

Looking Back, Looking Forward

IMAGES FOR WORSHIP AND DEVOTION



WESTMONT 955 La Paz Road • Santa Barbara, CA 93108 • www.westmont.edu

CALL FOR PROPOSALS

Westmont College is seeking artist submissions for new imagery that will be rotated quarterly on display in our campus Voskuyl Prayer Chapel. Selected images will be digitally printed via an archival inkjet process onto plexiglass by master printers at Magnolia Editions in Oakland, California. Artists will retain both their original work and full copyright, and will simply grant a one-time perpetual usage license for a reproduction of the image to be displayed in the Prayer Chapel. If the college desires any additional usage rights, those will be negotiated individually with the artist. Westmont is committed to an artist-friendly process to develop fresh and bold contemporary Christian imagery for long-term use in this beautiful chapel worship setting.

Prospective artists are invited to send a link to their website or customized portfolio, along with written proposal, for consideration for the project. There are no entry fees for this initial portfolio screening; simply email a website link to Dr. Lisa DeBoer at deboer@westmont.edu and indicate your interest in being considered for the commission, along with a short written proposal of what you envision creating, which can be fleshed out with examples of prior relevant work. Submitting previously completed work is acceptable if it fits within our three thematic frameworks (see below).

THE PROCESS

Artists whose proposals are accepted will then be invited to create sketches/mockups of their proposed window imagery. We ask that these preparatory works be sufficiently developed for the Chapel Window Committee to be able to easily envision your proposed piece. The artist will be compensated \$300.00 at this stage as a project cancellation fee if the sketches are declined.

If the sketches/mockups are accepted, the artist will then be commissioned to create the finished piece, for an additional usage fee of \$1200.00 (bringing total compensation for accepted finished works to \$1500.00). As these are commissioned pieces, Westmont asks that accepted artists be willing to include one round of revisions upon request. For this initial round of window design, we hope to acquire three images, each from a different artist, to reflect the diversity of artistic talent within the Body of Christ.

Our timeline is ambitious. We hope to have artists working on their proposals by summer and for finished digital high-res scans to be submitted no later than August 20th. We will then work with Magnolia Editions for final fabrication of the printed windows, to be dedicated at Westmont's Homecoming in October.

THE PARAMETERS

Working through a diligent and thoughtful process that involved students and multiple constituencies throughout the college, Dr. Lisa DeBoer, Professor of Art History, led four student/faculty focus groups to identify four areas of potential Christian archetypes of

imagery. One image has already been conceived and completed on the theme of *Jesus Through the Centuries*, which is now represented via the well-known Mt. Sinai icon image of Christ. We are now seeking three more images that will address these specific themes:

- *Worship Around the World*
- *The Church Year*
- *Elements of Christian Worship*

Please see the final appendix pages of this PDF which expand more on the findings and imagery suggestions of these focus groups. Proposals should focus on one (or more) of these specific identified themes, but are not beholden to the image suggestions; they are meant only to illustrate possible directions. Do note that proposals that do not address the above listed themes will be automatically culled from consideration.

ARTWORK DETAILS

Artwork may be created in any media, and the original remains the property of the artist. Artwork must be able to be represented in a 2D format, and scanning/photographing the work is the responsibility of the artist. All that is required by the college at the end of the commission is a high-resolution digital scan of considerable size: images must be sized to 34.5 inches wide by 54 inches tall, at a minimum of 200ppi (300ppi preferred). If you are unable to obtain a quality scan of this size, please be in contact with us before commencing work on the final piece.

CONTACT & DEADLINE

For any further questions, please email Dr. Lisa DeBoer at deboer@westmont.edu. We request that interested artists contact us as soon as possible, and no later than June 1st. We look forward to receiving your proposals!

Appendix: Thematic Resources

While artists are not required to work with these exact motifs, we include below the findings and ideas that came out of our semester-long, thematically organized, student-faculty study groups.

1

THEME: WORSHIP AROUND THE WORLD

Anchoring Text: Charlie Farhadian's *Christian Worship Worldwide*

"In seeking justice, I have learned the immense importance of celebrating culture in its particularity, rather than looking to a culture-less, gender-less, race-less portrayal of worship under the guise of equity."

This group entertained many possibilities. Some ideas—imagery of stars, or the entire earth as created and loved by God—highlighted what Christians share, regardless of culture or location. Some ideas tried to get at the variety of expressions of Christianity around the globe—using, for example, different kinds of distinct “mark-making” to create images that evoke different cultures, or using different kinds of script to write the same passage, or highlighting distinctive kinds of vessels that might hold wine, or bread, or oil for anointing.

Though no one idea emerged as central, there was quite a bit of discussion of brokenness and healing. Stories like that of the woman who broke open a vessel to anoint Christ's feet caught their attention as instances of rich brokenness/healing symbolism. A visual placeholder for this cluster of ideas is *kintsugi*, the Japanese practice of mending broken ceramics with gold, rescuing the object from destruction by restoring its original form, but with visible “scars.”

IMAGERY IDEATION:

IMAGERY OF STARS OR THE ENTIRE EARTH

Highlighting what Christians share, regardless of culture or location



BROKEN VESSELS

Distinctive kinds of vessels that might hold wine, or bread, or oil for anointing. Stories like that of the woman who broke open a vessel to anoint Christ's feet tell of rich brokenness/healing symbolism.



Chumash Basket
Native American tribe from the
Santa Barbara area



Zulu Beer Pot



Kintsugi!
Japanese art of mending broken
pottery with gold



Oaxacan Pottery



Khokhloma
Russian hand-painted lacquer
wooden bowl



Rwandan Grass
Peace Basket



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2

THEME: THE CHURCH YEAR

Anchoring Text: Philip Pfatteicher's *Journey into the Heart of God: Living the Liturgical Year*

"Our Capax Dei group discussed how important it is that we remember that Jesus was an embodied person who came from a specific people group and had a specific cultural and ethnic background, even if he did come to redeem people from all walks of life. It was very eye-opening to lean into such a layered theology regarding sacred art, and to witness the junction between the historical tradition of the liturgical year and our current cultural moment."

One recurring image in this group's discussion was the paschal candle. It stands for Christ, for the light of Christ, and leads us from worship into the world. This group found a lot of reference from churches around the world images, entertained the idea of framing their series of images with bi- or tripartite gothic arches (to reinforce one traditional "look" for a church), noted the enduring symbolism of colors in symbolizing the seasons of the church year, and thought about using hymn texts as references for parts of the church year. They also pondered showing Jesus from the back, leading us out into the world. This strategy (known in art the history as a *rückenfigur*) encourages the viewer's identification with subject. Bonus: from outside the chapel, the image would read as leading into the chapel.

IMAGERY IDEATION:

PASCHAL CANDLE

Stands for Christ, for the light of Christ, and leads us from worship into the world.



HYMNS

Visuals of hymns that reflect the seasons of the liturgical year, swapped out seasonally.



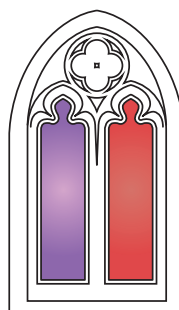
Lent: O Sacred Head Now Wounded
Easter: Christ the Lord is Risen Today
Pentecost: Breathe on me Breath of God
Advent: O Come O Come Emmanuel
Christmas: Go Tell it On the Mountain
Epiphany: Great is thy Faithfulness

FRAMING: COLORS

The enduring symbolism of colors in playing out the church year could be a unifying factor to all the images swapped out during the year.

GOTHIC STYLE

to reinforce one traditional "look" for a church



Purple for Advent
Red for Pentecost



Purple for Lent
Gold and white for Easter
Red for Pentecost

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THEME: ELEMENTS OF CHRISTIAN WORSHIP

Anchoring Text: Leanne Van Dyk's *A More Profound Alleluia: Theology and Worship in Harmony*

"Throughout this experience, I learned how important worship spaces are. These worship spaces represent what the community holds as important, which makes changing the window all the more important. The book we read really helped me learn about the purpose of the spaces and the liturgy of worship as well."

This group imagined a series of six images, one for each part of the church service: opening of worship/Trinity; confession and assurance/sin and grace; Proclamation/Christology & revelation; creeds and prayers/ecclesiology; Eucharist/eschatology; blessing and sending/ethics. They played around with a kind of "mix and match" menu of line-drawn overlays—line drawings of the former Jesus image, or of the chapel itself (as a stand-in for "The Church"), or of an open bible, or of the elements for communion—superimposed over a scene or design that captured the dynamic of that part of worship. The treatment of the scene or design could also make use of relative intensity of hue, sharpness of focus, opacity and transparency to further interpret the central concept.

IMAGERY IDEATION:

SERIES OF SIX IMAGES, ONE FOR EACH ASPECT OF THE CHURCH SERVICE

"MIX AND MATCH" MENU:

LINE DRAWN OVERLAYS



BACKGROUND SCENE

captures the dynamic of that part of worship



EXAMPLES:

