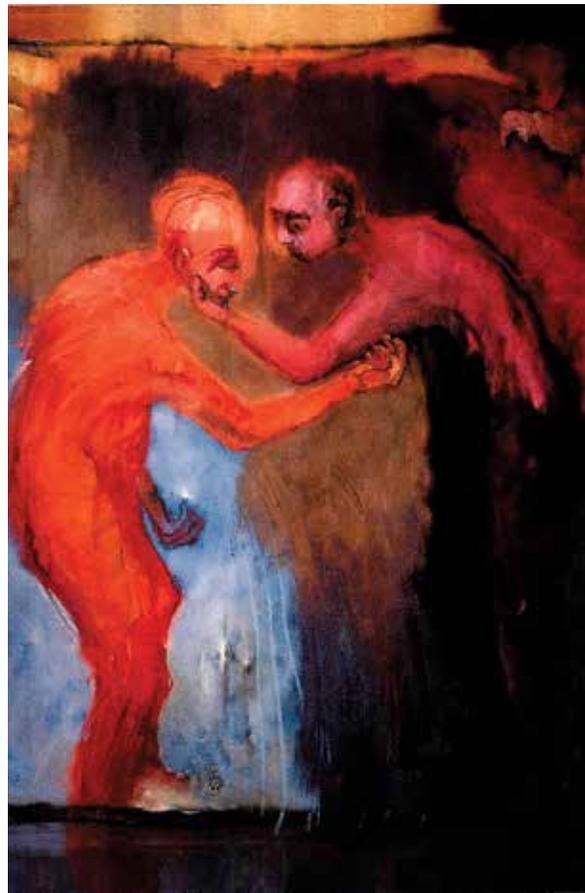
ARTIST: CLIFF RUSCH
Volume 30, Issue 4, Autumn 2002
Untitled

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.

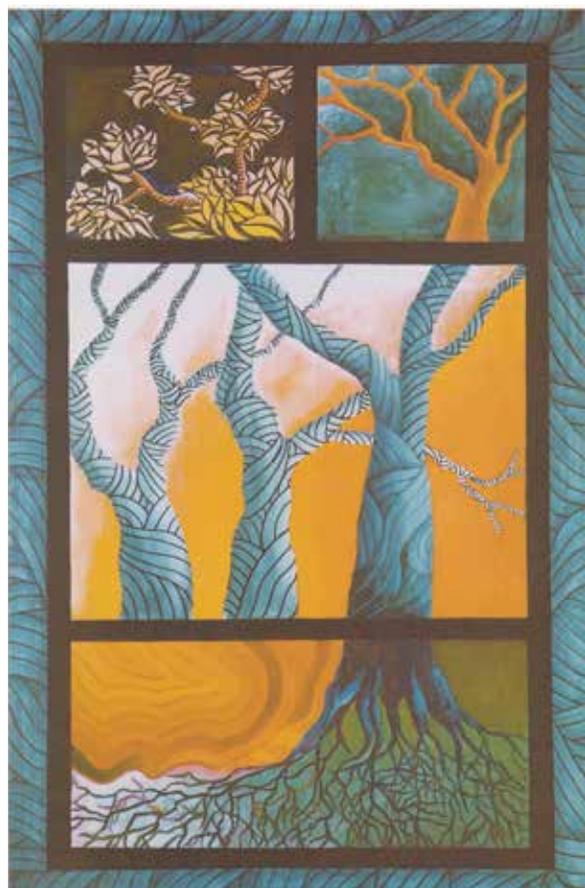
At the time of this painting, Lisie S. Orjuela was a painter living and working in Connecticut. She works primarily with oils on canvas. In her paintings she investigates different intellectual, psychological, and spiritual states—the more abstract aspects of life. All of her work deals with relationships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

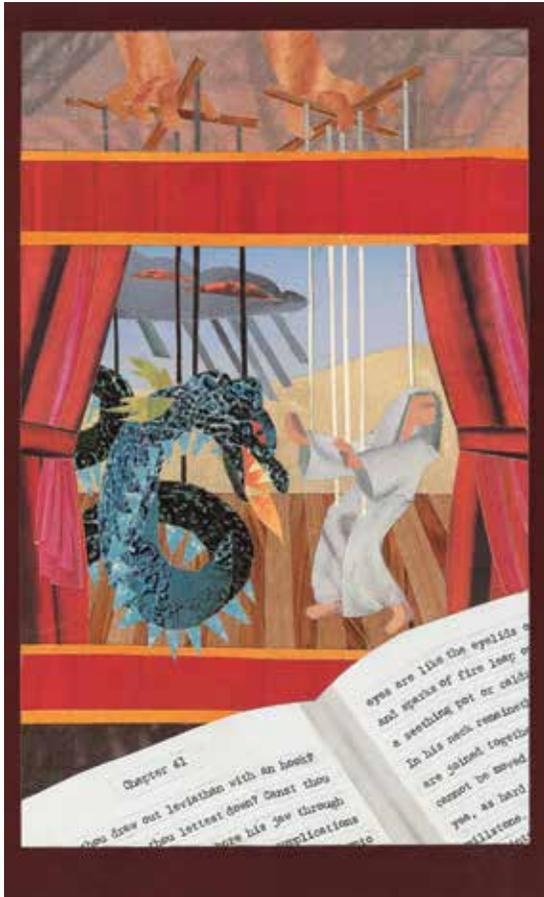


ARTIST: EUNICE AGUILAR
Volume 31, Issue 2, Spring 2003
Untitled

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, Nuevo León, Mexico.

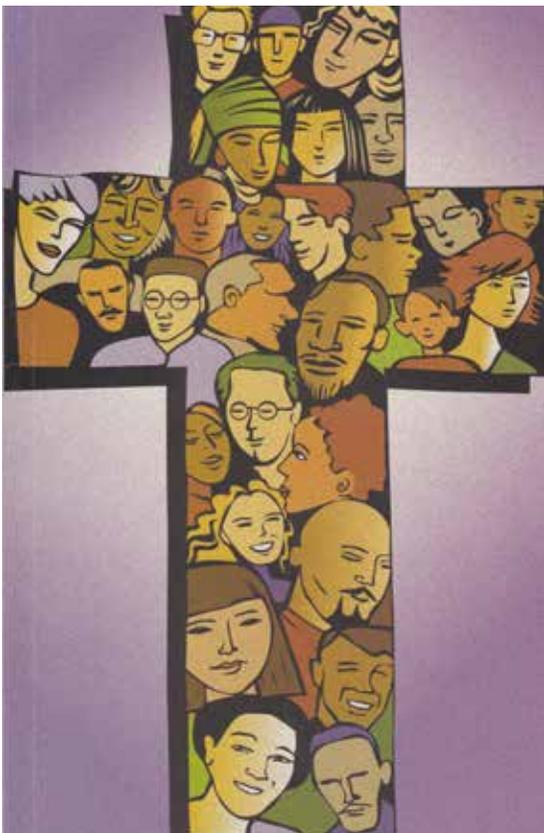




ARTIST: THOMAS MORPHIS
Volume 31, Issue 3, Summer 2003
Untitled

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.

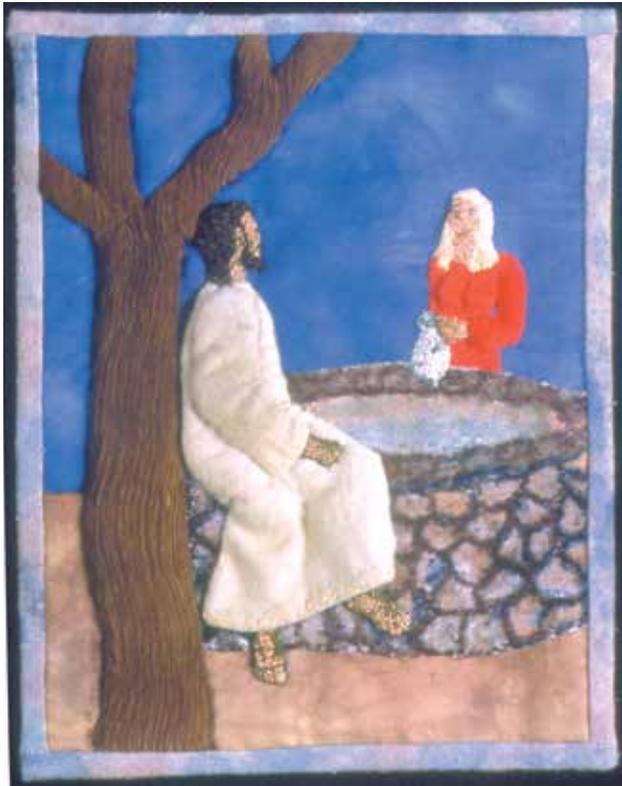


ARTIST: PETER ERHARD
Volume 32, Issue 2, Spring 2004
Untitled

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.

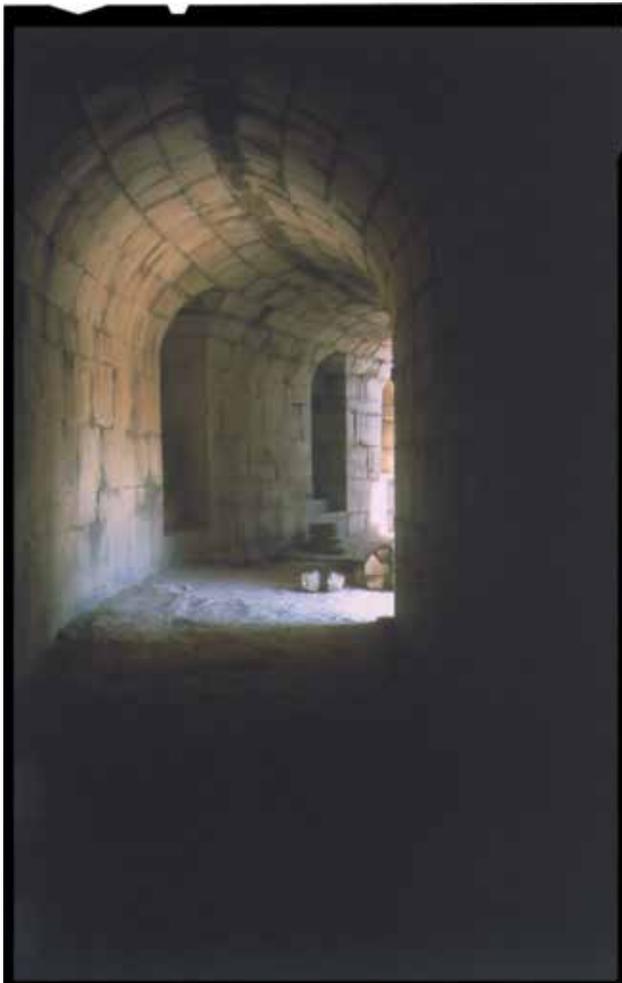




ARTIST: CAROLYN GARD WALDRON
Volume 32, Issue 3, Summer 2004
Untitled

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

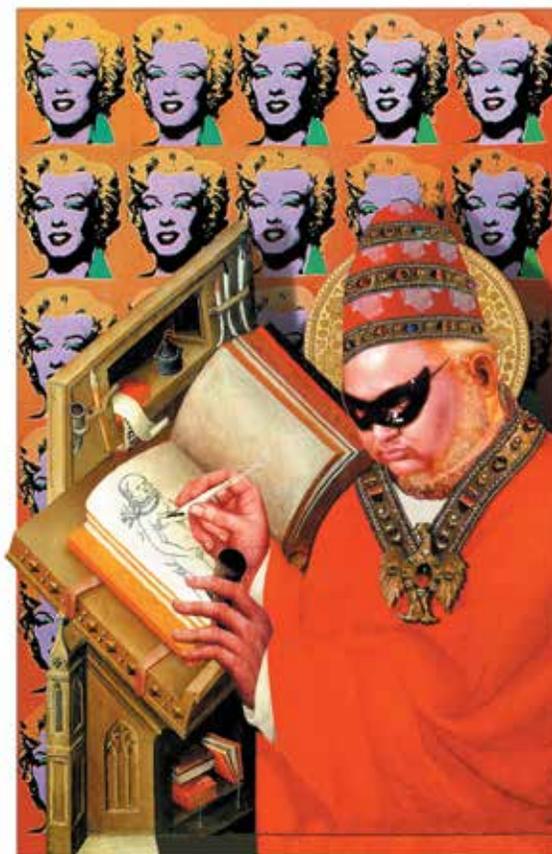
Passageway behind the Roman Theater at Umm Qays in northern Jordan. Photography by John McDowell.

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.

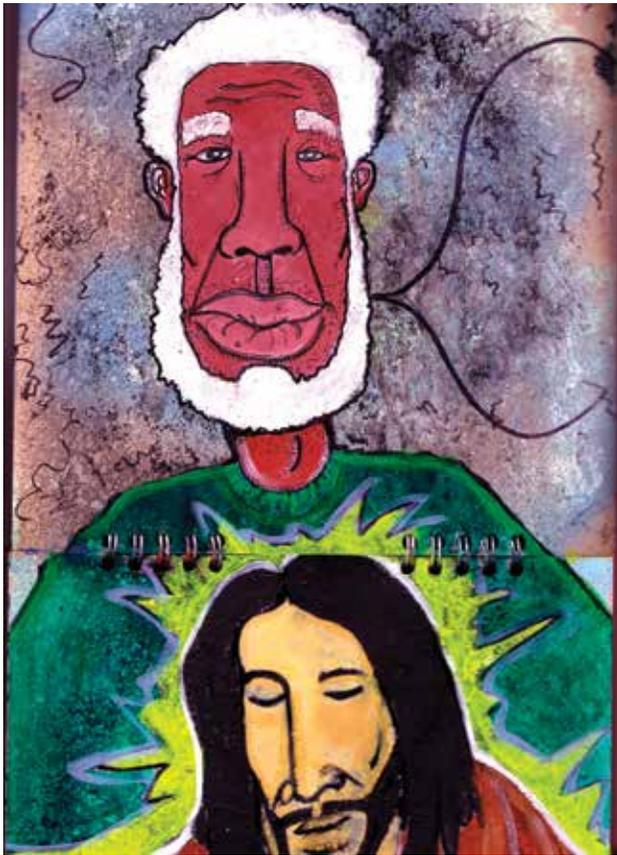


ARTIST: BEATRIZ MEJIA-KRUMBEIN
 Volume 33, Issue 2, Spring 2005
Light Within

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.



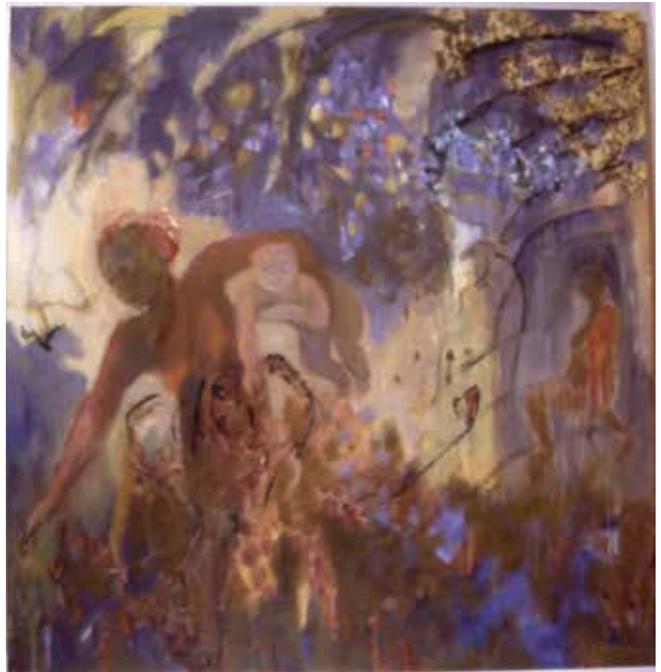
ARTIST: ROSEMARY PETERSON, BARBARA DJORDJEVIC
Volume 33, Issue 4, Autumn 2005
"Radiant Lights Night" detail from *Philadelphia*
from *The Seven Churches of Revelation* banners

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.

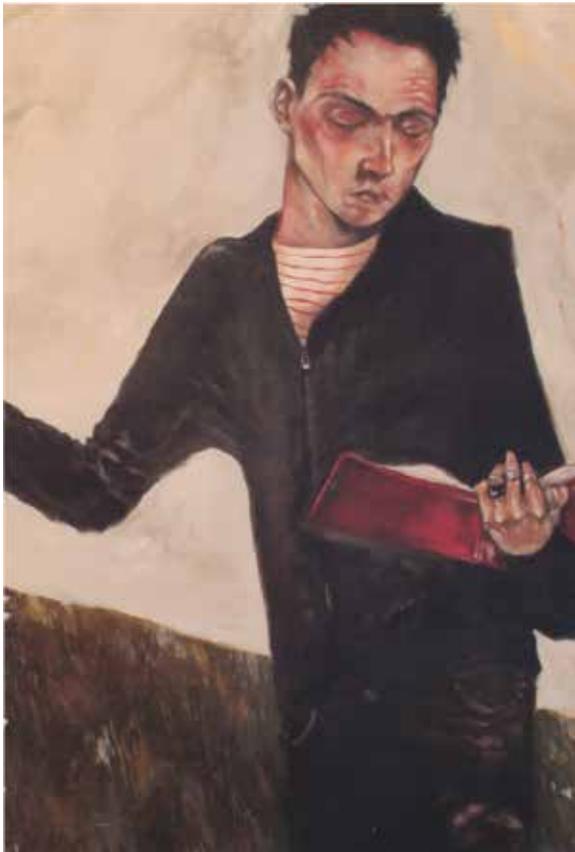




ARTIST: ROD CROSSMAN
Volume 35, Issue 3, Summer 2007
First Man

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

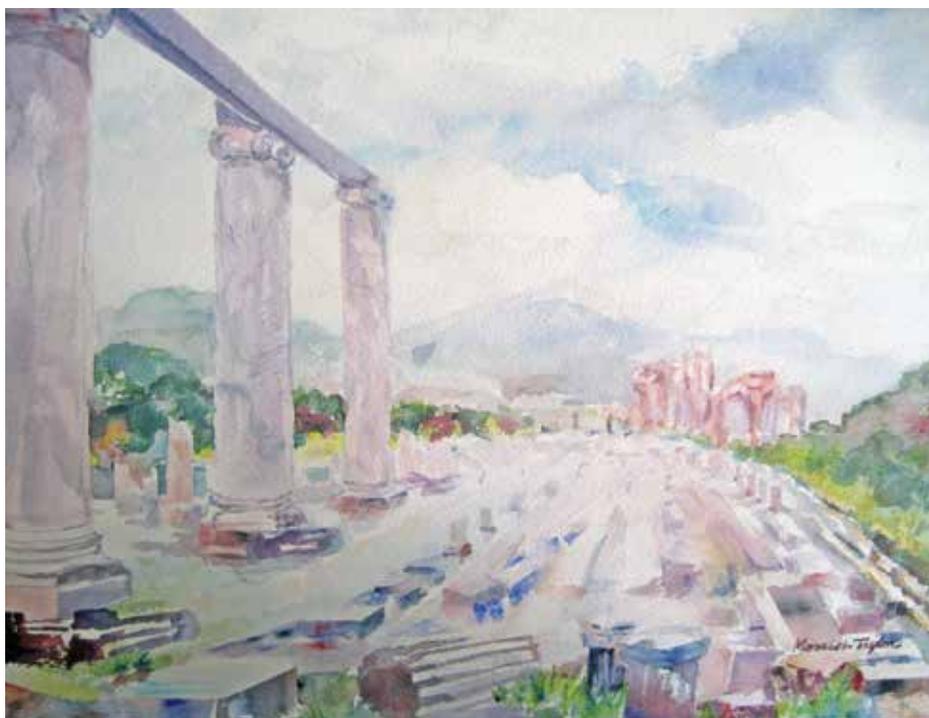
Joe Hoskins, mainly a figurative painter and illustrator, draws heavily from a tradition of literature and myth for most of his subject matter. Emotional content and resonance are his chief concerns when considering a piece. *It's Better to Forget* portrays the wish that some memories could simply be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

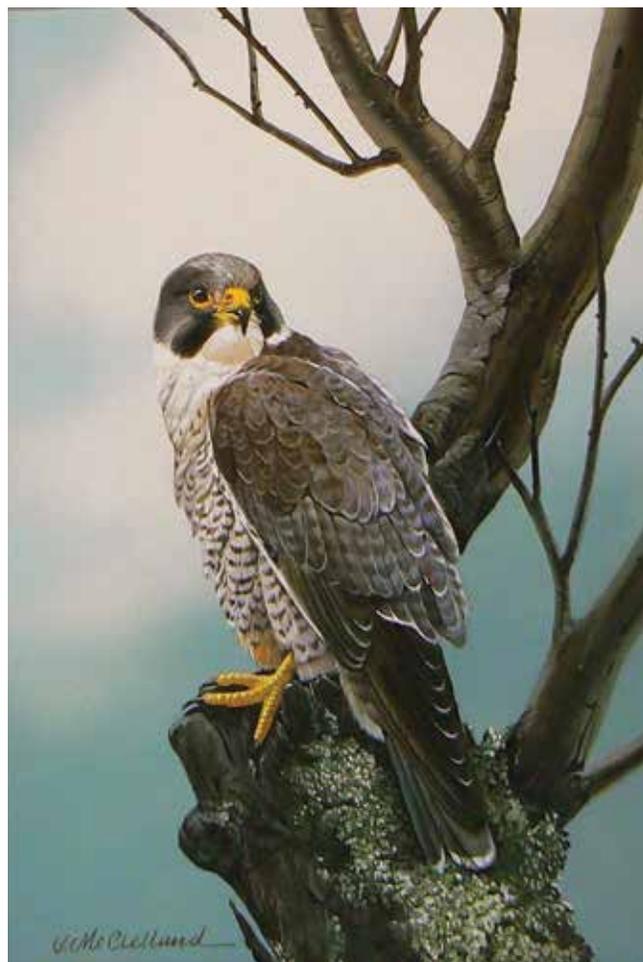
With considerable reverence I viewed the ancient ruins. In the background you see the mountain where Philip of Macedon mined gold... [which] financed the military adventures of his son, Alexander the Great. The pavement in the foreground is where Paul walked with Silas. Nearby is the traditional site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

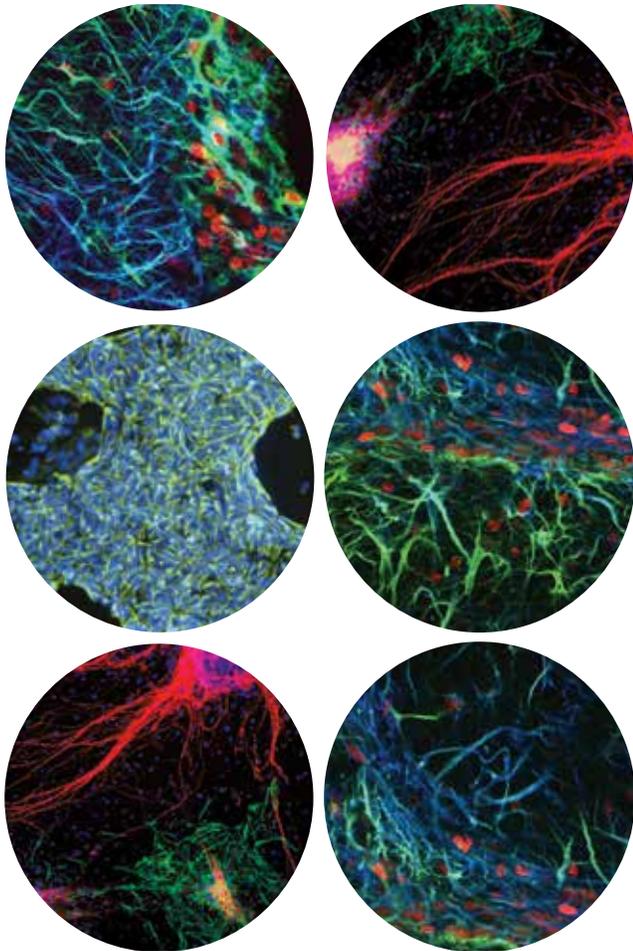


ARTIST: JAMES MCCLELLAND
Volume 36, Issue 2, Spring 2008
The Surveyor: Peregrine Falcon

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.

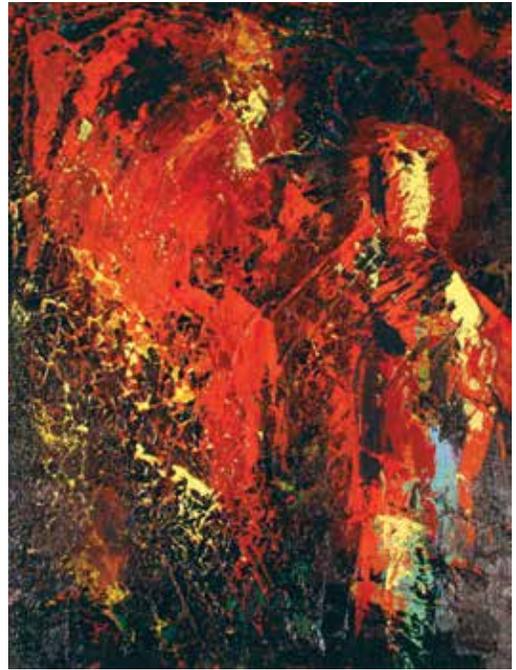


ARTIST: FRANCISCO BADILLA BRIONES
Volume 36, Issue 4, Autumn 2008
The Return, 2007

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.

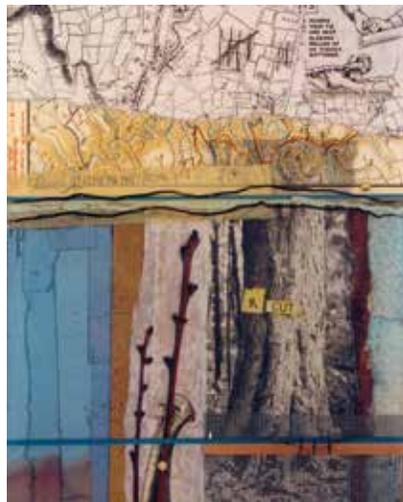
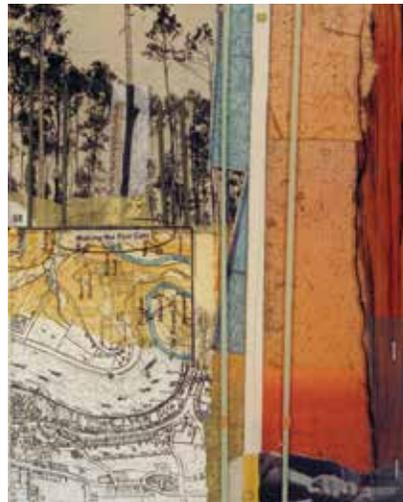
ARTIST: CABEL BUMANGLAG
Volume 37, Issue 1, Winter 2009
Untitled

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."

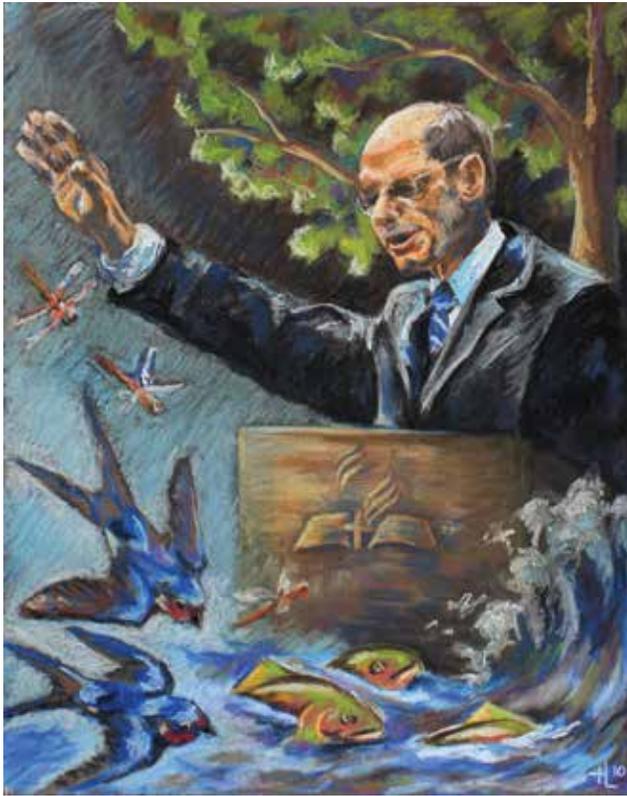


ARTIST: MARTHA MASON
Volume 38, Issue 2, Spring 2010
Untitled

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.

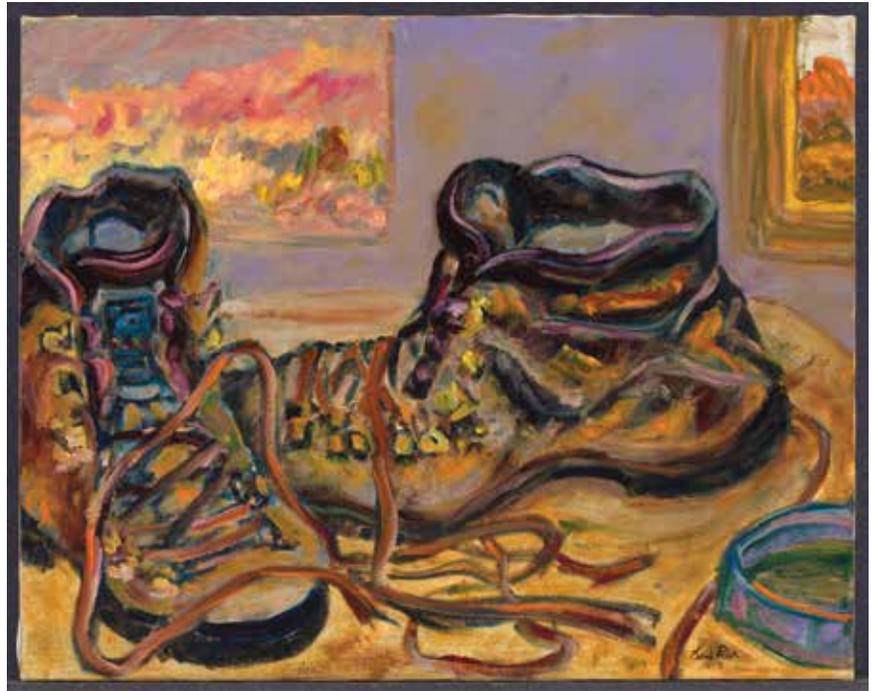


ARTIST: HEATHER LANGLEY
 Volume 38, Issue 4, Autumn 2010
The March, mixed media

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.

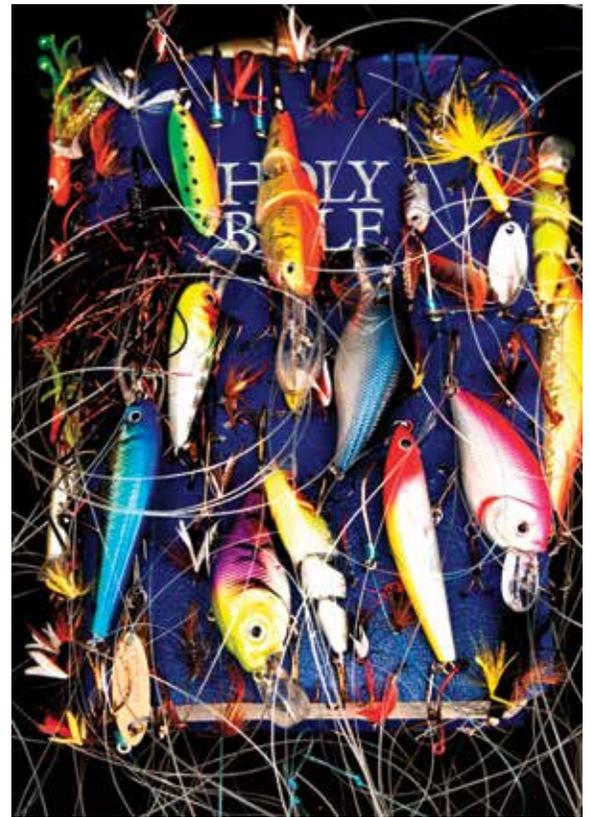
ARTIST: KENT RICH
Volume 39, Issue 1, Winter 2011
Walk in My Shoes, 2002, oil

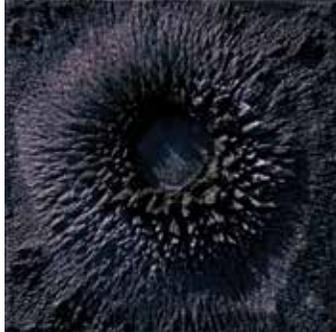
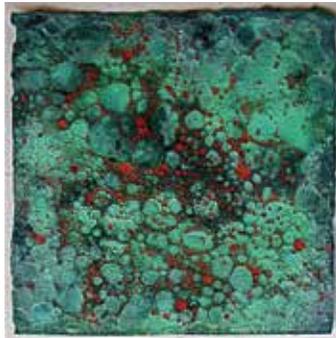
Kent Rich is an artist from Salt Lake City, Utah. This artwork is a tribute to Kent's battle with diabetes and successful transition to a healthier lifestyle. The shoes depicted in Kent's artwork are the same shoes he wore while participating in the Adventist diabetes health program, Newstart, in Weimar, 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,

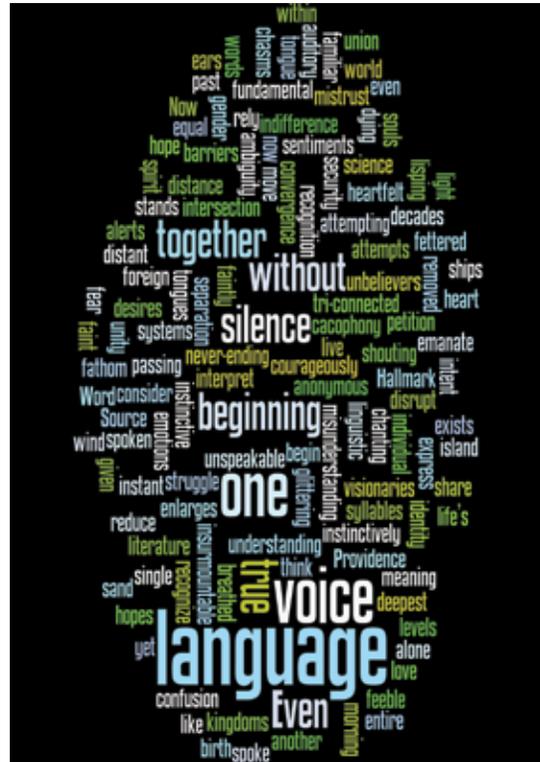
Autumn 2011

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.

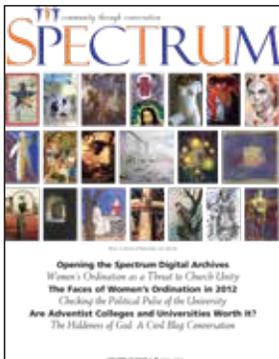




ARTIST: GRANT ORDELHEIDE
Volume 40, Issue 3, Summer 2012
Delicate Stars, 2010, photograph

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.

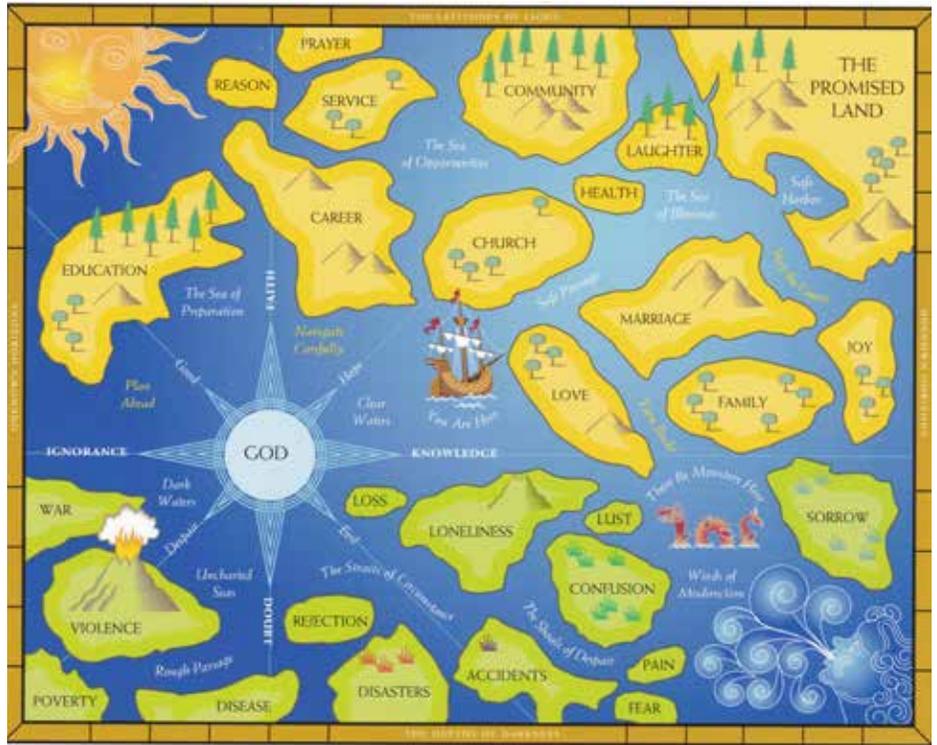
Ordelheide chose a unique way to photograph Delicate Arch in Arches National Park near Moab, Utah. He gingerly climbed down the steep sandstone bowl below the arch, waited for darkness to come, then photographed the stars as they rotated around the arch for over eight hours. His perch on the cliff was 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

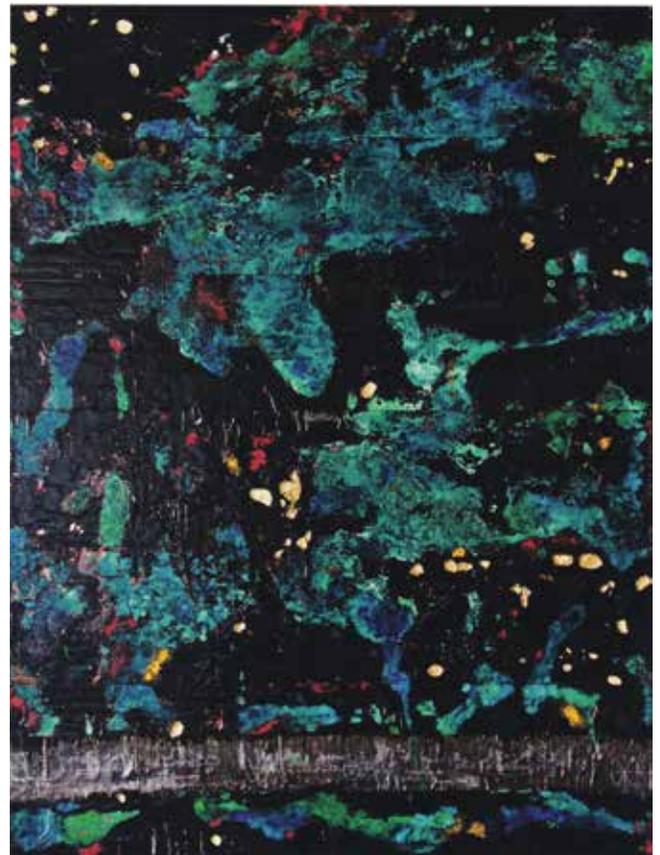
Max Seabaugh is an illustrator and graphic designer who, after mastering traditional media—pencil, paint, and paper collage—was one of the first West Coast illustrators to use the Macintosh computer. He has taught illustration classes at the California College of Arts and Crafts in Oakland and San Francisco,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

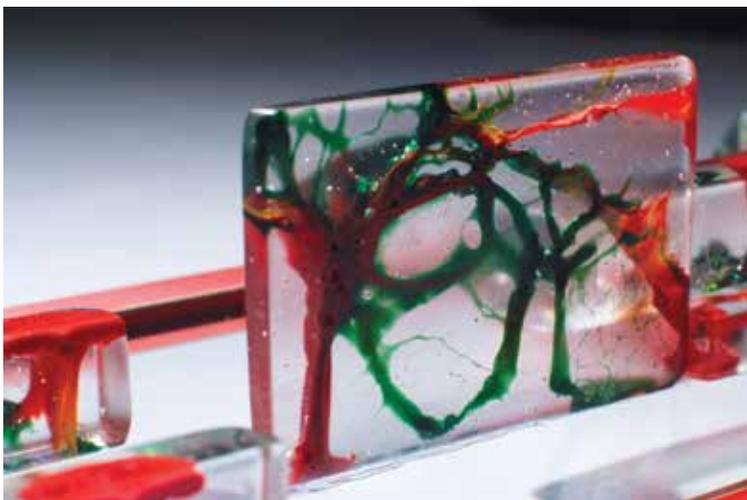




ARTIST: MARIA-JOSE TRIGUERO
 Volume 41, Issue 3, Summer 2013
Still Life with Paper Boats, oil on canvas

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"

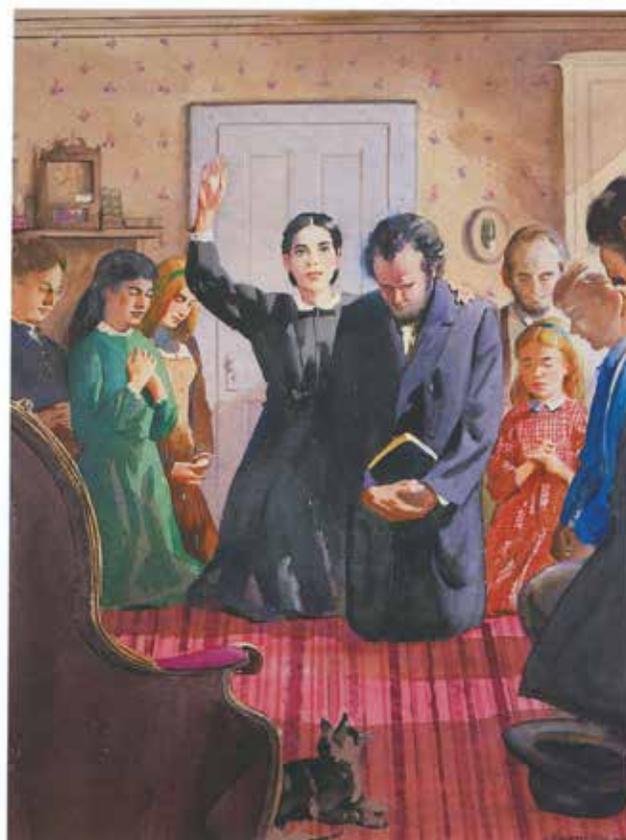
The world of paradoxes currently engages my attention. Our interior territories, with the struggles and contradictions of the soul, the spirit, the psyche, and the mind is a vast, complicated, and intriguing field. I work in a way that reflects natural life; in a slow organic process, with multiple layers 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.



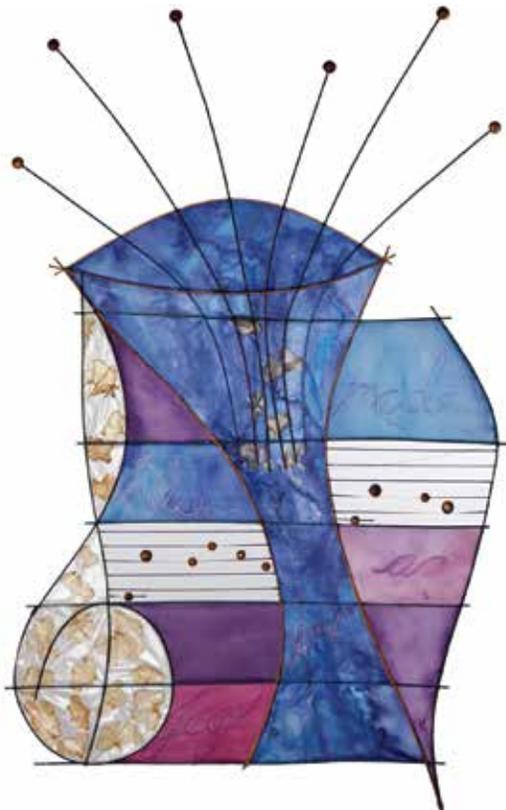
Vernon Nye, Artist © 1990 Ellen G. White Estate, Inc.



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.

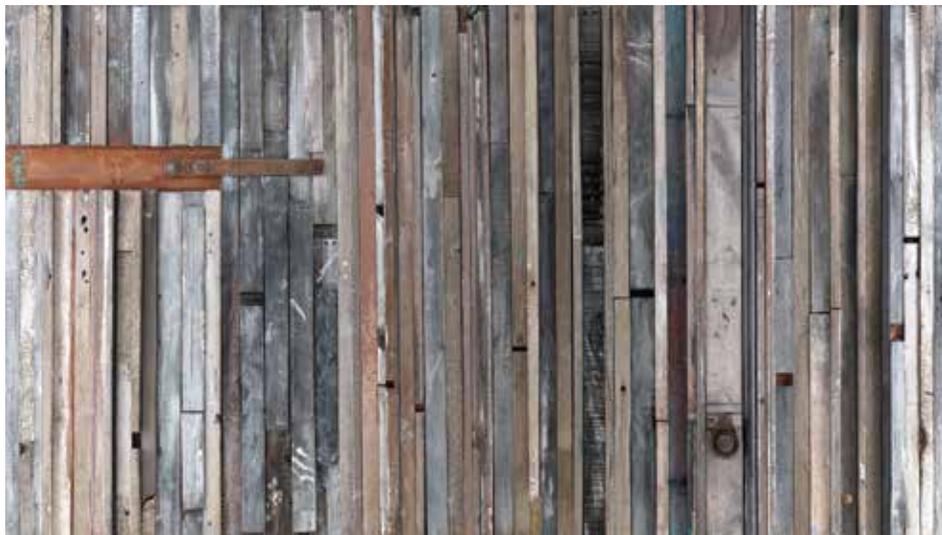


ARTIST: JANENE EVARD
Volume 42, Issue 4, Autumn 2014
Blue Note

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.

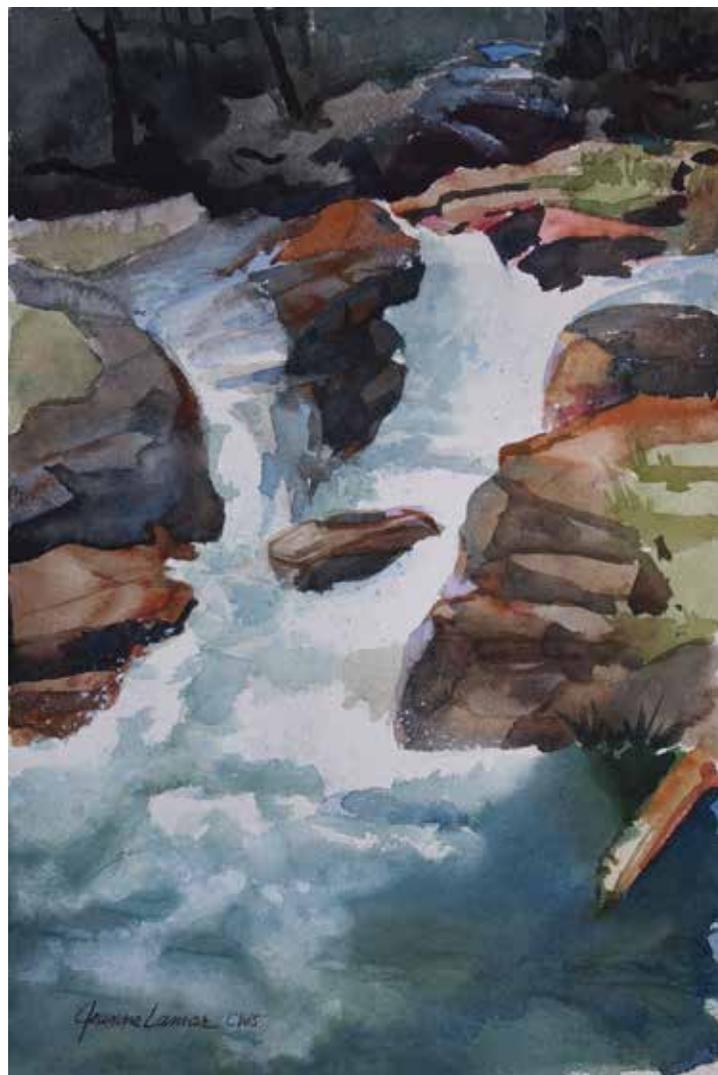
ARTIST: RICHARD SIMONSEN
Volume 43, Issue 1, Winter 2015
Backroad Shadows, found woods,
metals, and aged hardware; var-
ious components treated with
solvents, paints, and torching;
mounted on hardboard panel

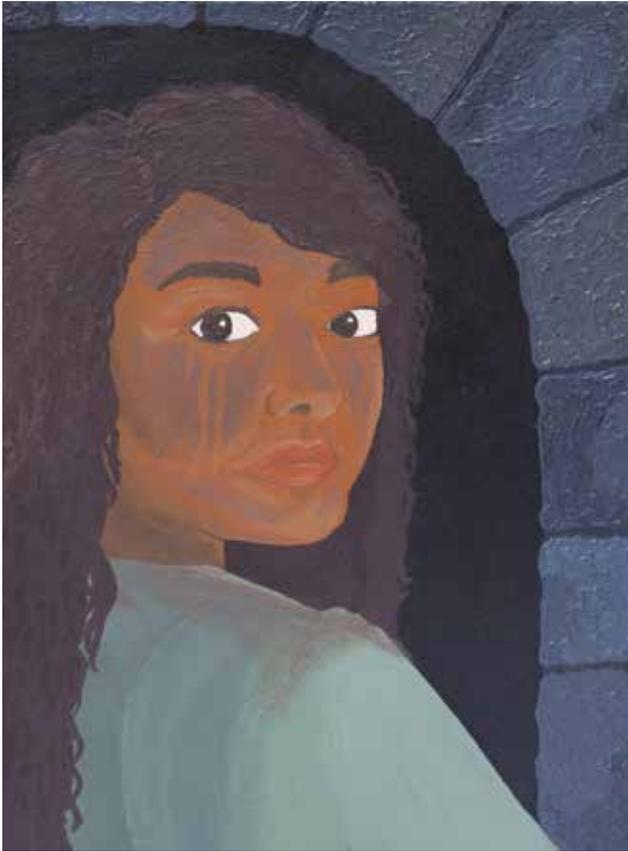
Richard Simonsen's artwork is found on the walls of Fortune 500 companies, private residential collections, and in various published materials, along with being used in a number of film and television productions.



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

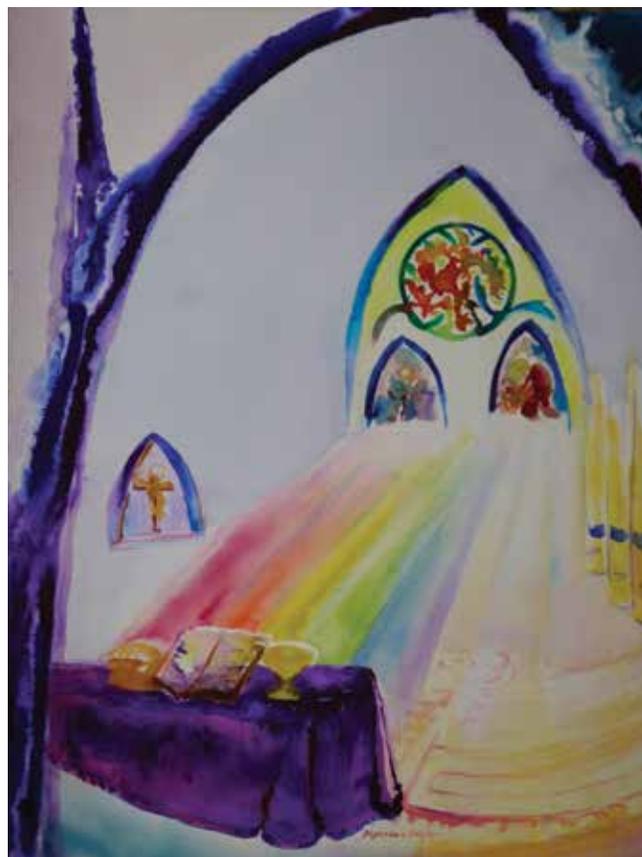
Re-imagining themes from Christianity, and the underlying themes for living life in “the way,” are what matter most to artist Thomas Emmerson. His friend, Beverly Beem, has called the woman at the well “Tamara,” inspiring the name for the sculpture and adding meaning to the story for the artist. From 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.



DISCUSSED: Adventist archaeology, Madaba Plains, fiftieth anniversary, central Jordanian highlands

Panorama of Tall Hisban from the northeast. This view captures well the agricultural surroundings of the Madaba Plains as well as the site's size and elevation above the countryside. (Photo: S. Ullom)



ARCHAEOLOGY

The Madaba Plains Project Comes of Age: MPP@50

DOUGLAS CLARK, IN COLLABORATION WITH LAWRENCE GERATY, LARRY HERR, ØYSTEIN LABIANCA, AND RANDALL YOUNKER, AND WITH CONTRIBUTIONS FROM STEFANIE ELKINS-BATES, JILLIAN LOGEE, BRIAN MANLEY, JOHN MCDOWELL, KRISTINA REED, RHONDA ROOT, MARC AND SHARON ULLOM



Hellenistic Pottery Assemblage from an agricultural complex dating to around 150 BC. Included among the artifacts are some made by hand, some on a wheel, and some by means of a mold. (Photo: D. Clark)



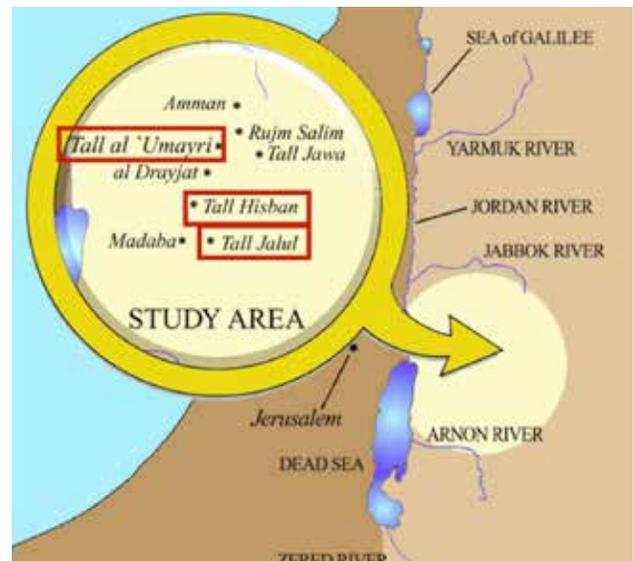
Welcome to archaeology. At the beginning of every excavation season, members of the team are introduced to the major features of the site in order to provide background for their work and allow them to sense how their contributions will add to our understanding of the history and culture of the tell. (Photo: J. Logee)

History in the making happened on the fifth of June 1967: auspiciously, Adventist archaeology in the Middle East was about to begin at Tall Hisban (biblical Heshbon),

Jordan. Also dawning on June 5, 1967 was the first day of the Six-Day War between Israel and its Arab neighbors, forcing a change in plans for everyone. The latter canceled out the former, pushing the start date for Siegfried Horn and company to July 15, 1968.

This fateful delay of more than thirteen months has emboldened MPPites to schedule thirteen months of festive events to celebrate what is a rare accomplishment in any field or discipline, let alone the mounting of a cumulative total of fifty-eight archaeological expeditions over five decades in what some would consider a pretty rough neighborhood. As the celebration schedule emerged, we found ourselves thinking big—beginning at the end of September 2017 at Andrews University’s Homecoming Weekend and ex-

tending the celebrations through early November 2018 at the tenth annual Archaeology Discovery Weekend



Regional map, indicating the three major MPP sites. Also excavated by MPP were Rujm Salim, Tall Jawa, and al-Drayjat. (Illustration: Madaba Plains Project)

at La Sierra University (see <https://lasierra.edu/cnea/discovery-weekend/>). Various publications, tours, and homecoming events created a busy schedule through the year.

The celebratory events also indicate something else. Reviewing all of these activities, one gets the distinct impression that fifty years of archaeological endeavors can be reduced almost entirely to left-brain analysis: lectures, presentations, publications. This assessment would not be mistaken, as the Madaba Plains Project has produced scores of volumes, hundreds of articles, and thousands of presentations of one kind or another around the world (mostly at national and international conferences, but also popular and church presentations too), all deriving from year after year, decade after decade of hard work under trying conditions in a foreign land.

So, rather than repeat information one can readily find in the sources noted elsewhere (especially see the summary in the summer issue of the American Center of Oriental Research Newsletter—<https://www.acorjordan.org/wp-content/uploads/2017/11/ACOR-Newsletter-Vol.-29.1-1.pdf>), MPP directors, with support from the *Spectrum* magazine editor, felt it was time for something different, something more right-brain in orientation, something artsy: hence, poetry, paintings, pictures, and stipple drawings, nearly all submitted by the artists as their own top choices. These have been arranged to provide 1) a modern setting (the geographical, chronological, scientific, and human contexts of our work over fifty years) in order to orient ourselves to the Madaba Plains Project, as well as 2) evidences of ancient daily and religious life



Iron Age zoomorphic figurine—head of sheep. Whether these ceramic animal figures were utilized in religious services or served as toys is a debated question. They are ubiquitous. (Drawing: K. Reed)

found in situ. Images are identified by contents and artists and, with some, the excavation site. However, site identification for most is left out in order to give an impressionistic, MPP-wide sense of five thousand years of history and culture in the central Jordanian highlands.

It is impossible in a collaborative collection of artworks like this one, covering a half century of intense labor and creative expression, to do justice to everything produced since the late 1960s by the Madaba Plains Project. What appears here seeks to capture what artists have done and is only partially representative of the long-term engagement and innovative investment made by a cumulative two thousand directors, specialists, students, volunteers, and local laborers in an effort, through modern methods of investigation and recording, to resurrect the ancient past.

Special thanks to Adventist colleges and universities which, among other institutions of various kinds, have played a sponsorship or supportive role in this endeavor over the years: Andrews University and La Sierra University (primary sponsors), along with Burman University, Pacific Union College, Southwestern Adventist University, and Walla Walla University. We also want to express appreciation to the Department of Antiquities of Jordan and the American Center of Oriental Research in Amman.



At work by sunrise. Archaeologists love photos of their work in the rising (never the setting) sun. Work typically begins just before the sun comes up in order to capture early photos without shadows. (Photo: S. Ullom)

Tall Hisban

Excavations at the site have uncovered traces of a long succession of imperial powers that have influenced the material culture and daily life at Hisban over time, including the Assyrians, Neo-Babylonians, Ptolemaic Greeks, Romans, Byzantines, Umayyads, Abbasids, Ayyubids, Mamluks, Ottomans, and British.

Occupation — Early Iron Age through Modern times (ca. 1100 BC to the present)

Excavations — 1968–1978 and 1996 to present



(Photo: MPP-Hisban)

Tall al-`Umayri

Excavation results include an Early Bronze Age dolmen with 25–28 preserved secondary burials; a massive Middle Bronze Age defense system; a Late Bronze Age Temple Complex; an Early Iron Age neighborhood, including a “four-room” house; a Late Iron Age administrative building; and Hellenistic and Byzantine farmsteads.

Occupation — Bronze and Iron Ages (ca. 3000–500 BC with limited Greek, Roman, and Byzantine remains)

Excavations — 1984 to present



(Photo: M. Ullom)

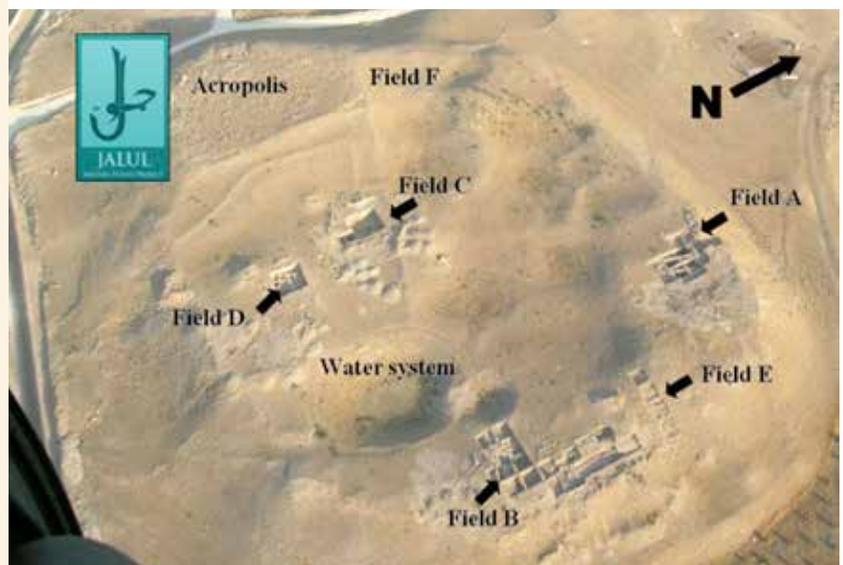
Tall Jalul

Excavations at Jalul have revealed control by numerous local and international political entities throughout its history. Jalul may have been the ancient Levitical city of Bezer during the earlier part of the Iron Age until competing local powers (Moab and Ammon) took over. Adjacent to the south was the “Islamic Village.”

Occupation — Bronze and Iron Ages through the Ottoman Period (ca. 3000 BC to the beginning of the twentieth century)

Excavations — 1992 to present

Visit www.madabaplains.org



(Photo: MPP-Jalul)



*Team photos (top to bottom) at Hisban (2004),
ʿUmayri (2008), Jalul (2007)*

The original excavations at Hisban (1968–1976 and 1978) drew 343 foreign participants and later phases (1997–2018) an additional 496. ʿUmayri (1984–2016) boasted 1,086 foreigners and Tall Jalul (1992–2017) saw 502 foreign participants on excavations since its inception. These 2,427 foreigners hailed from every continent except Antarctica. In addition, hundreds of local laborers, some third-generation descendants of original workers, did the heavy lifting over the past five decades. Collaboration between foreigners and locals has added a rich level of social depth and cultural understanding to these projects not otherwise attainable.





Tall al-'Umayri from the air, 2016. One of the important ways to record archaeological research involves aerial photos taken every few seasons by photographers working with the University of Oxford-based Aerial Photographic Archives for Archaeology in the Middle East. (Photo: APAAME, Robert Bewley)



Iron Age stamped jar handle with cartouche of Pharaoh Thutmose III, a 15th-century BC pharaoh of Egypt some associate with the biblical exodus. He made numerous military excursions into the area of Israel/Palestine. (Drawing: R. Root)

DIGGING AT 'UMAYRI (a poem of fragments)

BY JOHN MCDOWELL

1

Follow the airport road—
south of Amman, a hill,
a “tall” rises beyond a Bedouin tent,
with TV antenna and camels.

2

Guffa by recorded guffa we haul
trowel-scraped dirt
to the sift
eyes peeled within billowing dust...

3

Each day before the sunbaked afternoon
bears too heavily
ashen-faced, exhausted we load
buckets of sherds and tagged objects onto the bus
—to camp, a quick shower, and food
before the ritual washing
the day's collection, the sorting: pottery (plentiful,
fragmentary time markers)—perhaps some bone,
a spindle whorl, a basalt grinding stone.

4

Back on site: plenty of walls,
surfaces, doorways—the real joy:
a seal, a shrine door,
once, Carolyn, in her square, slowly uncovered
a cultic niche, with bowls, chalice, crude unfired figurines,
and five standing stones all in situ. In the room
also an altar, the floor strewn with
animal bones—palace or temple:
What were they thinking?
Surely, a story of prayer

—surely, among others, prayers for protection.
The ramp and fortifications lend evidence.
But it wasn't enough—whither Late Bronze or
Early Iron, arrows flew and fire came, God
or gods ordained.

(The four-room house preserved
because it collapsed—see: remains
of burnt timbers.)

5.
Is this really a “game of Clue on steroids”?

6.
We joke. Eat sweet watermelon, spit seeds
as far as we can.

7.
Brush the dirt
clean, carefully
(at the end of every day).

8.
Photograph. Note
even the color of the dirt.
Mostly the missing
sprayed out in layers.

9.
Allow for difficult changes. (This
is history's lost and found.)
(They did not think of us or what they left
as we wish to think of herding goats into this courtyard.
Shall we name the five who perished
The House of Berekyahu?)

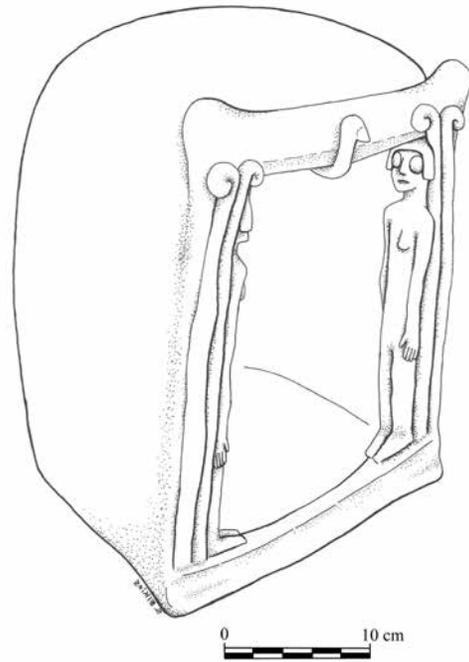
10.
Some instinct to discern—once
on the back of small seal—almost missed
a partial fingerprint...
Oh, Lord, how do we praise
the survival
of the unintentional—
sifted back 3,000 years
to (our) human touch?

11.
Bless our digging, this destruction:
the unburied, the journey
unweaving the knotted weave
of our humanity.

12.
How did they do it—day by day?
Then, unexpected
a hearth unearthed
and the vault across centuries
concentrates, wobbles a bit, like sunlight
through a lens to the pinpoint of being
a mother cooking a meal for her children,
(see the fire's ash?) then
the world ends. We arrive at bedrock.
Shall we then be blest?
Insha 'allah.

Poem notes:

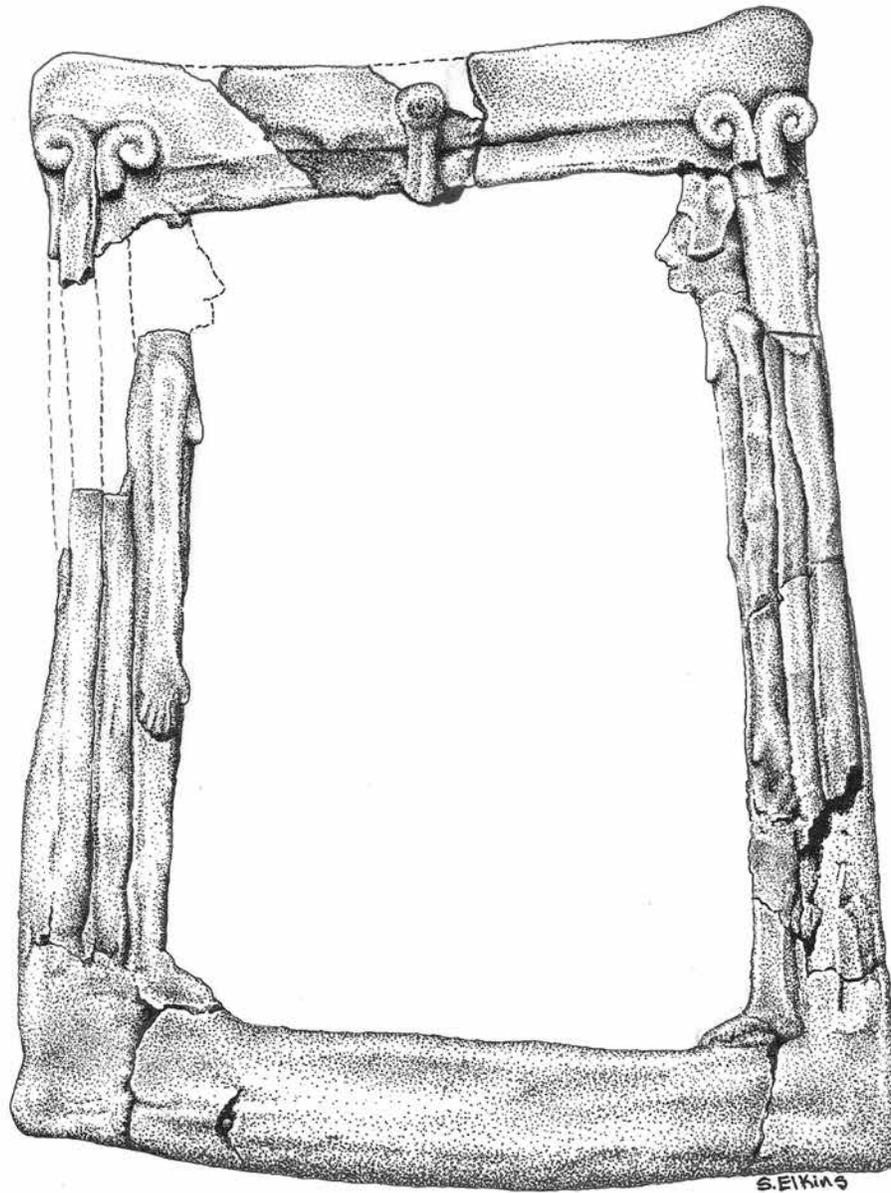
- A “guffa” is “bucket” made of recycled tires used for hauling dirt from a dig square to the sifter.
- Insha 'allah: Arabic for “Hopefully, if God wills.”



Early Iron Age Model Shrine (ca. 1050 BC) shaped from clay into the form of a place of worship. These are found in domestic and religious settings. The opening of this model is flanked by two human figurines which may have represented male and female characteristics. (Drawing: S. Elkins-Bates)



Iron Age stamped jar handle with cartouche of Pharaoh Thutmose III (see illustration on page 71). The jar handle is Iron Age even though Thutmose III reigned in Egypt at least two centuries earlier, demonstrating the lasting influence of the powerful pharaoh. (Drawing: R. Root)



Early Iron Age Model Shrine doorway, showing the entry into this small worship model. The dove over the center of the doorway is typical of many of these models, as are the palmettes along the sides. (Drawing: S. Elkins-Bates)



Early Iron Age “four-room” house (ca. 1250 BC), one of the earliest and certainly the best-preserved structure of this nature and design anywhere in the southern Levant (Israel, Jordan, southern Syria). Sometimes called an “Israelite” house, four-room (or pillared) houses showed up in ancient Ammon, Moab, and Edom. Its design and plan were used for several centuries (ca. 1250–500 BC) because it allowed families in the hill country of ancient Israel and Jordan to combine successfully pastoral sheep/goat herding and agricultural pursuits. (Painting: R. Root)

Reconstructed Early Iron Age four-room house. Partially (re)built of wood, stone, and plaster, this reconstruction from 1999 illustrates the basic structure of this popular house design and also allowed analysis of building materials, all 400+ tons in the building of this one house. (Photo: M. Ullom)





Late Bronze Age Temple Complex (ca. 1350 BC). Consisting of two side rooms of unknown use (left side); an entry hall with stairs and standing stones (lower right); the main sanctuary with a presentation altar and cultic niche (center); and a small space for the storage of worship paraphernalia already used (upper right). The cultic niche held ceramic vessels and clay figurines in front of five standing stones. Since the central standing stone is relatively short and broad, most scholars believe it represents a goddess, perhaps the Canaanite deity Asherah. (Painting: R. Root)

The Archaeologist's Scrapbook

Hands-on discovery of pendant, a pyramidal-shaped piece of fired clay with a hole in the top to allow attachment with a string. These were sometimes decorated with inscriptions. (Photo: S. Ullom)



Discovery of ostrakon. Ostraca (plural) occur during the Late Iron Age, normally consisting of inked writing on reused broken pieces of pottery. Some were receipts for offerings or business dealings and some conveyed correspondence. (Photo: MPP-Jalul)

Taking measurements the old-fashioned way. Since archaeology is a destructive science, documentation of all kinds characterizes its practice. Newer technologies have replaced the methods pictured, allowing precision in three dimensions to 4–2 centimeters. (Photo: J. Logee)



Shepherd with flock. Although romanticized through biblical stories, caring for sheep and goats is a demanding survival strategy in much of the Middle East. Domesticated pastoral animals provided milk products, meat, and fibers for clothing. (Photo: S. Ullom)



Measuring elevations. The old dumpy levels and stadia rods, a part of the basic tool kit of archaeologists for decades, have been replaced with sophisticated technologies capable of recording the location of archaeological remains in 3D. (Photo: S. Ullom)

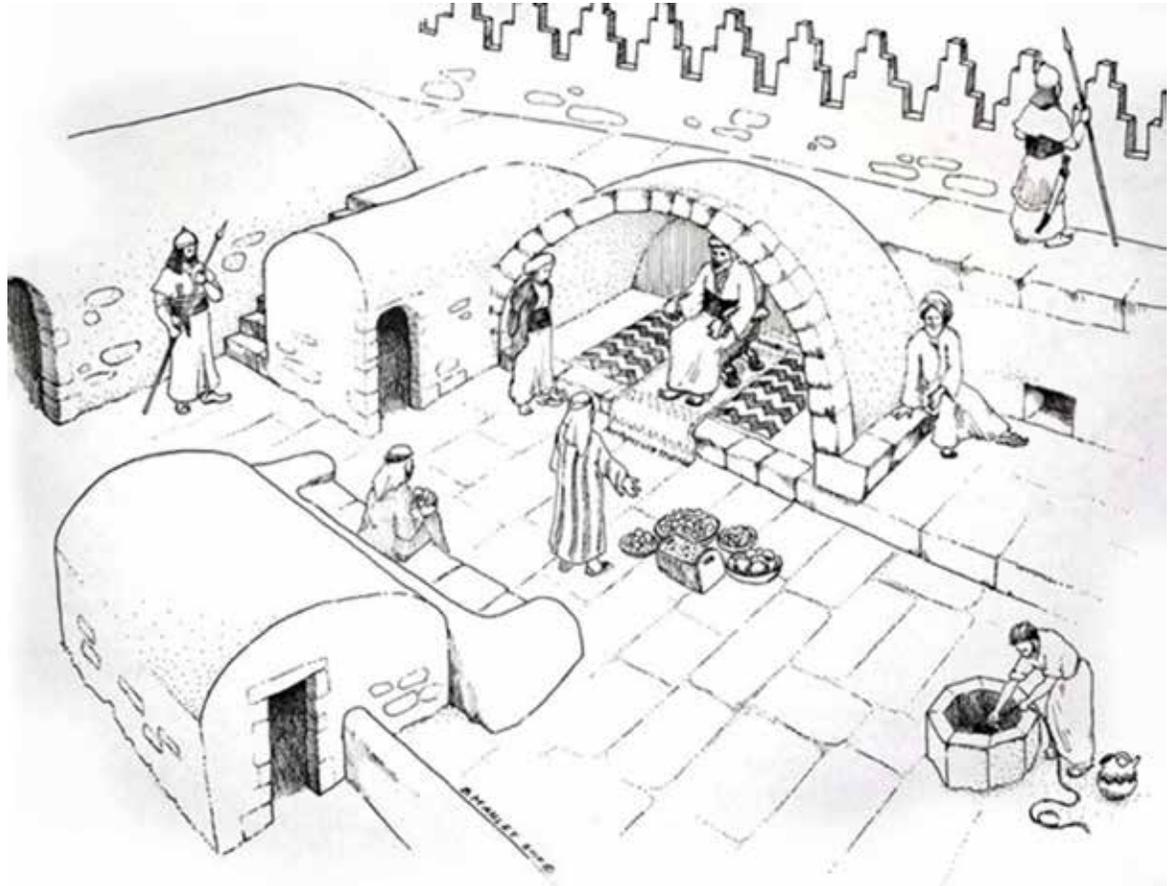
Excavation techniques. Archaeological excavation is demanding work, requiring careful removal of layer after layer of occupational debris in order to reconstruct the past. (Photo: J. McDowell)



Munsell Chart color analysis. Among the many lines of analysis of ancient finds, color determination has been important for studying earth samples, object decorations, and artifacts, among other uses. (Photo: S. Ullom)

Sifting at Sunrise. Since the mid-1980s, MPP excavations have sifted every bit of earth uncovered in order to find the smallest of artifacts and samples. (Photo: M. Ullom)





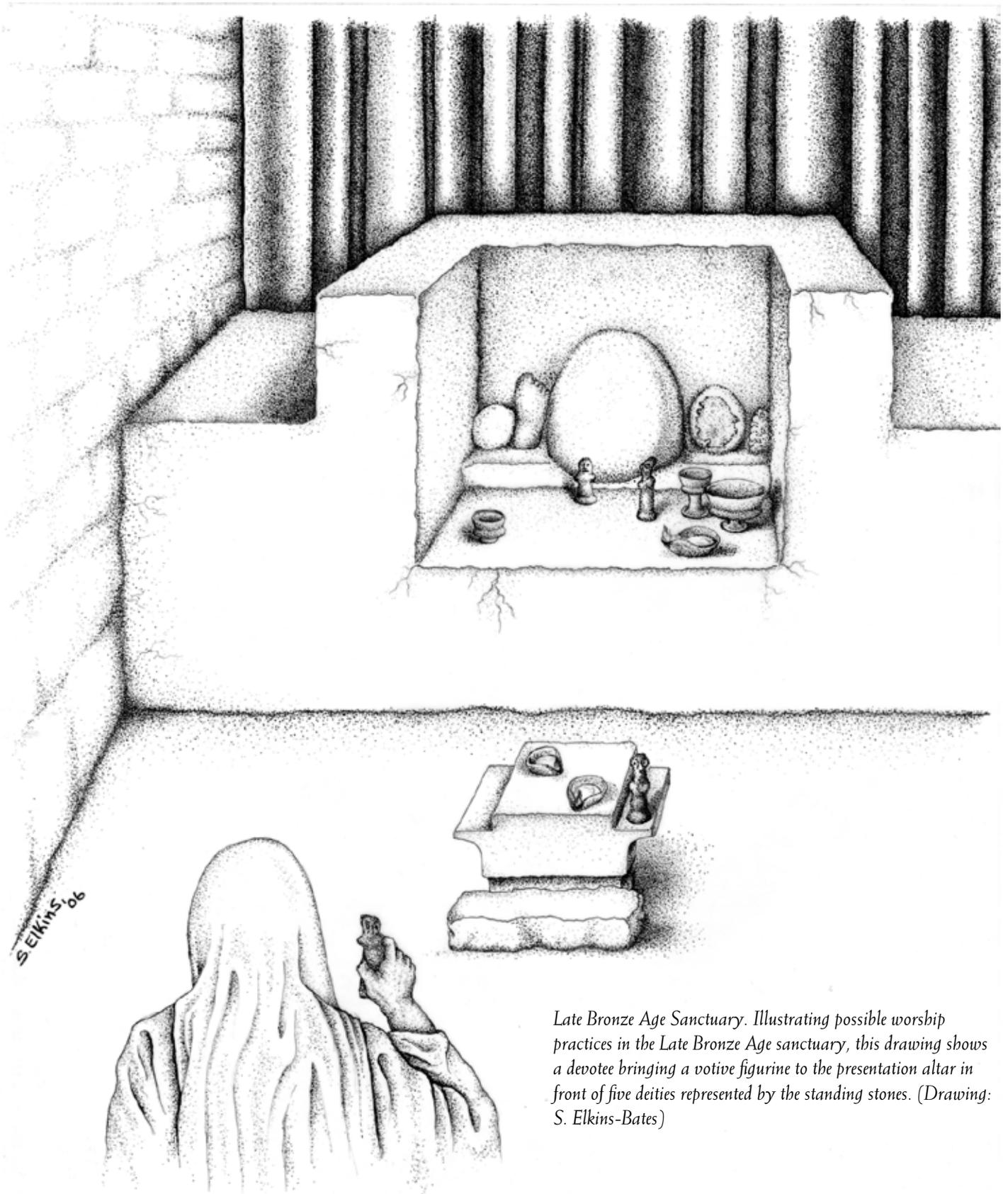
Mamluk Governor's Residence. Long a mystery to early excavators, the purpose of buildings on the top of the tell finally became apparent through extensive research done in medieval historical records. (Drawing: B. Manley)

Drawing of Mamluk Governor's Residence. An important contribution to the study of archaeological remains, drawings help illustrate what is not always clear to professionals or popular readers. (Photo: S. Ullom)



How can I help ensure a future for the past?

To assist in preserving and protecting sites like those of the Madaba Plains Project, the American Schools of Oriental Research (ASOR) established the ASOR Lawrence T. Geraty Community Archaeology Endowment to address a pressing need: namely, to heighten awareness and facilitate the participation of local communities in taking care of heritage sites in their backyards. Read more and donate at: <https://lasierra.edu/cnea/projects/>.



Late Bronze Age Sanctuary. Illustrating possible worship practices in the Late Bronze Age sanctuary, this drawing shows a devotee bringing a votive figurine to the presentation altar in front of five deities represented by the standing stones. (Drawing: S. Elkins-Bates)

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Results after 50 Years of Excavating in Central Jordan

Lecture Topics

Lessons learned from 50 years of excavating in Jordan at the Madaba Plains Project (MPP) sites: Tall Hisban, Tall al-'Umayri, and Tall Jalul and from the radically changing landscape of biblical archaeology over these five decades. Presenters include MPP founding directors (Lawrence Geraty, Larry Herr, Øystein LaBianca, Douglas Clark, and Randall Younker—La Sierra University, Burman University, Andrews University) and other MPP leaders AND major internationally respected scholars in the decades-long debates about archaeology and the Bible: William Dever (University of Arizona, ret.), Susan Ackerman (Dartmouth College), Andy Vaughn (ASOR, Boston), Thomas Davis (SW Baptist Theo. Sem.), Beth Alpert Nakhai (University of Arizona), and others.

Schedule

Saturday, November 10

Illustrated presentations and discussions, Bedouin Hospitality Tent, authentic Jordanian Banquet, and more!

Sunday, November 11

Illustrated presentations and discussions, Kids Dig, hands-on displays and activities, and more!

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Blessings

by Virginia Rickeman

God of all blessings, teach us to bless our lives. Teach us to bless the past: to look back with gratitude for care and love, for homes and bread, for books, music, gardens, trees, sky, the world that gave us birth. God bless the people who gave us life and the earth that sustained us.

Help us also to bless the hurts, errors, horrors, and betrayals. Bless the cutting words that cannot be unsaid, the meanness that cannot be undone. Let there be blessing to stop the hidden, interior bleeding away of life: to draw out the poison that gnaws on heart and bowels and brain. Teach us, patiently teach us, God, to bless those who have wounded us, and in the long, hard, aching reach to bless them, begin to know a deeper healing in ourselves.

Bless gain and loss, beauty and shame, kindness and indifference, joy and grief, for through it all you were with us, under us, and in us. Let the entire past be blessed as we release its tangled strands into your care and breathe freely again.

Teach us, God, to bless the future: to look forward with trust in your love and purpose. Bless the anxious insecurities, the fears of loss, the hungry yearnings, the dreams of wholeness and peace. Bless whatever may come so that in it and through it we may grow closer to you.

God, teach us to bless the present moment. Teach us how to bless the sensations of pain as well as pleasure, the feelings of sadness, anger, and boredom as well as happiness. Bless what we see and do not see, what we have and do not have. Bless light and shadow, insight and confusion, humble truths and ordinary words.

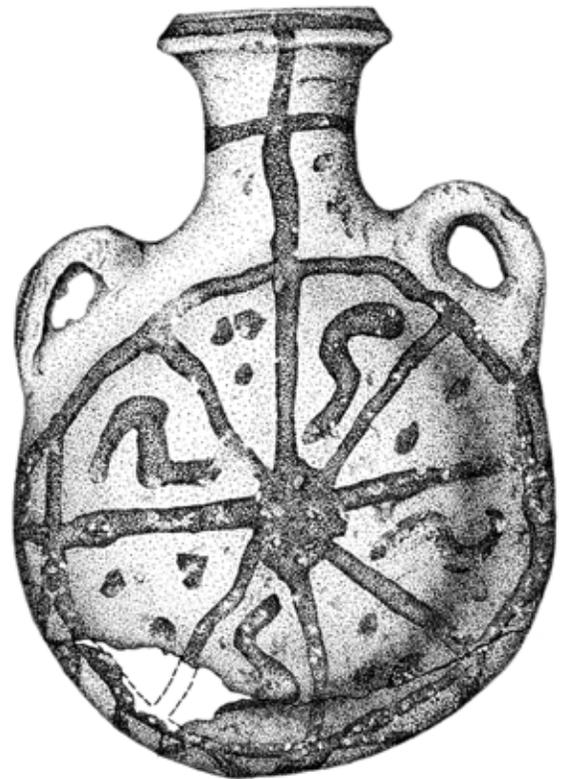
Bless neighbors and strangers, companions and competitors, the people we love and the people we can't stand, and all the people everywhere who are suffering.

Bless the roofs that shelter us, the fields that feed us, the communities that support us.

Bless us again that we may know the serenity of a life that glorifies you and brings joy to your creation. Then, God may you be blessed and your name be praised forever.

Amen.

The Well Is Deep: Prayers to Draw Up Living Water, by Virginia Rickeman, United Church Press, Cleveland, Ohio, 1999.



Late Bronze Age Pilgrim Flask (S. Elkins-Bates)