

# London Interfaith Sacred Art Forum

## Inaugural Symposium: Crossing Borders

Wednesday 3 November, Monet Room, National Gallery

11.20am - meet at West Door entrance

11.30-11.40am – welcome & introduction – Ayla Lepine

11.40-12.10pm – Encountering: *The Finding of Moses* and *The Rest on the Flight into Egypt*  
(Room 32)

12.10-12.30pm – Ayla Lepine  
*Art historical approaches to the paintings and theme*

12.30-1.15pm – Session 1 (Chair: Sam Wells)

Ben Quash, Jarel Robinson-Brown (pre-recorded), Jonathan Evens

1.15-2.15pm – lunch

2.15-3pm – Session 2 (Chair: Sam Wells)

Melissa Raphael, Emily Kempson (pre-recorded)

3-3.45pm – Session 3 (Chair: Ben Quash)

Mohammed Gamal Abdelnour, Deborah Kahn-Harris

3.45-4.15pm – coffee break

4.15-5pm – Session 4 (Chair: Jonathan Evens)

Chloë Reddaway (pre-recorded), Fatimah Ashrif, Jacqueline Nicholls

5-5.45pm – Reflecting: *The Finding of Moses* and *The Rest on the Flight into Egypt*  
(Room 32)

5.45-6.15pm – plenary discussion (chair: Ayla Lepine)

6.30pm – Bread for the World service at St Martin-in-the-Fields

7.45pm – dinner at Sagar, Covent Garden

## TEXTS & REFLECTIONS

### *The Finding of Moses (Exodus 2.1-10)*

Now a man from the house of Levi went and married a Levite woman. The woman conceived and bore a son; and when she saw that he was a fine baby, she hid him for three months. When she could hide him no longer she got a papyrus basket for him, and plastered it with bitumen and pitch; she put the child in it and placed it among the reeds on the bank of the river. His sister stood at a distance, to see what would happen to him.

The daughter of Pharaoh came down to bathe at the river, while her attendants walked beside the river. She saw the basket among the reeds and sent her maid to bring it. When she opened it, she saw the child. He was crying, and she took pity on him. 'This must be one of the Hebrews' children,' she said. Then his sister said to Pharaoh's daughter, 'Shall I go and get you a nurse from the Hebrew women to nurse the child for you?' Pharaoh's daughter said to her, 'Yes.' So the girl went and called the child's mother. Pharaoh's daughter said to her, 'Take this child and nurse it for me, and I will give you your wages.' So the woman took the child and nursed it. When the child grew up, she brought him to Pharaoh's daughter, and she took him as her son. She named him Moses, 'because', she said, 'I drew him out of the water.'

### *The Flight into Egypt (Matthew 2.13-15)*

Now after they had left, an angel of the Lord appeared to Joseph in a dream and said, 'Get up, take the child and his mother, and flee to Egypt, and remain there until I tell you; for Herod is about to search for the child, to destroy him.' Then Joseph got up, took the child and his mother by night, and went to Egypt, and remained there until the death of Herod. This was to fulfil what had been spoken by the Lord through the prophet, 'Out of Egypt I have called my son.'

**Dr Mohammed Gamal Abdelnour**  
**(Al-Azhar University and University of York)**

Text:

Sura 28, Al-Qasas (The Story)

“We inspired Moses’ mother, saying, ‘Suckle him, and then, when you fear for his safety, put him in the river: do not be afraid, and do not grieve, for We shall return him to you and make him a messenger.’ Pharaoh’s household picked him up — later to become an enemy and a source of grief for them: Pharaoh, Haman, and their armies were wrongdoers— and Pharaoh’s wife said, ‘Here is a comfort of the eye for me and for you! Do not kill him: he may be of use to us, or we may adopt him as a son.’ They did not realize what they were doing. The next day, Moses’ mother felt a void in her heart—if We had not strengthened it to make her one of those who believe, she would have revealed everything about him— and she said to his sister, ‘Follow him.’ So she watched him from a distance, without them knowing. We had ordained that he would refuse to feed from wet nurses. His sister approached them and said, ‘Shall I tell you about a household which could bring him up for you and take good care of him?’ We restored him to his mother in this way, so that she might be comforted, not grieve, and know that God’s promise is true, though most of them do not know.”

Reflection:

This is a passage from the Quran, from a chapter called: Al-Qasas (The Story), which is the 28<sup>th</sup> chapter of the Quran with 88 verses. Linguistically speaking, qasas means to report events in their proper sequence. This passage lies at the beginning of the chapter with only a couple of preceding verses, situating the birth and finding of Moses in its historical context, where the Israelites were subject to the Pharaonic persecution in Egypt. What is striking about this passage is that it shows how “crossing borders” can be a means of safety, even though circumstances may suggest the opposite. Did Moses’ mother ever anticipate that Moses’ safety would actually be in the vicinity of the Pharaoh; the very despot who sought to slaughter all baby boys to save his own authority? Looking at Orazio’s “The Finding of Moses” in the light of the Quranic passage, I was struck that the painting admirably illustrates the reception of Moses’ by the Pharaoh’s wife, ‘Aasiya, showing how when she laid her “eyes” on Moses, she fell in love with him. To this end, the Quran uses the expression: “A comfort for the eye.” I cannot think of a better illustration of this “comfort” than Orazio’s “The Finding of Moses.”

## **Fatimah Ashrif (Randeree Charitable Trust)**

Text:

Rumi [Excerpt from *Mathnawi I*, 2421–2437, based on a translation from *Love's Ripening: Rumi on the Heart's Journey*, by Kabir Helminski & Ahmad Rezwani]

*She, whose beautiful face could enslave a man,  
she whose haughtiness makes your heart tremble,  
how will you cope when she falls trembling in front of you?  
She from whose disdain your heart and soul bleed,  
How can they escape what has been made beautiful?*

...

*She is not that kind of beloved most imagine;  
she is a ray of God.  
She is not just created,  
she is creative.*

Reflection:

The paintings are clearly women centric, reminding me of the often critical roles that women have played in our religious traditions. For example, Khadija in affirming Muhammad's experience in the cave in Hira, Mary Magdalene in witnessing the risen Christ, and in the case of the figures in these paintings: Miriam in ensuring that her brother lives, and Mary in bearing the "word of God". Muslims recognise Mary as a recipient of "revelation" and over the years some have argued and held her to be a Prophetess, just as Jewish tradition recognises Miriam. The scholar, jurist and mystic, Rumi deeply honoured women - as did other acknowledged Sufi Masters, many of whom had women spiritual teachers. For me his words point to his recognition of both the Divine in women, and the feminine in the Divine. Interestingly, I share this text as we enter the Navratri period in which many from Hindu traditions honour the feminine aspect of the Divine for 9 nights.

## **Revd Jonathan Evens (St Martin-in-the-Fields)**

### **Texts:**

Exodus 14. 26-30

‘Then the Lord said to Moses, “Stretch out your hand over the sea, so that the water may come back upon the Egyptians, upon their chariots and chariot drivers.” So Moses stretched out his hand over the sea, and at dawn the sea returned to its normal depth. As the Egyptians fled before it, the Lord tossed the Egyptians into the sea. The waters returned and covered the chariots and the chariot drivers, the entire army of Pharaoh that had followed them into the sea; not one of them remained. But the Israelites walked on dry ground through the sea, the waters forming a wall for them on their right and on their left.

Thus the Lord saved Israel that day from the Egyptians; and Israel saw the Egyptians dead on the seashore.’

John Milton, *Eikonoklastes*, IV. Upon the Insolency of the Tumults

‘And that the King was so emphatical and elaborat on this Theam against Tumults, and express'd with such a vehemence his hatred of them, will redound less perhaps then he was aware to the commendation of his Government... Not any thing, saith he, portends more Gods displeasure against a Nation, then when he suffers the clamours of the Vulgar to pass all bounds of Law & reverence to Authority. It portends rather his displeasure against a Tyrannous King, whose proud Throne he intends to overturn by that contemptible Vulgar; the sad cries and oppressions of whom his Royaltie regarded not. As for that supplicating People, they did no hurt either to Law or Autority, but stood for it rather in the Parlament against whom they fear'd would violate it.’

### **Reflection:**

I've chosen these texts to explore parallels between the setting of the painting and the biblical story on which it is based. These provide insights into issues of gender, power, and class which help in identifying an interpretative crux relating to the arc of the story as it bends towards liberation.

## **Canon Dr Paula Gooder (St Paul's Cathedral)**

### **Text:**

2 Corinthians 12.1-10

12 It is necessary to boast; nothing is to be gained by it, but I will go on to visions and revelations of the Lord. <sup>2</sup>I know a person in Christ who fourteen years ago was caught up to the third heaven—whether in the body or out of the body I do not know; God knows. <sup>3</sup>And I know that such a person—whether in the body or out of the body I do not know; God knows—<sup>4</sup> was caught up into Paradise and heard things that are not to be

told, that no mortal is permitted to repeat. <sup>5</sup> On behalf of such a one I will boast, but on my own behalf I will not boast, except of my weaknesses. <sup>6</sup> But if I wish to boast, I will not be a fool, for I will be speaking the truth. But I refrain from it, so that no one may think better of me than what is seen in me or heard from me, <sup>7</sup> even considering the exceptional character of the revelations. Therefore, to keep me from being too elated, a thorn was given me in the flesh, a messenger of Satan to torment me, to keep me from being too elated. <sup>8</sup> Three times I appealed to the Lord about this, that it would leave me, <sup>9</sup> but he said to me, “My grace is sufficient for you, for power is made perfect in weakness.” So, I will boast all the more gladly of my weaknesses, so that the power of Christ may dwell in me. <sup>10</sup> Therefore I am content with weaknesses, insults, hardships, persecutions, and calamities for the sake of Christ; for whenever I am weak, then I am strong.

#### Reflection:

This startling passage from the New Testament describes the ultimate of boundary crossing - crossing from earth into heaven. To our modern eye it is an unusual and unsettling account but fits naturally into a type of literature that was common between c. 2<sup>nd</sup> century BCE and 7<sup>th</sup> century CE. Accounts of ascent into heaven were widespread in Jewish and Christian writings of this period and some clearly emerged from accounts of a mystical experience. This account plays with the question of whether the experience was to be seen as a strength or a weakness. The two paintings by Orazio Gentileschi *The Finding of Moses* and *The Rest on the Flight into Egypt* explore similar paradoxes in which strength and weakness intertwine.

### **Rabbi Dr Deborah Kahn-Harris (Leo Baeck College)**

Text:

Psalm 131

The Psalm of Ascent of David

Eternal One, my heart is not elated      and my eyes are not elevated

and I have not engaged with greatness   or wonders beyond me.

Have I not composed      and stilled my breath

like a weanling upon his mother?      Like that weanling is my desire  
within me.

Hope, Israel, in the Eternal One,      from now until forever.

Reflection:

In employing a metaphor that centres around the infantile stage of weaning, the Psalmist grants us a theological glimpse into the tension between dependency and independence. Gentileschi, too, foregrounds the dependent infant in both of his paintings, the infant Moses in *The Finding of Moses* and the infant Jesus in *The Rest on the Flight into Egypt*. How old are these infants? At what stage of dependency are they? Where is the boundary between dependency and independence in the life of an infant/toddler? How might this tension serve as metaphor for our own dependent/independent relationship with God, particularly in liminal moments.

### **Dr Emily Kempson (St Mellitus College)**

Text:

Christina Rossetti, 'In the Bleak Midwinter'

In the bleak mid-winter  
Frosty wind made moan;  
Earth stood hard as iron,  
Water like a stone;  
Snow had fallen, snow on snow,  
Snow on snow,  
In the bleak mid-winter  
Long ago.

Our God, heaven cannot hold Him  
Nor earth sustain,  
Heaven and earth shall flee away  
When He comes to reign:  
In the bleak mid-winter  
A stable-place sufficed  
The Lord God Almighty —  
Jesus Christ.

Enough for Him, whom cherubim  
Worship night and day,  
A breastful of milk  
And a mangerful of hay;  
Enough for Him, whom Angels  
Fall down before,  
The ox and ass and camel  
Which adore.

Angels and Archangels  
May have gathered there,  
Cherubim and seraphim  
Thronged the air;  
But only His Mother  
In her maiden bliss  
Worshipped the Beloved  
With a kiss.

What can I give Him,  
Poor as I am? —  
If I were a Shepherd  
I would bring a lamb;  
If I were a Wise Man  
I would do my part, —  
Yet what I can I give Him, —  
Give my heart.

Reflection:

This well-known Christmas hymn involves imaginatively entering into a scene to which the speaker has no natural access (crossing boundaries of time, space, and society) while also meditating on how Christ humbly crosses the boundary between divinity and humanity, taking part in the most intimate of maternal moments—breastfeeding. Similarly, Orazio Gentileschi's paintings *The Finding of Moses* and *The Rest on the Flight into Egypt*, enable the viewer to imagine themselves into far-removed feminine spheres; this imaginative crossing-over renders scenarios, which the viewer is otherwise excluded from, as if they are personally relevant, be that accompanying the women who collectively rescue the infant Moses or stopping with Mary to feed Jesus while fleeing to Egypt. The latter painting also emphasises the humility of the incarnation's boundary-crossing through its choice and depiction of the scene.

## **Jacqueline Nicholls**

Text:

Babylonian Talmud Sotah 11 - 12

Rav Avira taught: In the merit of the righteous women that were in that generation, the Jewish people were redeemed from Egypt. At the time they would go to the river to draw water, God would materialise for them small fish that would enter into their pitchers... And they would go to their husbands to the field, and would bathe, anoint them with oil, feed them the fish, and give them drink and have sex with them... these



women would become pregnant, and when it was time to give birth they would go and give birth in the field under the apple tree... And God would send from the heavens above an angel to clean and prepare the newborns, just as a midwife prepares the newborn... the angel would gather two round stones from the field and the babies would nurse. One stones flowed with oil and one flowed with honey... once the Egyptians would find them, realising that they were Jewish, they tried to kill them. But a miracle would occur, they would be absorbed by the earth. And the Egyptians would then bring oxen and would plow upon them... after the Egyptians would leave, the babies would emerge and exit the ground like grass of the field... Once the babies would grow, they would come like many flocks of sheep to their homes... and when God was revealed at the Red Sea, these children recognised God first: "This is my God, and I will glorify God" (Exodus 15:2)...The verse states: "And the daughter of Pharaoh came down to bathe in the river" (Exodus 2:5). Rabbi Yoḥanan says in the name of Rabbi Shimon ben Yoḥai: This teaches that she came down to the river to cleanse herself from the impurity of her father's idols, as she was immersing herself as part of the conversion process.

Reflection:

Gentileschi's *The Finding of Moses* is full of active female bodies. I chose a passage of Talmud that begins with ascribing the redemption to women, and at great length goes through various female characters and their stories (which I have not given here, but is fascinating). But it begins with the unnamed ordinary women who through their everyday life - cooking, bathing, sex, birth - are creating a generation of miraculous children whose survival is a defiant act. These "righteous women" have crossed an internal boundary. They've defied the context of their enslavement, to bring pleasure, and new life into their reality. God here is a midwife, the land is the wet-nurse. Finally the Talmud describes Batya, the daughter of Pharaoh as converting, the water purifying and separating her from her father's house. The water, an element that could be a barrier, is a place of redemption, providing the fish that begin the sexual foreplay, and it will later split to redeem the people.

### **Revd Professor Ben Quash (King's College London)**

Text:

CHRYSOSTOM, THE GOSPEL OF MATTHEW, HOMILY 8.2

But why was the Christ child sent into Egypt? The text makes this clear: he was to fulfill what the Lord had spoken by the prophet, "Out of Egypt have I called my son." From that point onward we see that the hope of salvation would be proclaimed to the whole world. Babylon and Egypt represent the whole world. Even when they were engulfed in ungodliness, God signified that he intended to correct and amend both Babylon and Egypt. God wanted humanity to expect his bounteous gifts the world over. So he called from Babylon the wise men and sent to Egypt the holy family.

Besides what I have said, there is another lesson also to be learned, which tends powerfully toward true self-constraint in us. We are warned from the beginning to look out for temptations and plots. And we see this even when he came in swaddling clothes. Thus you see even at his birth a tyrant raging, a flight ensuing and a departure beyond the border. For it was because of no crime that his family was exiled into the land of Egypt.

Similarly, you yourself need not be troubled if you are suffering countless dangers. Do not expect to be celebrated or crowned promptly for your troubles. Instead you may keep in mind the long-suffering example of the mother of the Child, bearing all things nobly, knowing that such a fugitive life is consistent with the ordering of spiritual things. You are sharing the kind of labor Mary herself shared. So did the magi. They both were willing to retire secretly in the humiliating role of fugitive.

Reflection:

'A fugitive life is consistent with the ordering of spiritual things'. This is a challenging assertion from John Chrysostom, the golden-tongued, 4th-century Archbishop of Constantinople. Perhaps like Jesus's statement 'the poor you will always have with you' (Matthew 26:11), it seems to risk complacency about matters that may require action, justice, redress. But I don't think that in either case these statements are an invitation to complacency. On the contrary, Chrysostom here invites us imaginatively to engage with what the holiest players in the story of salvation must undergo, not dispassionately, but with sympathy. Mary was a fugitive border-crosser. So were the Magi, who also had to flee from Herod's tyranny and wrath. Chrysostom acknowledges the 'humiliation' of such 'departures beyond the border', and the costs. And ultimately he relativises these borders as the constructions of human power, by setting them against God's concern with 'the whole world'. 'Babylon and Egypt' do not represent places that are *other* and *alien* (though frequently in biblical tradition they are the personification of Israel's enemies). They represent 'the whole world'—humanity. And God, says Chrysostom, wants humanity 'to expect his bounteous gifts the world over'. These gifts will also be border-crossers.

### **Professor Melissa Raphael (University of Gloucestershire)**

Text:

For the Talmudic rabbis, the creation of light in the first chapter of Genesis presents a problem. If light was created on the first day, why did God create light again on the fourth day?

The Talmud (Chagigah 12a) answers:

'This should be understood in accordance with Rabbi Elazar, as Rabbi Elazar said: The light that the Holy One, Blessed be He, created on the first day was not that of the sun but a different kind of light, through which man could observe from one end of the

world to the other. But when the Holy One, Blessed be He, looked upon the generation of the Flood and the generation of the Dispersion and saw that their ways were corrupt and that they might misuse this light for evil, He arose and concealed it from them, as it is stated: “And from the wicked their light is withheld” (Job 38:15). And for whom did He conceal it? For the righteous people in the future, as it is stated: “And God saw the light, that it was good” (Genesis 1:4), and “good” is referring to none other than the righteous, as it is stated: “Say of the righteous that it shall be good for them, for they shall eat the fruit of their actions” (Isaiah 3:10). When the light saw that it had been concealed for the righteous, it rejoiced, as it is stated: “The light for the righteous shall rejoice” (Proverbs 13:9).’

#### Reflection:

Rav Abraham Isaac Kook was reminded of this text on visits he made to The National Gallery during the First World War, when he was living in London. Standing before works by Rembrandt, Kook felt himself to be in the presence of an artist who was one of the very few to have seen the world ‘from one end to the other’ by the truth and clarity of the primordial first light. Without suggesting that Orazio painted by the light of the first light, as Kook thought Rembrandt did, I will interpret his two paintings through the messianic idea of first light as it filters down from the rabbinic literature into the modern Jewish thought of Kook, Rosenzweig, Levinas, Adorno and Arendt. In the earlier and smaller of Orazio’s two excursions into natal theology, *The Flight into Egypt*, we can discern light itself as the promise of futurity to a traumatised young refugee, fearful for her child. While Joseph snores, a messianic new day is breaking over the ruins of the previous one. In its comic bathos alone, Orazio’s *Flight* can be viewed as ‘Jewish’ in ways that his *The Finding of Moses*, which freezes its redemptive drama into the entertainment of a sensuously posed tableau, is not. And more than that, I will suggest that Orazio’s *Flight* also properly unsettles the categorical borders that divide Abrahamic art, being perhaps more *theologically* Jewish than, say, the Jewish artist Maurycy Minkowski’s comparable early twentieth-century paintings of Jews in flight from persecution. In each of Minkowski’s paintings, hope is drained from the light in which a mother sits feeding her child while others sleep. In Orazio’s *Flight*, Mary, and the donkey who stands waiting to carry the future back to Jerusalem, are ready; they are awake at a first light that will abolish all ethnonational borders even as it crosses them.

## **Dr Chloë Reddaway (King's College London and Duke University)**

Text:

Exodus 3:8

I have come down to deliver them from the Egyptians and to bring them up out of that land to a good and broad land, a land flowing with milk and honey...

Reflection:

I was struck by the association in both paintings between escape from the imminent threat of infanticide, and breastfeeding. The focus on milk as a primary condition for life, and on the security and nourishment it provides, brought to mind the promised land of 'milk and honey' to which Moses leads the Israelites: God's own provision for their safety and sustenance. In further reflections I'd like to consider the connections which the text and paintings suggest between passages from danger to safety, crossing geographical borders and physical boundaries, and the intimate labour of nursing.

## **Revd Jarel Robinson-Brown (St Botolph-without-Aldgate)**

Text:

Athanasius of Alexandria, On the Incarnation, 45

God took a body and used a human instrument, in order to give life to the body and in order that, just as he is known in creation by his works, so also he might act in a human being, and show himself everywhere, leaving nothing barren of his divinity and knowledge.

Reflection:

One of the main crossing of borders is that which takes place in the birth of Jesus - God "crosses" the border from the divine into the human. For me, the bridging of this chasm has always demanded something of an examination of the borders that I transgress, live within, and experience. Many borders are crossed in The Finding of Moses and the Rest on the Flight into Egypt. Not just between the human and divine, but between the slave and free, the powerful and the homeless. Both of these paintings connect for me, on a deep level with Athanasius words in his work On The Incarnation drawing us in to consider again these images, and what they portray.

## PARTICIPANT BIOGRAPHIES

### **Dr Mohammed Gamal Abdelnour (Al-Azhar University and University of York)**

I am a faculty member at Al-Azhar University, Cairo, and research associate at the University of York, Department of Philosophy. I specialize in Islamic studies and comparative theology.

### **Fatimah Ashrif (Randeree Charitable Trust)**

Fatimah is a co-creator of RAYfest, facilitates a Sufi Circle in the North West, and is the Executive Director of the Randeree Charitable Trust.

### **Dr Susanna Avery-Quash (National Gallery)**

Dr Susanna Avery-Quash is Senior Research Curator in the History of Collecting at the National Gallery, in charge of pre-1900 objects in its History Collection, and responsible for activities associated with its research strands, 'Buying, Collecting and Display' and 'Art and Religion', including managing national and international research partnerships, organising conferences and supervising graduate students.

### **Revd Jonathan Evens (St Martin-in-the-Fields)**

Revd Jonathan Evens is Associate Vicar for HeartEdge at St Martin-in-the-Fields and Chair of Churches Together in Westminster. Through HeartEdge, a network of churches, he encourages congregations to engage with culture, compassion and commerce. He is co-author of 'The Secret Chord,' an impassioned study of the role of music in cultural life written through the prism of Christian belief. He also writes regularly on the visual arts for a range of publications including Artlyst, ArtWay, and Church Times.

### **Canon Dr Paula Gooder (St Paul's Cathedral)**

Paula Gooder is the Canon Chancellor and Director of Learning for St Paul's Cathedral, London. She is a New Testament scholar by background with a particular expertise in the writings of the apostle Paul especially 2 Corinthians. She has written widely in the area of Biblical Studies. Her most recent books include *Body* (2016) *Phoebe: A Story* (2018) and *Parables* (2020).

### **Rabbi Dr Deborah Kahn-Harris (Leo Baeck College)**

Rabbi Dr Deborah Kahn-Harris is Principal of Leo Baeck College in London, where she also teaches Hebrew Bible. Her academic interests include feminist, queer, and cultural studies approaches to the Hebrew Bible. She lives in north London with her husband, two teenage children, and a small menagerie of pets.

### **Dr E. S. Kempson (St Mellitus College)**

E. S. Kempson is Lecturer and Tutor in Theology at St Mellitus College and serves on the executive committee of the Society for the Study of Theology. Emily recently completed her PhD in the Faculty of Divinity, University of Cambridge, and she holds previous degrees in theology and religion from the University of Oxford (MPhil), Yale University (M.Div. & S.T.M.), and the University of Virginia (B.A.).

### **Revd Dr Ayla Lepine (National Gallery)**

Ayla Lepine is Ahmanson Fellow in Art and Religion at the National Gallery. Her current projects include the establishment of two new Gallery-based networks on sacred art, and the exhibition 'Fruits of the Spirit'. Her publications include articles and co-edited books on monastic communities, altarpieces, and the Gothic Revival. She is a trustee of the charity Art and Christianity.

### **Jacqueline Nicholls**

Jacqueline Nicholls is an artist and Jewish educator. She has exhibited internationally, and her work is in public and private collections. Recent residencies include Beit Veniza, and the Centre for Jewish Studies at Manchester University. She teaches at London School for Jewish Studies, and also curates Art & Culture events at JW3.

### **Revd Prof Ben Quash (King's College London)**

Ben Quash is Professor of Christianity and the Arts at King's College London, where he is also the Director of the Visual Commentary on Scripture [theVCS.org]. He works principally in the area of Christian theology, with a longstanding interest in the 19th-century background to modern theology, 20th-century systematics, philosophical theology, and Christian ethics. He also has a background in scriptural reasoning, exploring Jewish, Muslim, and Christian perspectives. Recent publications include *Found Theology: History, Imagination, and the Holy Spirit*, as well as articles and book chapters on aesthetics, ritual, and musicology.

### **Prof Melissa Raphael (University of Gloucestershire)**

Melissa Raphael is Professor Emerita (Jewish Theology) at the University of Gloucestershire and teaches modern Jewish thought at Leo Baeck College, London. Her books include *Rudolf Otto and the Idea of the Holy* (Oxford University Press, 1997); *The Female Face of God in Auschwitz* (Routledge, 2003); *Judaism and the Visual Image* (Bloomsbury, 2009) and *Religion, Feminism and Idoloclasm* (Routledge, 2019).

### **Dr Chloë Reddaway (King's College London and Duke University, NC)**

Chloë's work focuses on the recovery of historical images for contemporary theology. She is a former Ahmanson Fellow in Art and Religion. Publications include *Transformations in Persons and Paint: Visual Theology, Historical Images and the Modern Viewer* and *Strangeness and Recognition: Mystery and Familiarity in Renaissance Images of Christ*.

### **Revd Jarel Robinson-Brown (St Botolph-without-Aldgate)**

Fr Jarel Robinson-Brown is the Assistant Curate at St Botolph-without-Aldgate in the City of London. He is also Guest Lecturer and Visiting Scholar at Sarum College and Vice-Chair of the LGBT Christian Charity OneBodyOneFaith.

**Revd Dr Sam Wells (St Martin-in-the-Fields)**

Sam Wells is Vicar of St Martin-in-the-Fields. He is a well-known theologian, preacher, and broadcaster. He is also Visiting Professor of Christian Ethics at King's College London. He has written 40 books on theology, ethics, ministry, mission, preaching, pastoral care and liturgy.

**Revd Lucy Winkett (Rector, St James' Piccadilly)**

Lucy Winkett is Rector of St James's Church Piccadilly, and a writer and broadcaster. She was a founding advisor for the public theology think tank Theos, and the co-founder of Leading Women, a national development programme for women clergy. Lucy is a Governor of The Queen's Theological Foundation in Birmingham and a trustee of the National Churches Trust. Her latest publication is in *God's Song and Music's Meanings* (Routledge 2020).