

The background is a collage of old, weathered maps and documents. A prominent red 'X' is drawn over the text 'art stations of the cross'. The maps show various geographical features and text, including 'WELLINGHAMSTON', 'PLAIN', and 'PASS'. The overall color palette is dominated by earthy tones like brown, tan, and blue, with some darker, almost black areas.

art stations **X** of the cross

troubled waters

art
passion
compassion
justice

amsterdam

Cover art: Erica Grimm with Tracie Stewart and Sheinagh Anderson, *Salt Water Skin Boats*.

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art stations  **of the cross**

troubled waters

amsterdam 2019

History of the Stations of the Cross

A travel report dating from 384 by the Spanish nun Egeria constitutes the oldest source for the practice in Jerusalem of following the stages of the road Jesus took carrying the cross from Pilate's palace to the hill of Golgotha. Egeria accurately described what she saw and what was significant for her. In later times chapels arose at the stopping places, the stations of this pilgrimage, initially marked only by simple inscriptions.

Returning Crusaders introduced the custom in Europe. The Franciscans saw it as their mission to promote this form of devotion, and series of paintings depicting moments on the way of the cross started appearing in ever more parish churches. Initially the subjects and the number (from five to forty-three) varied. Gradually a series of fourteen stations became definitive. Nine of those are borrowed from the biblical passion story and five originate in folk tradition (Jesus meets his mother, Veronica wipes the face of Jesus and Jesus falls three times). In the meantime, the series was extended by two stations: the deposition and the entombment. In order to give expression to the intrinsic and mysterious connection between death and (new) life, an additional, fifteenth station came into use in the twentieth century: the resurrection.

Making the meditative rounds along the stations often takes place on Fridays during the forty days of preparation for Easter (the period of Lent), and especially on Good Friday. Fragments from the passion story are read, as well as short prayers and meditations that connect the sufferings of Jesus with current forms of suffering. *Art Stations of the Cross* breaks through the walls of church buildings and returns the pilgrimage to the streets.

Klaas Holwerda, program coordinator, *Art Stations of the Cross*, Amsterdam

art - passion - compassion - justice

Art Stations of the Cross is a contemporary pilgrimage in the heart of Amsterdam, one of the world's busiest crossroads. This journey along fourteen stops offers a modern revival of an ancient liturgical tradition, in which leading artists give a present-day reflection on Jesus' road to the cross. Initiated by Professor Aaron Rosen and the Rev. Dr. Catriona Laing, *Art Stations of the Cross* has taken place in London (2016), Washington, DC (2017) and New York (2018), each time with a new selection of artworks particular to that city.

Art Stations of the Cross zooms in on Amsterdam as a city of water with its harbor and its canals that traverse the city's center. Of old, the patron saint of Amsterdam is Saint Nicholas, protector of sailors; hence, the route of the stations starts inside the Basilica of Saint Nicholas and ends in the Oude Kerk (Old Church), originally named Saint Nicholas Church. Water lends our capital great beauty, but it can also - as in the Bible - stand for evil. This evil, hatched out behind the stately facades of canal houses and executed in dark alleys, has caused much harm in the lives of the people who fall victim to it.

In this pilgrimage, the water that flows through Amsterdam's veins stands symbolically for the water problems of our world. A number of works address the plight of refugees for whom water forms a life-threatening barrier. Other works link water with the decline of the oceans, with the plastic that poisons the seas and its reefs, and the threat of rising water and advancing tsunamis. Or with slavery and world trade, in which greed all too often sets the tune. The same applies to trafficking and the sex industry. *Art Stations of the Cross* seeks to connect suffering in its many manifestations with Jesus' heavy road from his conviction to Golgotha. It lays bare the underbelly of our world so that we can begin to relate to our world in new ways.

The route along the stations is meant first of all as a journey of contemplation and reflection. We hope that visitors will set out like pilgrims, in search of compassion and shared humanity, in search of more love and more God. Pilgrims embark on their journey without knowing what lies ahead. They are open to surprises, new insights and correction. The stations confront us with the suffering of Jesus and of humans like us. It is our hope that you will allow yourself to become quiet, come to yourself and let your heart speak. This kind of rest is dearly needed in our information-saturated world. Take the time to let the artworks speak to you. Looking at art takes time anyhow; it is meditative by nature.

At the same time, the pilgrimage is also meant to stimulate compassion and engagement. After all, the path of Jesus was a profound answer to the question *Does the world really matter to me?* Hence the stations are not exclusively for the church, as of old in Europe. For this reason *Art Stations* is set up along fourteen secular as well as religious locations, with inspired art from Christian as well as other sources. Whatever our background, we all share a common humanity, and we can learn from one another's experiences and insights.

Many times we hear in the Gospels that Jesus was 'moved with compassion'. This manner of kindness means not only that you see what needs to be done, but also that you deeply sympathize, feel it in your bones, and then experience an urge to help soften the suffering. A process of uninhibited goodness that, once set in motion, knows its own truth.

We hope that *Art Stations of the Cross* will become a meaningful experience to you. Do let yourself be challenged, surprised and moved in artistic, moral and spiritual ways.

Marleen Hengelaar-Rookmaaker and Anikó Ouweneel-Tóth
Curators, *Art Stations of the Cross*, Amsterdam

Stations

- STATION 1** Jesus Is Condemned, Hansa Versteeg: *Madonna del Mare Nostrum, Cloak of Love*, Basiliek van de Heilige Nicolaas
- STATION 2** Jesus Takes up the Cross, G. Roland Biermann: *Stations II*, Hoftuin, Corvershof
- STATION 3** Jesus Falls for the First Time, Yona Verwer and Katarzyna Kozera: *Troubled Waters*, Reinwardt Academie
- STATION 4** Jesus Meets His Mother, Lynn Aldrich: *Ocean Eden*, Keizersgrachtkerk
- STATION 5** Simon of Cyrene Helps Jesus Carry the Cross, Iris Kensmil: *Out of History*, Amsterdam Galerij, Amsterdam Museum
- STATION 6** Veronica Wipes the Face of Jesus, Güler Ates: *Water no longer dances with light*, Onze Lieve Vrouwekerk
- STATION 7** Jesus Falls for the Second Time, Paul van Dongen: *Judgement and Rising*, The Small Museum, Paradiso
- STATION 8** Jesus Meets the Women of Jerusalem, Arent Weevers: *Josephine's Well*, Doopsgezinde Singelkerk
- STATION 9** Jesus Falls for the Third Time, Janpeter Muilwijk: *Der Tod und das Mädchen*, Doopsgezinde Singelkerk
- STATION 10** Jesus Is Stripped of Garments, Masha Trebukova: *Anywhere, Anytime*, Mozes en Aäronkerk
- STATION 11** Jesus Is Nailed to the Cross, Erica Grimm with Tracie Stewart and Sheinagh Anderson: *Salt Water Skin Boats*, Waalse Kerk
- STATION 12** Jesus Dies on the Cross, Anjet van Linge: *Compassion*, Allemanskapel, Oudezijds 100
- STATION 13** Jesus is Taken Down from the Cross, Jan Tregot: *The Last Days*, Museum Ons' Lieve Heer op Solder
- STATION 14** Jesus Is Laid in the Tomb and **STATION 15**: Resurrection, Giorgio Andreotta Calò: *Anastasis*, Oude Kerk

STATION 1 Jesus Is Condemned

Hansa Versteeg: *Madonna del Mare Nostrum, Cloak of Love*, 2017, oil on canvas, 125 × 125 cm. hansaversteeg.com

Precisely Pilate, the one expected to pass judgment on the most influential person in history, asked himself: What is truth? How human. In our ignorance we struggle to react to what happens in the world and face its manifest challenges.

This iconic, modern Madonna is standing in her full dignity; she has no fear. Her thermal emergency blanket alludes to the many other mothers along the coasts of the Mediterranean Sea. In that way she is contemporary. At the same time, she is the timeless mother who carries the promise of the future in her arms. She herself has become the question: Will you receive us in your heart?

In the Basilica of Saint Nicholas, Amsterdam's primary Roman Catholic church, the oil painting *Madonna del Mare Nostrum* has been placed in front of an altar dedicated to Mary, below a late nineteenth-century wall painting of the first station of the cross (every Catholic church has its own Stations of the Cross), where Jesus is condemned to death.

Location: The route starts at Prins Hendrikkade 73, in the Church of Saint Nicholas. In 2012 this church was elevated to a 'basilica minor' and, together with ten other churches and two synagogues, it is part of the 'Dutch Museum Churches', an initiative of the Museum Catharijneconvent in Utrecht. Just like the final location of the route, the Oude Kerk (Old Church), the basilica is dedicated to Saint Nicholas, the patron saint of children, sailors and the harbor city of Amsterdam.



STATION 2 Jesus Takes Up His Cross

G. Roland Biermann: *Stations II*, 2019, 3 crosses made of safety barriers on steel elevations, 350 × 270 × 45 cm, 315 × 260 × 45 cm and 285 × 245 × 45 cm, 33 recycled oil drums, of which 23 measure 60 × 90 × 60 cm and 10 measure 50 × 90 × 60 cm. Photo: G. Roland Biermann. grolandbiermann.com

The artist: "Silver safety barriers cut through the air, oil drums are spread out on the ground like the cargo of a stranded ship, washed up on the beach: a gruesome scene in the serene surroundings of the historic Corvershof. The safety barriers form three asymmetric, X-shaped crosses. On the one hand, they evoke traffic signs that warn us of a dangerous intersection; on the other hand, they refer to the three crosses on Golgotha as well as the three St Andrew's crosses in the coat of arms of Amsterdam. Saint Andrew was a simple fisherman who died as a martyr on an X-shaped cross."

Amsterdam started out as a little fishing town that grew into a rich and powerful commercial harbor city by means of whaling and transport of oil and other goods. Oil provided enormous prosperity but also wars, conflicts, and environmental disasters. Oil has caused blood to flow. The red oil drums refer to fresh blood: blood that congeals, dries and comes alive again. The drying process of blood serves as a metaphor for death and resurrection.

Location: De Hoftuin, Corvershof, Nieuwe Herengracht 18a (Diaconal Bureau Protestants Church Amsterdam). From the seventeenth century, these premises were used for the relief and care of the poor and elderly. Today they are the offices of social enterprises, welfare organisations, and the diaconal bureau of the Protestant Church in Amsterdam.



STATION 3 Jesus Falls for the First Time

Yona Verwer and Katarzyna Kozera: *Troubled Waters*, 2018, acrylic paint, digital images and augmented reality on canvas; wall panels 61 × 182 cm, floor panels 122 × 210 cm. Interactive artwork. Sound by Alon Nechushtan and Dan Schwartz; video by Francesca Giovanetti and Masha Norman. yonaverwer.com, inmuseum.com

This installation by Dutch American artist Yona Verwer and Polish American artist Katarzyna Kozera, both residing in New York, consists of two manipulated photographs and two floor panels. The latter simulate 'islands' in Amsterdam: De Wallen (the red-light district) and Jodenbuurt (the old Jewish neighborhood). The panels are interactive; through iPads and smartphones one can watch short augmented-reality videos and listen to soundscapes. The soundscapes for the Holocaust panel, composed by Dan Schwartz, utilize ambient sounds recorded in 2017 at locations where the famous Februaristaking (February strike) of 1941 against the German occupation took place, while the bottom wall panel is accompanied by the electro-acoustic composition *Dark Forces* by Alon Nechushtan.

Troubled Waters deals with oppression faced by women in Amsterdam, both past and present. During World War II, thousands of Jewish women were herded together and deported to concentration camps, as shown in the left (here upper) wall panel. However, also today women are put in dark trains, boats or trucks without knowing what awaits them when they disembark. The right (here lower) panel shows these young women, victims of trafficking who are forcibly employed in the sex industry.

Location: Reinwardt Academie, Hortusplantsoen 2. This arts university offers a bachelor's degree in cultural heritage and an international master's degree in museology. From 1926 to 1976 it was the location of the J.C. Amman School for deaf children. During World War II the Jewish students and teachers of this school were taken to concentration camps. reinwardt.ahk.nl



STATION 4 Jesus Meets His Mother

Lynn Aldrich: *Ocean Eden*, 2008, sponges, scrubbers, scouring pads, mop heads, brushes, plastic gloves and plungers, wood, 234 × 168 × 61 cm. Photo courtesy of the artist and DENK Gallery, Los Angeles, USA. lynnaldrich.com

This colorful installation by American artist Lynn Aldrich is made from all sorts of ordinary cleaning tools, such as plastic sponges and brushes. Like a marine biologist, the artist collected "specimens" on shopping sprees all over Los Angeles and then studied them in the studio. Slowly they were constructed into a 'coral reef' as a monument to the extravagant biodiversity of creation, a miniature version of the Garden of Eden.

O deepest irony - is it not all this plastic which we consume together that pollutes the oceans? And is it not exactly this that asks for a major sweep?

It is for this same earth that Jesus took the cross upon himself. In a certain sense the earth is his mother, as, just like Adam and Eve, he was formed out of the dust of the earth. This installation is a plea to protect and preserve the beauty of the earth.

Location: Keizersgrachtkerk, Keizersgracht 566. This church is visited by people of all ages from inside and outside Amsterdam and from different denominations. The services devote a lot of attention to current social matters. Various issue groups work to put this social orientation into practice. keizersgrachtkerk.nl



STATION 5 Simon of Cyrene Helps Jesus Carry the Cross

Iris Kensmil: *Out of History*, 2013, triptych, oil on canvas, 465 × 105 cm.
Photo: Monique Vermeulen. iriskensmil.nl

At this station we contemplate the suffering caused by the slave trade, in which traders from Amsterdam were also involved. Iris Kensmil, an artist with a Surinam background, has painted portraits of three eighteenth-century individuals from Surinam who managed to secure for themselves a position and a future in opposition to colonial oppression. (Their actual likenesses are unknown.) Elisabeth Samson (left) earned a great fortune as a businesswoman and was the first free black woman of Surinam to legally marry a white man. Wilhelmina Kelderman (center) was a slave who purchased her own freedom and finally also that of her son. Fabi Labi Dikan (right) was a tribal chief of maroons (escaped slaves); he was the first *granman* to make a treaty with the Dutch and in this way secure the freedom of his subjects. Just like Simon of Cyrene, who stopped to help Jesus by carrying his cross, these people resisted injustice. The triptych hangs amongst the group portraits in the Amsterdam Gallery as a call to action.

Location: The Amsterdam Gallery, Amsterdam Museum, Kalverstraat 92, situated in the former Citizens' Orphanage, one of the oldest and most famous orphanages in the Netherlands. From 1580 to 1960, tens of thousands of children grew up in this orphanage. The gate in the Kalverstraat is decorated with a plaque that summons us to 'help carry.'



STATION 6 Veronica Wipes the Face of Jesus

Güler Ates: *Water no longer dances with light*, 2019, new site-specific installation, wallpaper and photography; with a live performance during the opening ceremony. gulerates.co.uk

In the *Stations of the Cross*, Veronica is the woman who helps Jesus persevere. She confronts us with the classic question: In whom do we invest, convinced that the person can make a difference in this world? Who can lean on us?

Güler Ates grew up in the mystic tradition of East Turkey. She is based in London and works with video, photography, printmaking and performance. One of the core elements in her work is cultural displacement. She studies the interaction of Eastern and Western cultures. For this project the artist designed an installation. For months she collected the experiences and impressions of many displaced persons during their journeys. She gave them time and attention and listened to their moving accounts. The stories of 'in-between', written in many languages and printed in a letter type that reminds us of stories in ancient codices, form a work of art altogether. In a wavy movement they fill the canal room of the Church of Our Lady.

Amidst the poems and chronicles there are images of a veiled woman photographed in this church. The enigmatic 'middle' in the oeuvre of the artist appears here too, the place where East and West meet.

Location: Onze Lieve Vrouwekerk (Church of Our Lady), Keizersgracht 220. This house of prayer is used by both Roman Catholic and Syriac Orthodox communities. The latter call it the Mother of God Church.



STATION 7 Jesus Falls for the Second Time

Paul van Dongen: *Judgement*, 2012, pen and ink, 35 × 25 cm. *Rising*, 2013, pen and ink, 35 x ×5 cm. Photos: Ton Hartjens. paulvandongen.nl

In these two drawings by Paul van Dongen, we see human beings in all their nakedness: vulnerable, without any concealing facade. *Judgement* shows people who are falling, perhaps because they had been given too heavy a burden to carry, just like Jesus, who was the ultimate victim of an ultimate injustice. The artist: "This drawing is part of a series which has the fall of man as its main theme. I did not want to portray the fall literally as in Genesis but rather, as a choreographer, to make a composition with naked male figures who together express the fall, an existence without solid ground, being lost beyond redemption. In an ornate whirling, the men turn, fall and tumble over one another."

However, people can get up again, as did Jesus after he fell this second time. In *Rising* we see him pictured at the top, as crucified. "This drawing is about human figures who, after falling down into the depth, are being pulled up by a single person who initiates the upward movement. It is about getting up again and being pulled up." Both movements exhibit the raw honesty about an existence full of temptation, the protest against injustice and the longing for a better world that are often expressed in rock music.

Location: The Small Museum, Paradiso, Weteringschans 6-8. In 2016 the music venue and cultural center Paradiso, housed in a converted former church building from the nineteenth century, opened The Small Museum. The smallest museum in the Netherlands, it is located in one of the cabinets where the Vrije Gemeente (Free Congregation) used to display its announcements. The exhibitions regularly link to the religious past of the building. thesmallmuseum.nl



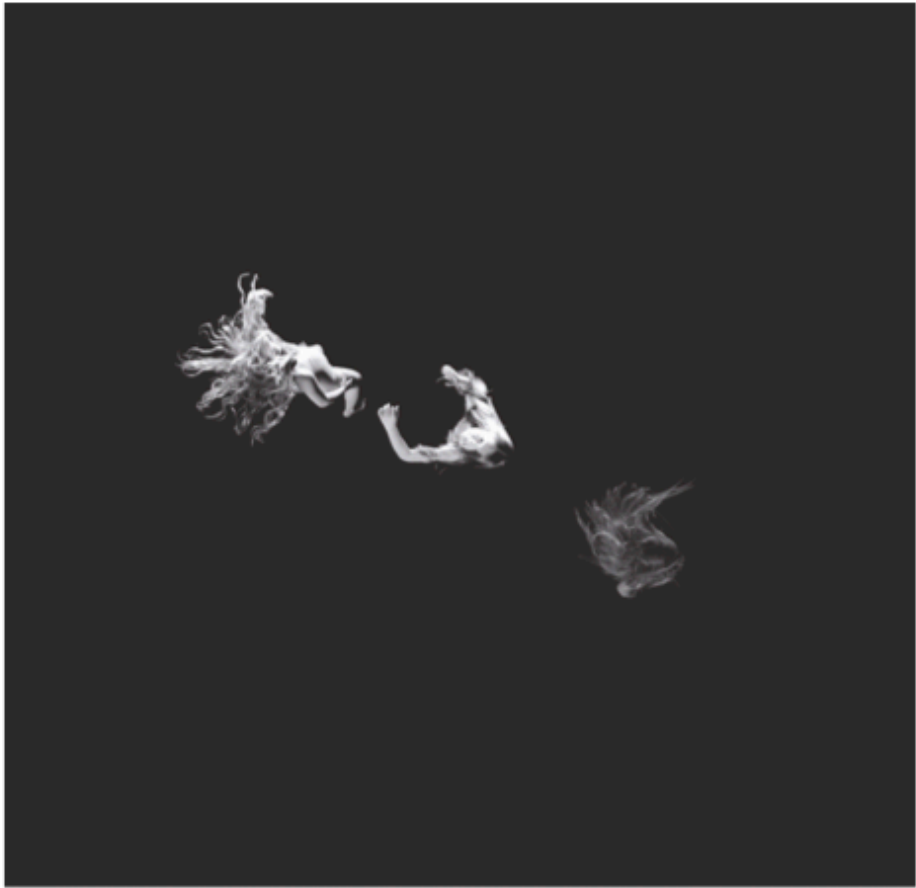
STATION 8 Jesus Meets the Women of Jerusalem

Arent Weevers: *Josephine's Well*, 2011, 3D (stereoscopic) video installation, 3'37".
Music: David Dramm. arentweevers.com

In our turbulent times with growing insecurities you can react in two ways: try to save yourself in a Pavlovian response or, with spirit and compassion, ask yourself who is most affected by the storm. Jesus always had the impression that other people were worse off than himself. Why? Because he acted from a position of serene calm, from a profound relationship with the Creator. He saw how orphaned others were. While being tormented, he himself comforted the weeping women.

The visitor to this station is made to observe human vulnerability and strength, in this case in female bodies. Is it possible to extend this observance into an exercise in compassion, a way of relating to the o/Other?

Location: Doopsgezinde Singelkerk (Singel Mennonite Church), Singel 452. Amsterdam has been a center of Mennonite activities since 1530. This church, dating from 1639, is a perfect example of a hidden church: a church that is not recognisable as such from the street. The 3D (stereoscopic) video installation *Josephine's Well* has been placed in a marble hall next to the 'cloister' (two covered alleys). Recently the old well of this building was excavated right next to this space.



STATION 9 Jesus Falls for the Third Time

Janpeter Muilwijk: *Der Tod und das Mädchen* [Death and the Maiden], 2017, diptych, oil on linen, 225 cm × 110 cm. janpetermuilwijk.com

Jesus falls a third time under the weight of his cross. And yet he gets up again. Tortured, bleeding and exhausted, he still gets up. He wants to accomplish his task. The ultimate counterpoint to this third fall is Jesus' resurrection from the dead on the third day after the crucifixion.

This diptych hangs in a high place at the end of what the congregation calls the 'cloister' - two covered crossing walkways from old times - of the Mennonite Singel Church. Janpeter Muilwijk painted it after the suicide of his daughter Mattia.

The artist says: "In this traumatic period of my life, painting turned out to be a source of comfort, raising the big questions in a different way after the suicide of Mattia. There were no unequivocal answers, no definitive conclusions, but images that drilled down to a deeper layer, beyond thoughts and words. This series of paintings offered me a look into my own soul. In spite of the big shock of this great loss, they incorporate a calm presence of loveliness and comfort. Death is only a passage. My deceased daughter brings me into an endless space beyond our perception of finite life: the immortality of our soul."

Location: Doopsgezinde Singelkerk (Singel Mennonite Church), Singel 452.



STATION 10 Jesus Is Stripped of His Garments

Masha Trebukova: *Anywhere, Anytime*, installation consisting of a *Columbarium*, eight panels, 60 × 290 cm, and *How to spend it*, six books made of the supplement of a newspaper. trebukova.net

The torture and humiliations continue. Jesus is robbed of his clothes. Today we also read daily news headlines of people being degraded in so many ways. Masha Trebukova spent months painting pictures of the news on newspaper. The artist: "The columbarium (a wall with urns, used in the Roman Empire as a last resting place) is a warning. The pictures on the columbaria of that time pointed to the hereafter. I painted current pictures of the news as a wall of urns to indicate what violence can lead to. Where does it stop? Will it ever stop?"

All pages of a magazine, a supplement of a daily paper, were also painted with news images, resulting in the series *How to spend it*. Each page reveals painful discrepancies in our daily acts. How long can we ignore the plunder of human dignity?

The Stations of the Cross give hope today to people whose stories are marked by events or circumstances similar to those in the passion story. The road of Jesus is the road of the unjust sentence, torture, innocent and lonely suffering, death—but it is also a road that leads to resurrection.

Location: Mozes en Aäronkerk (Moses and Aaron Church), Waterlooplein 207, the home church of the Community of Sant'Egidio. The members of this community purpose to walk with people who are suffering. They make friends with the homeless and refugees, young and old, in the city. Through friendship, they want to offer hope for a new and better life.



STATION 11 Jesus Is Nailed to the Cross

Erica Grimm in collaboration with Tracie Stewart (artist/arborist) and Sheinagh Anderson (soundscape specialist): *Salt Water Skin Boats*, 2018, willow, dogwood, fig, and cedar branches, cheesecloth, animal skin and gut, bathymetric ocean maps, layers of wax, earbuds, LED lights. Photo: SWHuget. ericagrimm.com

We are, metaphorically, skin boats, sustained by and inseparable from a dangerously changing global ocean. *Salt Water Skin Boats* proposes an analogy between our bodies and the vast ecology of the global ocean: between the life-sustaining, precariously balanced ocean chemistry and the chemistry of our own salt-water-filled bodies. The surfaces of the piece are at once flesh and ocean surface. They remind of cracks in ice as well as rivulets of light . . . or is it melting glacial water? Blood plasma, tears or amniotic fluid? Each vascular hull is covered with bathymetric ocean maps and scientific formulas calculating glacial melt, sea-level rise, ocean acidification and geochemical ocean tracers. The ambient soundscape, accessible by QR code and cell phone technology, functions as a living, breathing, sounding entity—the life of the ocean brought into the listener’s awareness. In the last two hundred years, human actions have changed the chemistry of the ocean. We are crucifying the earth.

Location: Waalse Kerk (Walloon Church), Walenpleintje 159. In 1578 the medieval church of the Brothers of Saint Paul was put at the disposal of French-speaking Protestant refugees from the Southern Netherlands and France and has thenceforth been called the Église Wallonne (Waalse Kerk or Walloon Church). The church is still being used for services and is also known as a charming concert platform with amazing acoustics and a great Müller organ. waalsekerk.nl

Soundscape: soundcloud.com/sheinaghanderson/coracles_webstreamingmix_may2018_anderson



STATION 12 Jesus Dies on the Cross

Anjet van Linge: *Compassion*, 2018, Irish hardstone, 180 × 30 × 6 cm.
Photo: Anjet van Linge. anjetvanlinge.nl

Kyrie eleison - "Lord, have mercy" - is a prayer that has been a part of the Christian tradition for two thousand years. In the medieval church of Eenrum in the northern Netherlands, artist Anjet van Linge chiseled it into stone in the place where the altar had once been. She worked in silence and alone, in the exact spot where pastors and priests have asked for the Lord's mercy for centuries. But, she wonders, in our present age in which judgements and opinions are so quickly formed and expressed, is there still room for mercy? And here, in the red-light district of Amsterdam, where can one find mercy? Can it be ours to give? Can it run out? And then what? Carving 'eleison' into the stone - fourteen times, blow by blow, letter by letter - these questions became raw, real and rich. Now this stone is the twelfth station. Jesus dies on the cross. How much mercy did that take?

In the Chapel of Saint George, the chiseled stone is placed next to the baptismal font. The chapel is a place of quiet, inviting reflection and contemplation. Candles are burning, and you are invited to light one as well. The baptismal font is fed by an imaginary Jordan River, which we can pass through and come out cleansed and renewed on the other side.

Behind the windows of the chapel, two watercolors by Paul van Dongen show the emotions on the face of the crucified Christ.

Location: Allemanskapel van Sint Joris (Chapel of Saint George), Oudezijds Achterburgwal 100 and 102. Here lives the *Spe Gaudentes* community, formed by people from all walks of life. In the very center of Amsterdam they strive to live out the gospel of Jesus Christ by offering help through various social-care programs.



STATION 13 Jesus Is Taken Down from the Cross

Jan Tregot: *The Last Days*, 2016-17, blue stone, plaster, maple wood, jatoba wood, stainless steel, leather, oil paint, 90,5 × 88 × 60 cm. Painting: Erik van de Beek.
Photo: Anton Houtappels. jantregot.eu

One of the most violent depositions ever made, Jan Tregot's *The Last Days* reuses an old corpus of Christ in a manner that references contemporary acts of terror. It is displayed in the Museum Ons' Lieve Heer op Solder alongside a Pietà from the museum's own collection.

Tregot says about his work: "Despite the continuing secularisation, there is a great interest in religion and desire for spirituality in our present society. It is possible that the secularization adds to the awareness that we are still living in a Christian culture. Or does our renewed interest in religion arise out of a fear that our society is coming under pressure from religious tensions? My sculpture *The Last Days* shows a deposition. The ladders refer to the traditional depiction of this station. But Christ's body is not being lifted carefully from the cross with a cloth. It has toppled down and is mutilated. The decapitation of Christ and the title *The Last Days* reference the end of an era. But they also allude to the starkly real increase in religiously motivated violence."

Location: Museum Ons' Lieve Heer op Solder (Museum Our Lord in the Attic), Oudezijds Voorburgwal 38. Hidden in an exceptionally well-preserved canal house, this museum is the oldest one in the city after the Rijksmuseum. Above the historically furnished living quarters, the visitor arrives at what is literally the highlight of the museum: a complete church in the attic. In 2015 the monument was extended with a new building that makes a connection with the present time. The sculpture *The Last Days* is placed in the modern exhibition space. opsolder.nl



of the cross

STATION 14 Jesus Is Laid in the Tomb and STATION 15 Resurrection

Giorgio Andreotta Calò: *Anastasis* (Resurrection), 2018, site-specific installation in the Holy Sepulchre Chapel of the Oude Kerk (Old Church). Photo: Maarten Nauw.

"The Old Church is the oldest building in Amsterdam, one of the youngest art museums in the city and on Sundays still an active house of worship. Since 2018 you can find a red window in the Holy Sepulchre Chapel. It is a work of art by Giorgio Andreotta Calò. This site-specific installation considers, among other things, the transformation of a Roman Catholic church (1306-1587) into a Protestant church (1587-present).

"The Holy Sepulchre Chapel was built in 1515 after the example of the Holy Sepulchre Church in Jerusalem. A canopy is visible in the space, under which you would expect to see something. In the sixteenth century a group of sculptures stood there that depicted the deposition and the mourning of Christ. This sculpture group was destroyed during the iconoclastic fury in 1566. Now there is emptiness and the canopy conveys the absence of the image. In the work *Anastasis* the artist relates to the visibility of the absent sculptures." (Jacqueline Grandjean, director of the Oude Kerk)

Through the insertion of a red stained-glass window, the artist does not alter anything in the chapel except for the light. In that way he alters the experience of everything. Emptiness takes on the appearance of a new kind of presence. Not all problems have been solved after Jesus' time in the grave and his resurrection, but millions of people now have a changed view of life. The message of Easter brings us new courage. Everything is placed in a different light.

Location: Oude Kerk (Old Church), Oudekerksplein 23. oudekerk.nl



Concerts

St John Passion by Bach

The Passions by Bach are highlights in a long tradition that started with the reading of the biblical passion story with different voices. Reading evolved into recitation. Next, reflections on the story were inserted like arias and chorales. Bach wrote the St John Passion for Palm Sunday. The Bach Ensemble Amsterdam sings the second version of 1725 directed by Paulien Kostense. In this version Bach added two theatrical arias, while the other arias are more meditative.

Doopsgezinde Singelkerk, Sunday 10 March, 3 pm

Music around the Stations of the Cross

The medieval song 'Stabat mater dolorosa' is about Mary mourning at the foot of the cross. A couplet was often sung at each station. The Hieronymus Ensemble, directed by JanJoost van Elburg, will perform the Stabat Mater by Orlando Lassus, plus two other works related to Holy Week: Miserere by Carlo Gesualdo and parts from the Lamentations of Jeremiah by Thomas Tallis.

Waalse Kerk, Friday 15 March, 8.15 pm

Voices of Salt Water Skin

The frail balance between humans and nature as portrayed in the installation Salt Water Skin Boats by Erica Grimm also characterizes the compositions of the Genetic Choir, which create order and meaning out of chaos and arbitrary sound. The interaction between the singers mirrors human as well as natural processes and creates spaces of sound that are intimate and timeless.

This performance takes place in cooperation with the Van der Leeuwstichting.

Waalse Kerk, Saturday 30 March, 12 am - 3 pm

Choral Evensong

The Vocaal Theologen Ensemble, under the direction of Hanna Rijken, sings an Anglican Choral Evensong.

Keizersgrachtkerk, Sunday 31 March, 7 pm

Poetry Concert and Bach Suite I

A variety of poetry and the performance of Bach Suite I: Two dancers, Corneliu Ganea en Fernando Oliveira, move in duet around Camillo Cabassi who plays six movements of the Bach suite on cello: prelude, allemande, courante, sarabande, menuet and gigue. A mysterious counterpoint between vulnerability and strength, pain and comfort, death and life.

Doopsgezinde Singelkerk, Sunday 14 April, 2 pm

Klaas Holwerda

Program coordinator, *Art Stations of the Cross*, Amsterdam

Public lectures

Vernissage

With a lecture by Désanne van Brederode, an installation presentation by Erica Grimm and a performance by Güler Ates.

Waalse Kerk, Wednesday 6 March, 5 pm

Reinwardt Memorial Lecture

Aishwarya Tipni on 'The Haveli Project, Old Delhi' as an example of management of cultural heritage.

Reinwardt Academie, Thursday 7 March, 8 pm

Govert Jan Bach, St John Passion by Bach

An introduction to the performance of this magnificent work at 3 pm in the same location. In Dutch.

Doopsgezinde Singelkerk, Sunday 10 March, 1.30 pm

'I Believe in Contemporary Art' Symposium

Lectures by Adrienne Dengerink Chaplin ('Art, Passion, Justice: Socially Engaged Art and the Church') and Alastair Gordon ('Signs of Faith in Contemporary Art'). We will visit several stations together. In the afternoon there will be two rounds of workshops. Language: English and Dutch; translation provided where necessary.

Doopsgezinde Singelkerk, Saturday 23 March, 10.30 am - 4.30 pm

Lieke Wijnia, The Holy between Art and Religion

About the question how the holy can manifest itself through art, focusing on various artworks from Art Stations. In Dutch.

This lecture takes place in cooperation with the Van der Leeuwstichting.

Museum Ons' Lieve Heer op Solder, Saturday 6 April, 3 pm

Anikó Ouweneel, The Secret of a Successful Exhibition

About the process of the making of Art Stations: challenges, special moments and some of the artworks. In Dutch.

Onze Lieve Vrouwekerk, Friday 12 April, 1.30 pm

Wessel Stoker, The Veil of St Veronica: A Contemporary Rendering Seen in the Light of the Old St Veronica Tradition

The installation *Water no longer dances with light* by Güler Ates in perspective. In Dutch.

Onze Lieve Vrouwekerk, Monday 15 April, 5.30 pm

Frits de Lange, The Stations of the Cross as Mini-Pilgrimage

The stations of the cross and the renewed interest in pilgrimages, features of the pilgrimage, and the pilgrimage as a metaphor for our lives. In Dutch.

Keizersgrachtkerk, Tuesday 16 April, 5.30 pm

Klaas Holwerda

Program coordinator, *Art Stations of the Cross*, Amsterdam

Academic Research

The multiform relationship between religion and art has been the subject of a growing academic field since the late nineteenth century. In the disciplines of art history, religious studies, anthropology, museum studies, theology, and philosophy, religion and the arts is a much-discussed topic. Initiated by Professor Aaron Rosen and the Rev. Dr. Catriona Laing, *Art Stations of the Cross* not only is liturgically innovative but also incorporates academically relevant dimensions. Supported by the Sormanifonds and Gladstone's Library, the Amsterdam edition of 2019 is the first time research will be conducted on the question how visitors experience this art pilgrimage. Do art lovers walking this path transform into a type of pilgrim? How do the displayed artworks and the religious heritage sites facilitate experiences of the themes around the Stations of the Cross? And to what extent is the art route exemplary for ongoing discussions about the relationship between tourism and pilgrimage? These questions are at the heart of the research during the Amsterdam edition. If you would like to participate in the research by sharing your experiences of visiting *Art Stations of the Cross*, please be in touch via artstationsofthecross@gmail.com.

In addition to this research project, *Art Stations of the Cross* is also cooperating with various academic institutions. The spring meeting of the Dutch Association for the Study of Religion is on the theme of art and religion, and the Camino Academy has organized a walk along a selection of stations for interested pilgrims. Excursions have also been organized for museology students of the Reinwardt Academy and for students, PhD candidates, and researchers of the Protestant Theological University. Such engagement from higher education demonstrates how a project like *Art Stations of the Cross* relates to urgent complexities of religion's diverse manifestations in a superdiverse world.

Lieke Wijnia

Coordinator of research and education, *Art Stations of the Cross*, Amsterdam

Initiated by Professor Aaron Rosen and the Rev. Dr. Catriona Laing, *Art Stations of the Cross* has taken place in London (2016), Washington, DC (2017) and New York (2018). In 2019, *Art Stations* has come to Amsterdam at the initiative of ArtWay.

Team Amsterdam:

Marleen Hengelaar-Rookmaaker, curator (ArtWay);

Anikó Ouweneel-Tóth, curator (Visio Divina);

Klaas Holwerda, program coordinator (Protestant Church Amsterdam);

Lieke Wijnia, research and education coordinator, webmaster (University of Groningen);

Willemien Boot, PR coordinator (Protestant Church Amsterdam).

Catalogue by Marleen Hengelaar-Rookmaaker and Anikó Ouweneel-Tóth.

Design by Roel C. Smit.

The texts about individual stations are by Marleen Hengelaar-Rookmaaker (stations 2, 3, 4, 5, 7, 11, 12) and Anikó Ouweneel-Tóth (stations 1, 6, 8, 9, 10, 13, 14, 15).

The route and photos of the artworks can also be found at artstations.org.

Visual meditations about a number of the stations will be published on ArtWay.eu.

Art Stations of the Cross is a non-profit exhibition. ArtWay is the organising foundation. Donations are welcome via PayPal: see ArtWay.eu under 'Support us', and mention *Art Stations of the Cross*.

The exhibition is made possible by ArtWay, Visio Divina, Protestant Church Amsterdam and Kerk en Wereld.

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