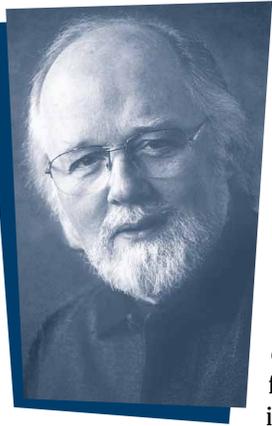


**I**t was the early Greek philosophers that taught us the importance of wonder; a lesson to be remembered in a world where the constant invitation is to control and possess. Occupied by our penchant for usefulness our capacity to wonder is diminished. And yet the ordinariness of life is rich with a splendor commonly missed. I am thinking now about colour and how different our world would be without it. We are all impacted by colour one way or another. It has been suggested that there are significant links between colour and human emotion.



Some colours comfort others agitate, some delight others distract. How we paint our homes, choose our clothes and plant our gardens all testify to the importance of colour. Of the four seasons, fall is favoured by

many. The blaze of colour that the eye finds in a Canadian fall landscape inspires the sense of wonder and brings great pleasure.

The creation story in Genesis tells of the divine invocation "Let there be light." And at this word was the separation of light from darkness. It is light that carries the possibility of colour for it contains the spectrum with its diversity of colour – which in turn can be multiplied into what seem to be innumerable combinations, yielding a visual feast for the eye. The earth that brings forth that blaze of colour also holds the resources for the artist's palette. Mercury, sulfur, potassium, iron, copper, lapis lazuli and a host of other earthly resources yields the diversity of colours for art making. Beyond the science and theory of colour we may ask of the meanings of colour. Kimberly Garza writes, "Color can add dimension and phys-



*Cottage Country* by Lynne McIlvrde Evans, 2006, gold leaf, oil on glass layers over found objects, 31" x 55" x 2" [www.mcilvrde-evans.com](http://www.mcilvrde-evans.com)

icality to two-dimensional work. Color can tap into rich symbolic histories. Color even holds sway over the psychological mind. In the variety of roles it can fill, color becomes a tool to remind, provoke, warn, instruct, prompt, honor or surprise the viewer."

In our consumerist society the process of branding takes seriously the importance of colour. Whether you think of your favourite coffee shop, computer brand, soft-drink or the postal service colour comes into play. Colour has also had a significant role in religious symbolism. One rendering suggests that red stands for blood and sacrifice, yellow for divine presence, green for life and renewal, violet for suffering, gray for mourning and repentance, black for death and white for purity and virtue.

Colour engages us and moves us. It is a gateway to help us to see, discern and discover. Some years ago when I was teaching I painted my office a chocolate brown, it was a novelty of sorts in a building that was primarily institutional beige. The room was lit with a single desk lamp and

the florescent lights were never on. Over the years I heard from students that they found the room warm and inviting and an easy setting for conversation. I have no doubt that the surrounding colour was what elicited this response.

When one thinks of the arts it is the visual  
*continued on page 4*

## Primary Wonder

Days pass when I forget the mystery.  
Problems insoluble and problems offering  
their own ignored solutions  
jostle for my attention, they crowd its antechamber  
along with a host of diversions, my courtiers, wearing  
their colored clothes; cap and bells.

And then  
once more the quiet mystery  
is present to me, the throng's clamor  
recedes: the mystery  
that there is anything, anything at all,  
let alone cosmos, joy, memory, everything,  
rather than void: and that, O Lord,  
Creator, Hallowed One, You still,  
hour by hour sustain it.

Denise Levertov, *The Stream & the Sapphire*, 1997



***Passing Storm*** by J. Douglas Thompson, acrylic on canvas, 60" x 84"

J. Douglas Thompson paints in acrylic on canvas depicting the awesome majesty presented to us in the skies above. Whether pondering a giant thunderhead in Canada's west, or hiking through the mists found at 14,000 feet in the Andes mountains or in Nepal, Thompson is moved by the atmosphere and colours created when refracted light bounces off tiny globules of water or ice, to make up clouds and fog. It's all about light, whether considering the physical or the spiritual. [jdouglasthompson@sympatico.ca](mailto:jdouglasthompson@sympatico.ca) [www.jdthompson.net](http://www.jdthompson.net)

*The purpose and role of the artist is to bring awareness to others, so that they stop and consider what possibly would have gone unnoticed.* – Eric Sloane

*I cannot imagine a man looking at the sky and denying God.* – Abraham Lincoln

***Blue and Gold with Pearls*** by Bruno Capolongo, 2007, mixed media on panel, 15.25" x 45"

Blue and Gold with Pearls was an act of obedience. After nearly fifty paintings my *Still-Life* series evolved from a square format to that seen here. For many months I had a vision of this work, with its vast panel of rich textural blues. Twice I attempted to realize the vision, both times covering from the blue mass, which I reduced in size. With this work I finally exorcised the vision, thereby realizing a new breath of life.

See [BrunoCapolongo.com](http://BrunoCapolongo.com) for samples.



*Red Day with Blue Leaves*  
by Jennifer Berkenbosch,  
2007, oil, beeswax and  
microcrystalline wax on  
canvas, 42" x 60"

This painting belongs to a body of work entitled *For the Birds*. The paintings in this series are not exact copies but rather my attempt to record experiences and impressions from nature. They are also attempts by me to connect to a part of the world that I long for more of. In that sense they are nostalgic paintings and also prayers, perhaps, for a better world: one that respects and admires nature rather than one that subdues and subjects it. They are requests to notice, to love, to hold sacred the world we inhabit.

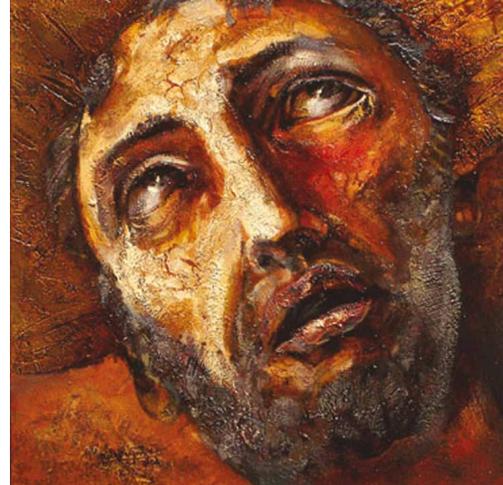
[jberkvriend@yahoo.com](mailto:jberkvriend@yahoo.com).



*Ralph (Toronto)* by Gerald Folkerts, 2005, oil on canvas, 48" x 36"

Everyone has a story to tell and every story is worth the telling, yet there are stories we are afraid to tell and others we are inclined to overlook. The *Head Over Heels* series seeks to tell the stories of those who are often made to feel that "they don't count" – the marginalized, the homeless, the sick, the elderly, little children. Their stories are presented through a portrayal of their faces and feet. A face reveals much about the journey of one's life and feet enable the journey to unfold – one step at a time.

[gf@geraldfolkerts.com](mailto:gf@geraldfolkerts.com)



*Scared Faces*  
by Wojciech  
Macherzynski

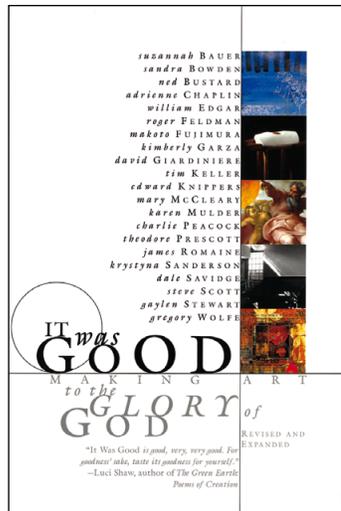
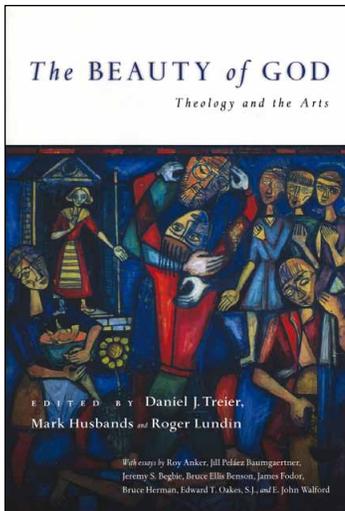
This is one of a series which we could call icons of humanity. Rich in texture and colour it captures something of the human journey sustained by an upward glance.

[womacher@hotmail.com](mailto:womacher@hotmail.com)

***The Beauty of God: Theology and the Arts***, ed. Daniel J Treier, Mark Husbands and Roger Lundin, IVP, 2007.

This is a fine collection of essays that dusts off many questions about beauty that have not been asked for some time. Beauty was not a welcome topic in the world

of the arts in the 20th century, but returns now presenting itself with considerable force. There is a great deal of literature published over the past decade and a half that addresses the subject of beauty, not least by those with theological interests. Three of the essays attend to music and two of them are by Jeremy Begbie, one on Bach and one that looks at the differences between beauty and sentimentality. John Walford professor of Art History at Wheaton College provide



a case for broken beauty over ideal beauty. Other essays are on film, poetry and the apologetics of beauty drawing on the work of Catholic theologian Hans Urs von Balthasar. Some may find the essays tough going but they reward a careful reading providing fresh insights into this important topic.

***It Was Good: Making Art to the Glory of God***, ed. Ned Bustard, Square Halo Books, 2006. First published in 2000 is once again avail-



The concert with **Jason Carter** has been postponed because of an injury to his finger. We hope he will be in Toronto in 2008.

able in a revised and expanded edition. There are seven new essays in this edition including an introduction, with 21 authors contributing. The essays are written mainly by artists and topics covered include Creativity, Good, Craftsmanship, Color, Truthfulness and Community all written with attention to the arts. Adrienne Chaplin has an essay on beauty where she offers a well informed account of the current state of the discussion on this important subject. Theodore Prescott artist and professor of art, takes up the subject of identity and explores the relationship between artists and their art. This is an insightful piece that provokes the reader to consider how being a Christian and being an artist connect. Tim Keller the well known pastor of Redeemer Presbyterian Church in New York tells us why we need artists while Dale Savidge who has taught theatre for many years and is founder of CITA takes up the theme of incarnation in the context of the stage. Gregory Wolfe founding editor of Image Journal looks at the stewardship of culture and the role of art and faith in that context. All these good topics and good writers and the many colour illustrations of both classical and contemporary art make this a book a welcome addition to the growing list of literature on art and faith.

## The importance of wonder

*continued from page 1*

arts that come to mind as the place we encounter the most colour. Over the past eight years the newsletter has always used only one colour and images have been in gray scale. This issue is the first in full colour and we will be back to single colour in December. So we have taken the opportunity to show work of six visual artists.

*Cottage Country* is a collage of colour suggesting flora and water. *Passing Storm* is an evocative piece with its play of light and shadow depicting a turbulent sky over a restful golden field of grain. The artist is able to capture movement through the use of colour. *Blue and Gold with Pearls* seems to do the opposite with its sense of stillness. This is an unusual work bringing together abstract and representational painting each employing rich colour and texture. *Red Day with Blue Leaves* gives a sense of transition, nature on the move but resplendent in colour and delicate in line. The faces are etched with the burdens of life and the passage of time, each with a gaze of hopefulness. Colour

again masterfully used to draw us in, if only for a moment, to the life and experience of the one we see.

Colour is capable of creating an atmosphere, generating emotion, evoking memories and speaking to us in surprising ways. Within the gift of light are seemingly infinite possibilities a few of which we get to enjoy each day. In the rich diversity of colour we have a poetry of sorts that speaks to us of the beauty of the world we inhabit. Colour is well worth celebrating.

There are a number of events happening this Fall. Please check the Imago website.

John.

John Franklin, *Executive Director*  
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My comments on colour relied much on an article by Kimberly Garza in *It Was Good* – see review in this issue.

## Imago Evening

Thursday October 18, 2007, 7:30 to 9:30 pm  
at the Enoch Turner Schoolhouse, Toronto.

Featuring British Playwright **Murray Watts**  
*The Prophetic Calling: The Role of the Artist in Contemporary Society*

Special Guest: storyteller **Brad Woods**

And a showing of the *The Walk*,  
a 27 minute docu-drama

*Reception to follow.*