

GOOD FRIDAY
APRIL 2, 2021
ANTIOCH CHURCH



STATIONS OF
THE CROSS

Art Exhibit

INTRODUCTION

Welcome to our Stations of the Cross experience.

The Stations of the Cross are a series of images depicting Jesus Christ throughout the moments leading to his crucifixion. Originating in the late Middle Ages (~1250AD), this practice of contemplating and reflecting on the last days of Jesus' life has become a common practice around the world on Good Friday.

Throughout history, artists have provided us with many renowned masterpieces to help us reflect on the life, death, and burial of Jesus. Rather than focus on one artist's work, we have chosen to showcase both modern and classical artwork in order to draw your attention to the reality of human suffering within this familiar story as well as provide a diverse perspective. Some pieces are direct replications of a specific moment in the gospel story. Others draw more abstract parallels from modern events and issues. All point us to the day of Christ's death.

This exhibition includes 12 stations which trace Jesus' steps from the Garden of Gethsemane through his death and burial. The final station is an opportunity to receive communion as we remember Christ's death and look forward to the celebration of his resurrection on Easter Sunday.

We hope this provides you the time and space for reflection and introspection as you encounter a familiar story with fresh and challenging perspectives.

I.



MARK 14.32-36

They went to a place called Gethsemane, and Jesus said to his disciples, "Sit here while I pray." He took Peter, James, and John along with him, and he began to be deeply distressed and troubled. "My soul is overwhelmed with sorrow to the point of death," he said to them. "Stay here and keep watch."

Going a little farther, he fell to the ground and prayed that if possible the hour might pass from him. "Abba, Father, he said, "everything is possible for you. Take this cup from me. Yet not what I will, but what you will."

Jesus prays in the Garden of Gethsemane.

GETHSEMANE

Walter Richard West - 1954

West, a Cheyenne artist from Oklahoma, invites us to contemplate Jesus, who is illustrated as an indigenous person praying in the garden of Gethsemane. For West, this was meant to portray the universality of Jesus and serve as a counterexample to traditional European depictions of Jesus.

In this painting you will notice the disciples falling asleep in the background as well as the olive trees which are still present in the traditional site of the garden of Gethsemane today. Jesus is clearly in a state of distress and is crying out to God from a place of pain, knowing that the road ahead will be difficult.

Take a moment to pause, breathe deep and center yourself. How might God want to speak to you through this piece of artwork?

II.



Luke 22.47, 54a

While he was still speaking, a crowd came up, and the man who was called Judas, one of the Twelve, was leading them. He approached Jesus to kiss him, but Jesus asked him, "Judas are you betraying the Son of Man with a kiss?"

Then seizing him, they led him away.

Jesus is arrested.

THE TAKING OF CHRIST Caravaggio - 1602

Caravaggio, an Italian painter, places us directly in the tension of the story. Tempted by the promise of financial gain, Judas agreed to identify his master to the guards by kissing him. In this moment, Judas has just completed his betrayal and withdraws his touch.

Jesus' countenance conveys sadness as the temple guards move in to seize him, yet Jesus offers no resistance. At the center of the composition, the soldier's cold, shining armor contrasts with the vulnerability of Christ. Jesus submits to his persecutors' harsh and unjust treatment, and his anguish is made clear by his furrowed brow and down-turned eyes.

Take a moment to pause, breathe deep and center yourself. How might God want to speak to you through this piece of artwork?

III.



MATTHEW 27.22-23

*"What shall I do, then, with Jesus who is called the Messiah?"
Pilate asked. They all answered, "Crucify him!"*

"Why? What crime has he committed?" asked Pilate.

But they shouted all the louder, "Crucify him!"

Jesus is condemned.

KKK

Scott Langley - 2000

Langley, a New York photographer, captured this moment when a group of KKK members openly rallied in support of the execution of Gary Graham outside a Texas execution center. Graham was a black man who was found guilty by an all-white jury at the age of 17 for the murder of a white woman. He was convicted without proof of a murder weapon, fingerprints, or any other tangible evidence. His guilt was based solely on the account of one person who said she could identify him from across a dark parking lot at night. He pleaded innocence until his execution.

As you contemplate this photograph, consider the similarities which Jesus experienced as a crowd rallied outside in favor of his execution despite the fact that he was innocent. Christ's condemnation was finalized with the crowd's cry to crucify Him.

Take a moment to pause, breathe deep and center yourself. How might God want to speak to you through this piece of artwork?

IV.



MARK 15:16-19

The soldiers led Jesus away into the palace and called together the whole company of soldiers. They put a purple robe on him, then twisted together a crown of thorns and set it on him. And they began to call out to him, "Hail, king of the Jews!" Again and again they struck him on the head with a staff and spit on him. Falling on their knees, they paid homage to him.

Jesus is mocked and crowned with thorns.

CRISTO NA COLUNA Djanira da Motta e Silva - 1955

Silva, a Brazilian artist, chose to depict Jesus as an enslaved African being scourged in the historic center of Salvador de Bahia, the first colonial capital of Brazil. You will notice that the faceless people passing by are indifferent to the violence due to the common nature of these beatings. Even though churches surround the scene, no one steps in to intervene, signifying the church's complicity with the violence.

Similarly, the people who lived in Jerusalem were likely indifferent to the crucifixion of Jesus as this had become a frequent and common form of execution used to punish political or religious agitators, slaves, and those who had no civil rights.

Take a moment to pause, breathe deep and center yourself. How might God want to speak to you through this piece of artwork?



MATTHEW 27.31

After they had mocked him, they took off the robe and put his own clothes on him. Then they led him away to crucify him.

Jesus accepts the cross.

CHRIST BEARING THE CROSS Nicolaos Tzafouris - 1489-1500

Tzafouris, an icon painter living on the island of Crete, created this piece when Crete was under Roman occupation. As Tzafouris navigated the tension created by dueling governments, he painted this classical piece depicting soldiers from both armies leading Christ to Golgotha as he carries the cross.

The soldier to the right wears contemporary Italian armor consistent with the occupying military of the time, and those behind him wear the armor of the defeated Cretans. As Christ carries his cross, he finds himself caught in the middle of this unrest and completely alone.

Take a moment to pause, breathe deep and center yourself. How might God want to speak to you through this piece of artwork?

VI.



MARK 15.21

A certain man from Cyrene, Simon, the father of Alexander and Rufus, was passing by on his way in from the country, and they forced him to carry the cross.

Simon bears Jesus' cross.

THE CRUCIFIXION

Aaron Douglas - 1927

Douglas, an African American painter who played a leading role in the Harlem Renaissance, draws our attention to the biblical narrative of Jesus' crucifixion as well as the modern experience of African peoples. The prominent figure in this piece is Simon of Cyrene, a man of North African descent, as he bears Christ's cross up the hill. Simon's eyes are directed towards the heavens from which his strength is found. Simon's vigorous stride and readiness to bear Christ's load portrays an African theology which considers it a privilege and honor to carry Christ's cross.

In contrast to Simon's earnestness, the stylized Roman soldiers flank the scene with their pointed spears. In the background is a small, light, haloed figure of Christ signaled out through the shaft of light that shines down from above.

Take a moment to pause, breathe deep and center yourself. How might God want to speak to you through this piece of artwork?

Jesus is crucified.

WHITE CRUCIFIXION

Marc Chagall - 1938

Chagall, a French painter and designer, features the image of Christ as a Jewish martyr. Created during a time of severe Jewish persecution in Europe, this piece serves as a dramatic reminder of the suffering during the 1930s. Surrounding Jesus are scenes which illustrate the violent devastation that plagued Jewish communities all across Europe, including the burning of synagogues, forced migration and other travasties. By dressing Jesus in a prayer shawl and head cloth, the Jewish identity of Jesus is emphasized.

This piece of art also speaks to the moral implications of the Nazi's rise to power. In this painting, we see the shared dramatic suffering experienced by both the Jewish people and Jesus.

Take a moment to pause, breathe deep and center yourself. How might God want to speak to you through this piece of artwork?

VIII.



JOHN 19.25-27

Near the cross of Jesus stood his mother, his mother's sister, Mary the wife of Clopas, and Mary Magdalene. When Jesus saw his mother there, and the disciple whom he loved standing nearby, he said to her, "Woman, here is your son," and to the disciple, "Here is your mother." From that time on, this disciple took her into his home.

Jesus speaks to his mother.

WOMAN, BEHOLD YOUR SON; SON, BEHOLD YOUR MOTHER

T.D. Anderson - 2020

Anderson, an artist and clergyman, reimagines the exchange between Jesus and his mother in these images taken from photographs of Emmett Till's mother mourning the death of her son. Anderson creates a pieta, which is a traditional representation of Mary mourning over the body of the dead Christ, by presenting images of Mamie Till-Mobley grieving over her murdered son's body.

The panel on the left is a picture that was captured when Mamie saw her son's murdered body for the first time. The panel on the right depicts the moment when Mamie first encountered her son's casket at Chicago's Central Station. In her artist statement Anderson writes, "I draw from Jesus' words to his own mother and beloved disciple to tell the story of a woman who, like Mary, lived a very public nightmare that changed the world."

Take a moment to pause, breathe deep and center yourself. How might God want to speak to you through this piece of artwork?

IX.



LUKE 23.44-46

It was now about noon, and darkness came over the whole land until three in the afternoon, for the sun stopped shining. And the curtain of the temple was torn in two. Jesus called out with a loud voice, "Father, into your hands, I commit my spirit." When he had said this, he breathed his last.

Jesus dies.

CRUCIFIXION Graham Sutherland - 1946

Sutherland, an English artist, created this piece to depict the physical horrors of a crucifixion. Notice the claw-like hands, the elevated rib cage, and the deformed shins on the body of Christ. The figure of Jesus was influenced by photographs of victims from the Holocaust. The background of Sutherland's Crucifixion incorporates Grunewald, a train station in Germany where Jewish people were sent to concentration camps.

With this perspective, Sutherland introduced a new and horrific contemporary meaning into the story of the crucifixion and the suffering of the Jewish people. The deformity of Christ's body conveys what human sin has done, and continues to do, to distort God's image in us, and his plan for the redemption of the world.

Take a moment to pause, breathe deep and center yourself. How might God want to speak to you through this piece of artwork?

X.



JOHN 19.38

Later, Joseph of Arimathea asked Pilate for the body of Jesus. Now Joseph was a disciple of Jesus, but secretly because he feared the Jewish leaders. With Pilate's permission, he came and took the body away.

Jesus descends from the cross.

LAMENTATION William H Johnson - 1944

Johnson, an African American expressionist painter from South Carolina, began painting religious scenes after he lost his wife to cancer. Drawing from his personal grief, he painted this depiction of Christ's death. You will notice the three women in brightly printed cotton shifts. Their raised hands are stylized gestures which illustrate African mourning rites.

As Jesus was removed from the cross, his friends and family mourned over his body. In this painting Johnson draws from centuries of European art, African traditions, and the public expression of faith in African American churches.

Take a moment to pause, breathe deep and center yourself. How might God want to speak to you through this piece of artwork?

XI.



MATTHEW 27.59-60

Joseph took the body, wrapped it in a clean linen cloth, and placed it in his own new tomb that he had cut out of the rock. He rolled a big stone in front of the entrance to the tomb and went away.

Jesus is buried in a tomb.

GRAVE

Scott Langley - 2003

Langley, a New York photographer, draws our attention to the burial process. Pictured here is an impersonal gravesite provided for an executed prisoner in Texas. If a family is unable to pay for burial, a grave marker is provided. This marker includes the date of the burial, the prisoner's number, and an 'X', which indicates this person was executed by the state.

Gravesites like these represent people across history who have been executed by the state. As a body is placed in the ground, a finality is experienced. Similarly, a large stone was rolled in front of Jesus' tomb and the story was thought to be over.

Take a moment to pause, breathe deep and center yourself. How might God want to speak to you through this piece of artwork?

XII.

To conclude this experience, we invite you to receive communion. We pray this is an opportunity for you to connect with God as we commemorate Good Friday and look forward to the celebration of the resurrection of Jesus on Easter.

Meditate on the scripture on the opposite page as you receive the bread and cup.

Communion.

1 CORINTHIANS 11.23b-26

The Lord Jesus, on the night he was betrayed, took bread, and when he had given thanks, he broke it and said, "This is my body, which is for you; do this in remembrance of me."

In the same way, after supper he took the cup, saying, "This cup is the new covenant in my blood; do this, whenever you drink it, in remembrance of me."

For whenever you eat this bread and drink this cup, you proclaim the Lord's death until he comes.



ANTIOCH AT DRAKE PARK

EASTER

SUNDAY, APRIL 4 - 11AM

THE STAGE AT DRAKE PARK
(EASTER EGG HUNT TO FOLLOW)



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