

*Art & Theology in dialogue*  
**Concerning the  
Spiritual in Art**

*April 6 – May 6, 2011 • Toronto School of Theology • Toronto, Ontario*

*featuring artists*

**Paul Fournier • Lynne McIlvride Evans  
Ted Rettig • Tim Whiten**



COVER ART: PAUL FOURNIER  
*BEING AND BECOMING*, 2010  
ACRYLIC ON CANVAS, 78 X 76 IN  
COURTESY OF MIRIAM SHIELL FINE ART

## EXHIBITION HOURS

April 6 – May 6, 2011 • Monday - Friday • 9 am – 5 pm  
Toronto School of Theology • 47 Queen's Park Crescent East  
Toronto, Ontario M5S 2C3

## OPENING RECEPTION

April 6, 2011 • 4:30 pm – 6:30 pm  
Toronto School of Theology • All are welcome  
The artists will be in attendance • Refreshments will be served

## PANEL DISCUSSION WITH THE ARTISTS

Following the April 6 reception, 7:00 – 8:30 pm  
with Moderator Rebekah Smick  
in Fr. Bob Madden Hall • University of St. Michael's College (USMC)  
100 St. Joseph Street (in Carr Hall)

## PRIVATE TOURS

New this year! Private tours of Fr. Dan Donovan's extensive art collection  
housed at USMC – escorted by Fr. Donovan himself!  
Limited opportunity, each tour with a maximum of 15  
Sign-up begins at the April 6 Panel Discussion  
thereafter by telephone: 416-978-4039

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Welcome!

Welcome!

The Toronto School of Theology, the Institute for Christian Studies and Imago are pleased to co-sponsor this focused exhibition of contemporary Canadian art – described in the following pages. TST is so very pleased to host this exhibit as well, and on behalf of TST, ICS and Imago, I welcome you.

The organizing group had some trouble finding the right description for the theme of the exhibition. We wanted to present works of the visual arts which would touch the heart and mind in ways that could express and evoke that human restlessness that finds its rest in God. And we also wanted these works to help us think about the linkages of art, faith, and theology. “Religious art” brought commercial giftware to mind; other words had other problems.

We decided on “Concerning the Spiritual in Art,” the title of an influential treatise which the Russian painter Wassily Kandinsky published in 1912 (*Über das Geistige in der Kunst*). The treatise is premised on some principles that we didn’t necessarily share, but we liked the title, which recognizes that art opens to us some of the realities that undergird and transcend what first meets the eye. For me as a Christian, the title expresses the confidence that through and within art we can be met by the one who has searched the depths of God.

I’m personally very grateful to the many people who organized this exhibition, and its associated events: these are, most particularly, Eve Leyerle and Rebekah Smick, our convenors; Claude Meurehg, our curator; and Dan Donovan, John Franklin, David Holt, and Michael Steinhauser.

Dan Donovan has been particularly gracious in agreeing, in connection with our exhibition, to lead tours of his extraordinary art collection at St. Michael’s College. The Donovan Collection has been called the most important collection of modern Canadian art in Ontario. Begun as a modest private collection, it now represents well over three hundred works displayed in nine buildings of St. Michael’s College, and its cohesion is grounded in Fr. Donovan’s exceptionally fine perception and judgment. In fact, anyone wanting to explore the linkages of art, faith, and theology will find no better way than to walk with Fr. Donovan.

Most importantly, I’m grateful to the four inspired artists who have let us display their work in the TST building, and to you for letting their vision enter your life.

Alan L. Hayes  
Director

*Toronto School of Theology*

## Introduction

# Introduction

It has been a century since Wassily Kandinsky first published his manifesto *Concerning the Spiritual in Art* in which he hoped to address the stark materialism in art and society of his own day. In many ways the culmination of a long tradition of recognition about the special capacities of the visual arts to give us access to contents and meanings that cannot easily be captured in words, the book honed that tradition by focusing on the manner in which the individual formal components of art, such as line and colour, could themselves be “spiritual experiences.” For Kandinsky, art that gave up its ties to the representational tradition and expressly focused on the ability of form to convey a spiritual meaning could counteract the predominating belief of the era in the sufficiency of the “facts.”

In the words of Donald Kuspit, “materialism has increased exponentially in art and society since Kandinsky’s day.” If no longer tied to the academy’s requirement of naturalism, artists with interests in the capacity of art to express religious understanding often find themselves in a position similar to that of Kandinsky a hundred years ago – limited by the materialist expectations of the professional art world and members of a society largely dominated by instrumental reasoning and consumerist nihilism. Thus, for those who continue to see art as capable of offering an avenue for spiritual understanding, Kandinsky’s project and title continue to capture much of their present experience and concerns.

For the artists represented in this exhibition, conveying meaning that cannot be easily captured in words has been a life-long vocation. Each one of them offers a unique avenue for spiritual understanding founded on a still very vibrant hope that the visual arts can give access to what lies beyond the narrow concerns of the predominantly materialistic culture that surrounds us.

Rebekah Smick  
*Associate Professor of Philosophy  
of the Arts and Culture  
Institute for Christian Studies*

## A Mirror in Four Parts:

### Engaging the Spiritual Paths of Fournier, McIlvride Evans, Rettig and Whiten

by Claude Meurehg

# Engaging spiritual paths

Wassily Kandinsky, a pioneer of abstract art, felt that the situation of art at the turn of the twentieth century was a matter of serious concern. He believed that the narrow positivistic worldview of the time had focused exclusively on the outward appearance of things, thus categorically rejecting the finer – inner – essence of humanity. Kandinsky believed that “creative art” – or the materialization of the artist’s “inner necessity” – had a profound power to awaken and liberate the viewer from the tyranny of mere appearance. He repeatedly advised against making “art for art’s sake,” which refers to an art that complies with a set of established principles and therefore does not allow the artist’s deep stirrings to search for a particularly personal, authentic “form” of expression.

Nearly one hundred years after Kandinsky expressed his concerns, I believe we can engage the question of authenticity on precisely the same terms. The question leads us inevitably toward our own inner world. It calls into question our relation to ourselves and challenges us to look for the real motivation of our actions. For some people, taking up the challenge is synonymous with living a spiritual life. A wonderful way to share in the lives of others is through their art and, for this exhibition, we are fortunate to have the participation of four artists who have looked deep within and have carved their own paths in art and in life.

The narrative that follows was drawn from my conversations with the artists and my engagement with their work. I have attempted to illustrate how the theme of spirituality informs who they are and what they do. I hope that the contemplation of their paths may help us illuminate our own understanding and experience of the world of art – a world that may very well be a microcosm of the whole.

# Fournier

## Paul Fournier

Paul says that it is not uncommon for him to meet people who are instantly struck and fascinated when they learn he is an artist. He says that artists usually evoke an aura of mystery, perhaps a glimpse beyond “cerebral mentality.” He believes this reaction is due to the fact that people are generally interested in finding out where creativity comes from. In conversation, he points to such sources as God, celestial energies, the universe. Nevertheless, Paul feels he must grow beyond the need to be “inspired” in order to get to work. He must break away from dependence on inspiration and consciously focus his efforts on that which fascinates and excites him. Artists, he explains, find their own connection with their surroundings, be it through social issues, questions of culture and civilization, theoretical or mathematical approaches, as well as any other kind of thing that may intrigue and captivate them.



1. *BEING AND BECOMING*, 2010. ACRYLIC ON CANVAS,  
76 X 78 IN. COURTESY OF PAUL FOURNIER  
& MIRIAM SHIELL FINE ART

In the case of Paul, who was born in Simcoe, Ontario in 1939, his fascination is with the natural world. As a little boy, he used to keep a jar of bugs in his bedroom in order to study them. He looked for and chased big rats, despite the prudent advice of his relatives to the contrary. He was an enthusiastic visitor to the zoo, who, on many occasions got a little too close to the animals.

He recalls how he enjoyed feeding peanuts to the baboons and marveling at their intelligence and strength when he held the peanuts in his tightly closed fist to see what they would do – pry open his fingers one by one. One day, on a visit to the museum, he was “transfixed” by an encounter with dinosaur fossils. He rushed home, demolished a large plasticine bear he had previously modeled, and worked until he fell asleep at the table making thirty or forty small dinosaurs.

2. LAZARUS, 1962.  
OIL AND GOUACHE ON PAPER,  
36 X 24 IN.  
COURTESY OF PAUL FOURNIER  
& MIRIAM SHIELL FINE ART



He loves the universe which, in his words, means that he is intrigued by all aspects of creation. His interests range from the world of the microscopic to the field of astrophysics. He is aware of his gifted

sense for colour through which he expresses his profound reactions to the beauty of creation.

Paul describes himself as a late twentieth-century lyrical modernist

whose work appeals to our “emotive-intuitive channel” rather than to our logical disposition. Although considerable thought is involved in execution, his works are not totally preconceived.





They evolve through the “glorious act of painting” – a creative act in which intellect and reason are fused with intuition. The act renders an art that is lyrical, but can have epic overtones. His paintings are full of mood and emotional impact.

Paul’s exploration of nature is not limited to the tangible. He has also explored the relationships of painting, colour, and form, to music. In the 1980s he was involved in a year-long creative partnership with a good friend and composer, Robert Daigneault, a partnership through which he became more of an abstract painter as a result of his attempts to capture the *sense* of the music. He explains how his hand became like a dancer nurtured by the music. For Paul, the thing which drives humans to create manifests itself in various ways in nature.



The encounter with Paul’s paintings invites an unwinding of our rational machinery. His work can derail attempts to find a semblance of objects or to condemn the paintings as arbitrary and meaningless. Naturally, both approaches can easily be forced upon the works. We can perhaps succeed in associating a painting with an idea of the image that might have generated it: the shallow, transparent waters in the tropics where the abundance of life shines through the surface, for instance. But I believe his painting is not about the representation of that image, but about the mood evoked by the image. Paul’s paintings can be approached as if one were entering a new environment. Just as one would be particularly aware of the feelings, emotions and sensations that arise when entering a place that is new and unfamiliar, one can also be sensitive to the dynamism on the canvas to allow it to gradually yield an intuition of meaning.

3. *PRELUDE*, 2010. (Left)  
ACRYLIC ON CANVAS, 60 X 80 IN.  
COURTESY OF PAUL FOURNIER  
& MIRIAM SHIELL FINE ART
4. *TREASURE*, 2010. (Right)  
ACRYLIC ON CANVAS, 36 X 80 IN.  
COURTESY OF PAUL FOURNIER  
& MIRIAM SHIELL FINE ART

One can start by paying attention to what effect the colours have upon us: first one, then others, then their relation. The texture of the paint and the intentionality of brushstrokes give away more clues. Colour qualities such as lightness, darkness, intensity, saturation, dominance, placement, all can slowly give us hints toward an awareness that will allow us to share more or less directly in Paul’s joy and excitement about the world of nature and the universe as a whole.

<http://goo.gl/vmNFF>





5. *LABYRINTH*, 2001.  
MIXED MEDIA PAINTED PAPER  
CONSTRUCTION WITH FOUND  
OBJECTS, 49 X 49 X 4 IN.  
COURTESY OF LYNNE  
MCLVRIDE EVANS

## Lynne McIlvrde Evans

Lynne was born in Montreal, christened Presbyterian, and as a teen heavily involved in the Baptist church. From the latter, she was influenced by the emphasis on the Word and Biblical interpretation, themes that were later to appear in one form or another in her work.

As an adult, Lynne sought another form of religious expression that would speak to her in a less patriarchal language. She eventually found that the Anglican Church offered her metaphors of God that were more open, as well as a form of worship where she found a sense of belonging.

Regarding her artistic vocation, Lynne remembers not having a way to articulate what she was doing as a child when she would make things out of different materials. It was not until grade ten, in art history class, that she realized for the first time that there was such thing as an "artist." It then occurred to her that she might actually be one.

After high school, she went on to study art at the university level. Among other things, Lynne learned different ways of being an artist. And she was struck by such mind opening possibilities. Lynne speaks fondly and with gratitude of those years.

As she developed as an artist, constraints such as running out of canvas did not limit her creativity. With a spirit of exploration and discovery, she started painting on alternative surfaces. She also started compounding the painting surface with layers of various materials –



5. LABYRINTH (Detail)

a practice that she later understood to represent an answer to a perceptual need of hers. She was actually attempting to mimic the nature of Reality which she sees as multi-layered, with elements of both the physical and the spiritual. Her fascination is with the “seen” and the “unseen.”

Lynne explains that she is drawn to art that is an immediate expression of the “soul,” rather than to art mediated by intellectual theories.

She is interested in the way art “unearths” ideas and emotions of which the artist was previously unaware. In her view, art speaks through the artist as the creative process unfolds. She is uncomfortable with the idea of the artist consciously speaking through art. For Lynne, the voice of the artist emerges out of subconscious and divine sources. It is the artist who speaks, of course, but does so sometimes from the depths of the psyche, and sometimes from God.

Lynne has a profound interest in the world and its rich cultural diversity. Her work has been fundamentally shaped by what she has seen and experienced during her travels.

The European cathedrals, for example, have instilled in her paintings a sense of preciousness as well as a sense of *horror vacui*, or a fear of emptiness. She is also captivated by textiles, outsider art, *art brut*, folk art, and what she refers to as the “suspicious line drawn between art and craft.” In her work, there are also influences from the Bible, church liturgy,

and more recently, the natural landscape. The latter has captured her attention because of the intricacies of the abundantly varied landforms. Lynne is driven to explore how those minute pieces in the landscape contribute to the whole, as well as the patterns that emerge from their study.

Lynne’s work appears to interpret reality in all its complexity by exposing its elements and then re-arranging them in a way that makes it surprising for the viewer. She seems to call us to a greater awareness of the simultaneous realms to which we belong.

6. *FOUR MOMENTS OF HAPPINESS*, 2010.  
(below) WATERCOLOUR ON PAPER,  
ACRYLIC ON WOOD FRAME,  
24" X 58" X 2" EACH.  
COURTESY OF LYNNE McILVRIDE  
EVANS

Top right (page 9), from top to bottom:

7. *MOMENT OF HAPPINESS 1*  
8. *MOMENT OF HAPPINESS 2*  
9. *MOMENT OF HAPPINESS 3*  
10. *MOMENT OF HAPPINESS 4*





The visual impact of her pieces arises from the organic development in which her various influences are fused in a most original way. If one were to insist on drawing that “suspicious line,” one might identify her care for “craft” with her cheerful design and construction of the frame, and her concern for “art” with the image at the centre, for example. But this division cannot be sustained very long once one engages with her works. She rejects superimposed divisive categories and demonstrates the possibility of synthesis – if there is at all a need to reconcile opposites. Her pieces function as integrated expressive units.

Through her very personal use of materials, Lynne reveals her fascination with the different religious, artistic and cultural elements that have shaped her vision.

Through careful observation, it also becomes clear why she acknowledges the influence of Roger van der Weyden's *Descent from the Cross*, Picasso's *Guernica*, Judy Chicago's *Dinner Party* installation; as well as influences of Rivera, Kahlo, Chagall, Giotto, Duccio, Finster, Bearden and Tinkl. In her own original ways, Lynne succeeds in embracing a tremendously broad range of artistic expressions from the Middle Ages to modern and contemporary imagery. In doing so, she re-visits ancient themes in her own loving and playful manner.

[www.mcilvride-evans.com](http://www.mcilvride-evans.com)



# Ted Rettig

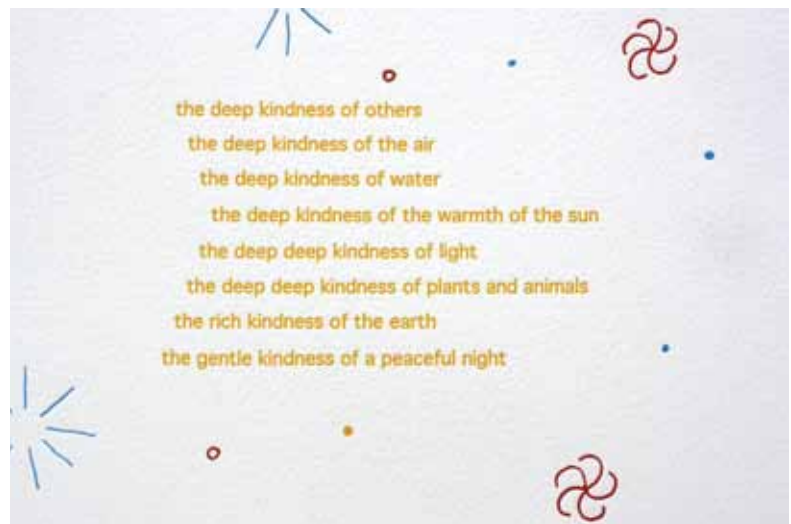
Born into a Roman Catholic family in 1949 in Rheine, West Germany, Ted grew up immersed in the symbolic aspects of religion that permeate European culture. As he grew older and attended university in Canada, he realized that the presence of Catholicism in this country was perhaps more centred in the institutions of the Church and not as much rooted in culture. He now recalls those years of his youth and sees himself as living on the edge of the institution, while looking toward contemporary theology and being part of small religious communities in which he has experienced an environment of active reflection. Under the influence of Fr. Daniel Donovan, a Catholic priest and theologian teaching in Toronto, Ted was exposed to theology and began to see its possibilities for his art. He singles out the works of Thomas Merton and Karl Rahner as being particularly influential.

It was during his undergraduate studies that Ted decided to turn to the study of art. He never looked back. In fact, his artistic sensibility had already been developing for quite a number of years. Around grade ten, he watched a movie on TV about an eccentric artist, which drove him to attempt his first drawing immediately after the movie ended. Among his sister's books, he was fascinated by one about the Swiss artist Paul Klee. In the early 1960's he was drawn to the works of two abstract expressionists, Jackson Pollock and Willem de Kooning. During his high school years he used to spend more time drawing than doing homework.

For Ted, committing to art implied a conscious act of embracing the unknown. He knew the journey would pose difficulties.

In regard to making a living, he knew that any job would do, for his artistic vocation already provided the personal nourishment he needed. In his drawings, he was already exploring the idea of sculpture. He drew forms that were conceived three-dimensionally. He also recognizes the importance that Positivist philosophy and Minimalism had on his development as a sculptor. Ted explains the Positivist view with its implication that what is seen is *all* there is, and – in the case of a sculptural object – as something immediately perceived in its entirety. Minimalism, as championed by American artist Robert Morris, represents to him the most radical development of abstraction in its effort to remove any sense of being and traces of subjectivity or feeling in order to produce works such as *Die*, a large, plain steel cube by Tony Smith.

10. *kindness and graciousness*, (Detail)





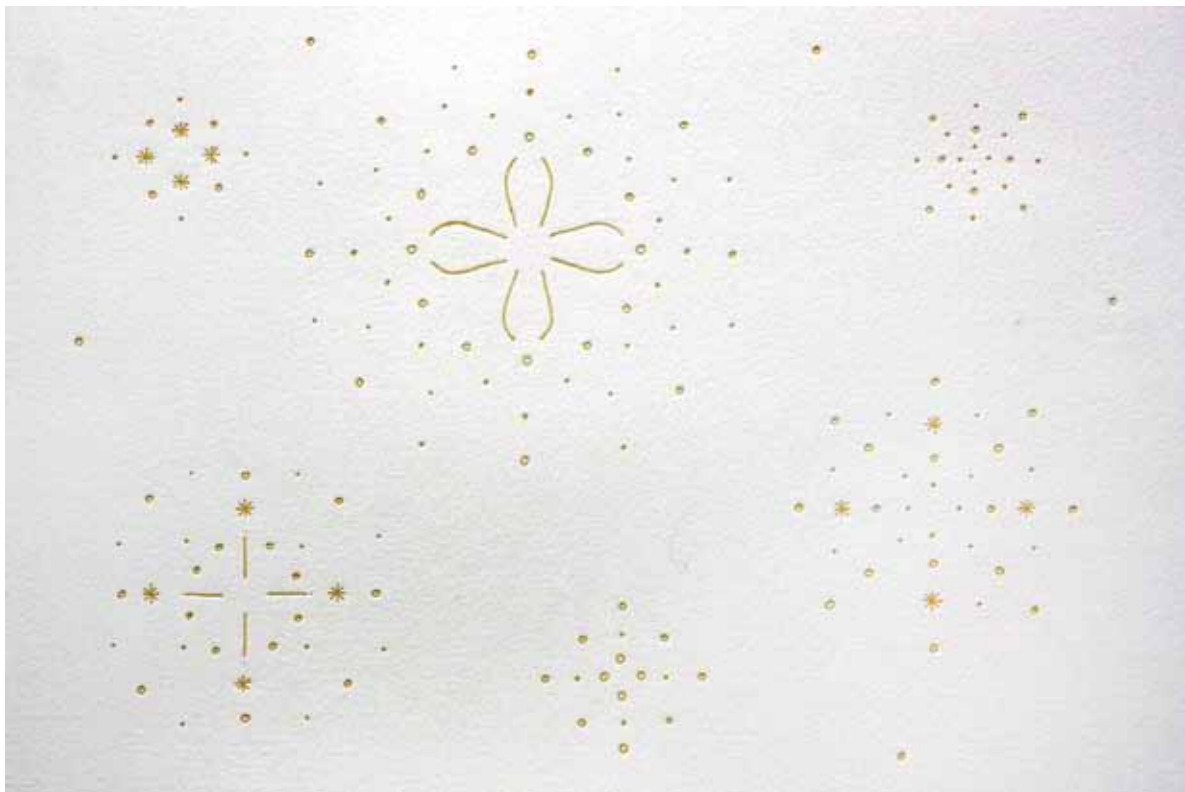
Nevertheless, this philosophical environment presented Ted with a ground through which his own artistic voice was to emerge. He saw things differently. For him, there was something more beyond the horizon presented by the minimalist *Gestalt*, or the perceptual event of the encounter with an object as understood by the above philosophies. He acknowledges a quality in the material that he refers to as “empirical neutrality.” This means that the material is the same all the way through – seeing a part of it is to know it in any quantity.

The experience of it does not vary. But by carving it, forming it by hand, sanding it – transforming it – the intentionality of the artist becomes present. In this way, Ted goes beyond the horizon offered by Positivism and Minimalism in a manner he suspects echoes the theological influence of Karl Rahner.

An important element in his work is based on inter-religious dialogue. For him, each religion reveals “different qualities of religious awareness.”

10. *kindness and graciousness*, 2008. (Detail)  
 INK ON PAPER, 25.5 X 35.5 CM.  
 PRINTED BY LETTERPRESS, EDITION OF 260. COURTESY OF TED RETTIG

Dialogue among the world religions develops human understanding. Honest inter-religious dialogue involves the careful study of another religious culture and an attempt to cross over – to place oneself in that other universe of meaning and values. Inter-religious dialogue becomes, then, a fundamental formative event in the development of a person.



11. *ever constant graciousness*, 2009. INK ON PAPER. 10 X 14 IN. EACH. ONE OF THREE IN A SUITE OF THREE PRINTED MULTIPLES PRINTED BY LETTERPRESS, EDITION OF 100. COURTESY OF TED RETTIG

For me, to meet Ted was to participate in a presence of serenity. It is as if one had arrived to a place where many important questions and struggles had been addressed and – for a moment – one no longer had to worry about them. Like his work, Ted makes one feel as if standing at the door of a welcoming realm where there exists a loving collaboration between humanity and creation as a whole. Perhaps the door leads even further beyond – he makes that possibility concrete.

Encountering Ted's sculptural work

evokes an admiration similar to the one arising from other works that seem to challenge our understanding, such as the Gothic cathedrals of Europe.

This might be no coincidence. The latter have, after all, fascinated him for a significant length of time. Our admiration for both comes, I think, from witnessing the same material of limestone – permanent, immutable, immovable – being shaped, transformed, and arranged in such a lush and generous manner. This sense is present in an analogous way in his treatment of other materials.

Ted's works on paper offer an intimate view of what occurs in the inner world of the artist. For the exhibition, he is showing pieces from the conceptual side of his work – drawings that bear a relation to sculpture in the sense that they relate to structure. In these pieces, it is possible to see that he depicts graphic elements, lines, circles, dots, all conceived as fundamentally sculptural in nature. They represent a significant element in his journey and they offer us viewers an opportunity to contemplate the conceptual side of his work.

<http://goo.gl/bd3vp>



# Tim Whiten

Tim was born in 1941, in Inkster, Michigan, to a family with a rich spiritual heritage. His most important influences tend to be social – people – as opposed to visual, artistic or academic. He speaks with love and admiration for his parents. He shows deep appreciation for the neighbourhood pharmacist as well as for a German professor who was to be the greatest influence on him. This is not to say, however, that Tim is not proficient in the areas I mentioned. He not only holds a Bachelor of Science and a Master of Fine Arts degree, but in our conversation, it became quickly evident that he possesses an ample knowledge of art history; has travelled – without ever getting lost – through the labyrinth of philosophy; has studied several areas of mysticism and investigated diverse spiritual traditions. Nevertheless, it appears that these interests only support the discovery of different cultural expressions of those aspects



of our humanity which he knows all too well. His work and his person give the sense that he is firmly rooted in the ground from which all these fields of study derive.

12. *MAGIC GESTURES LIGHTS AND INCANTATIONS (BLUE, GREEN, WHITE)*, 1982. SPRAY ENAMEL, GRAPHITE AND ACRYLIC ON PAPER, 30 X 22 ¼ IN. COURTESY OF TIM WHITEN & OLGA KORPER GALLERY



For Tim, making images is a task of the highest importance. In his use of materials and the creative process he follows, he seeks to express our humanity through cultural symbols. He is not concerned about the exact origin of these symbols, or whether they reflect influences from Central or West Africa, Europe or North America. Tim is committed to the expression of the “living” aspect of culture. He prefers to entrust the art-historical, critical, or anthropological analyses to experts in their respective fields. In

This is a matter of great significance for Tim. He speaks to the fact that we have lost something – something truly important. This loss keeps us from being who we could be. And this is so painfully patent, that, despite having a set of very clear directions designed to lead us successfully through life, we do not seem to be able to comply. The directive, “Do unto others as you would have them do unto you,” for instance, is as straightforward as it can get.

Tim’s journey as an artist seems to begin in those same foundations. He rightly resists the tendency to be narrowly labeled. In speaking of his vocation, he emphasizes a lack of awareness as to how social identifiers apply to him. When I asked at what time in his life he had realized he was an “artist,” or when did he commit to art, he answered that he still does not know. In fact, he states, he does not see himself as an artist, but as someone who makes cultural objects. He describes himself as an “image maker.”

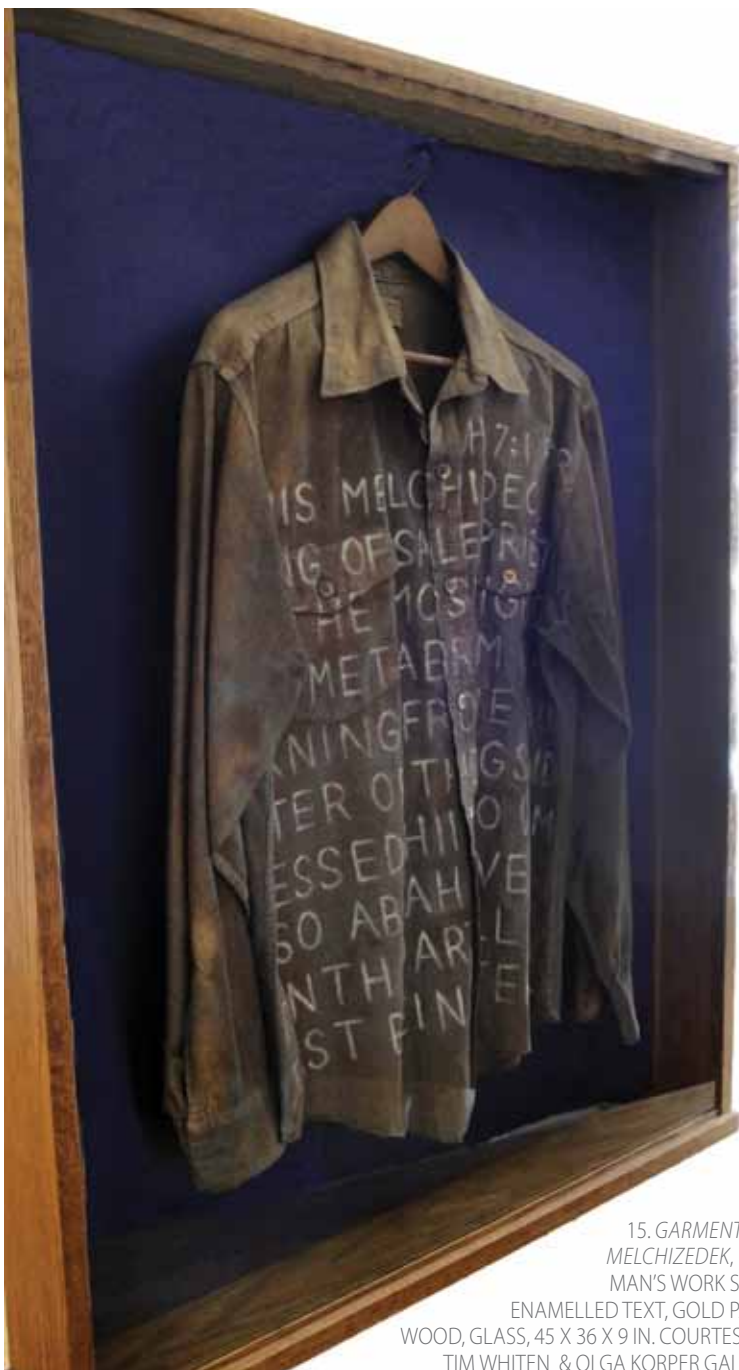
his exploration of images and the use of different materials, he seeks to understand who we are and where we are going as humans, not as particular ethnic groups or cultures.

For Tim, the production of images is nothing less than the work of God through a human agency. In fact, all objects made by humans – down to the most primitive of tools – are vehicles to carry out divine work. The function of objects is thus spiritual in nature, as is the task of the one who makes them, the agent. There is a “transcendent” quality to humans and objects in this sense.



13. *MAGIC GESTURES LIGHTS AND INCANTATIONS (BLUE)*, 1982. (top left) GRAPHITE AND SPRAY ENAMEL ON PAPER, 29 ¾ X 22 IN. COURTESY OF TIM WHITEN & OLGA KORPER GALLERY

14. *SIGNS OF LIFE*, 1982. (ABOVE) HAIR, BLOOD, WAX, WOOD, 13 X 12 ¼ X 5 IN. COURTESY OF TIM WHITEN & OLGA KORPER GALLERY



15. GARMENT FOR  
MELCHIZEDEK, 1982.  
MAN'S WORK SHIRT,  
ENAMELLED TEXT, GOLD PAINT,  
WOOD, GLASS, 45 X 36 X 9 IN. COURTESY OF  
TIM WHITEN & OLGA KORPER GALLERY

Tim refers to the search for the Holy Grail as an allegory for the quest for the real. He explains that the conditions that are nowadays believed to be psychological are fundamentally derived from the need for spirituality.

Tim's pieces command silence. Wherever they are installed, the ancient sense of ritual erupts through the ordinariness of the surroundings and creates a new private space that must be respected. There is an intimidating quality to Tim's person and his work that seems to strike the other, making him or her alert to the seriousness of the message. Through the silence, the message rings loud and clear.

The ritualistic character of the pieces and installations gives us access to something beyond the immediacy where we stand. Tim's work pulls us back to our primal essence, yet, with contemporary sophistication, he reminds us that the primal coexists with us here today.

It makes us think about the innumerable generations that have been born and died, and how we inevitably play a part in the process. In this manner, I think, Tim's work makes us contemplate with awe our belonging to the greater community, past and present. It offers us the possibility of realizing that, regardless of the eternal unfolding, we – each one of us – are still free to “act out” our own choices.

<http://goo.gl/LswWp>

## Paul Fournier

1. PAUL FOURNIER  
*BEING AND BECOMING*, 2010.  
ACRYLIC ON CANVAS, 76 X 78 IN.  
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ACRYLIC ON CANVAS, 36 X 80 IN.  
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## Lynne McIlvrde Evans

5. LYNNE McILVRIDE EVANS  
*LABYRINTH*, 2001.  
MIXED MEDIA PAINTED PAPER  
CONSTRUCTION WITH FOUND  
OBJECTS, 49 X 49 X 4 IN.  
COURTESY OF LYNNE McILVRIDE EVANS
6. LYNNE McILVRIDE EVANS  
*FOUR MOMENTS OF HAPPINESS*, 2010.  
WATERCOLOUR ON PAPER, ACRYLIC  
ON WOOD FRAME, 24" X 58" X 2" EACH.  
COURTESY OF LYNNE McILVRIDE EVANS
7. LYNNE McILVRIDE EVANS  
*MOMENT OF HAPPINESS 1*, 2010.  
WATERCOLOUR ON PAPER, ACRYLIC  
ON WOOD FRAME, 24 X 58 X 2 IN.  
COURTESY OF LYNNE McILVRIDE EVANS
8. LYNNE McILVRIDE EVANS  
*MOMENT OF HAPPINESS 2*, 2010.  
WATERCOLOUR ON PAPER, ACRYLIC  
ON WOOD FRAME, 24 X 58 X 2 IN.  
COURTESY OF LYNNE McILVRIDE EVANS
9. LYNNE McILVRIDE EVANS  
*MOMENT OF HAPPINESS 3*, 2010.  
WATERCOLOUR ON PAPER, ACRYLIC  
ON WOOD FRAME, 24 X 58 X 2 IN.  
COURTESY OF LYNNE McILVRIDE EVANS
10. LYNNE McILVRIDE EVANS  
*MOMENT OF HAPPINESS 4*, 2010.  
WATERCOLOUR ON PAPER, ACRYLIC  
ON WOOD FRAME, 24 X 58 X 2 IN.  
COURTESY OF LYNNE McILVRIDE EVANS

## Ted Rettig

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HAIR, BLOOD, WAX, WOOD,  
13 X 12 ¼ X 5 IN.  
COURTESY OF TIM WHITEN  
& OLGA KORPER GALLERY
15. TIM WHITEN  
*GARMENT FOR MELCHIZEDEK*, 1982.  
MAN'S WORK SHIRT, ENAMELLED  
TEXT, GOLD PAINT, WOOD, GLASS,  
45 X 36 X 9 IN.  
COURTESY OF TIM WHITEN  
& OLGA KORPER GALLERY

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