

## Artist's Statement

Name: Charlene Dy

Station: Jesus speaks to His mother and the beloved disciple (John 19: 25-27)

Station #: 12

Title: Sighting Home

“Woman, behold your son.” “Behold your mother.”

With these words, Jesus asks his mother and his beloved disciple to become family. When reading this passage, I was struck by the emphasis on sight: Jesus sees a group of women at the foot of the cross, He repeats the word, “behold.” Then in John 19:27, after Jesus commands his mother and the beloved disciple to see each other in new ways, the gospel author writes, “And from that hour the disciple took her to his own home.” Jesus’s words reordered social norms and means of understanding community.

I wondered, literally and figuratively, how *did* Mary make her way to the beloved disciple’s home?

For my Lenten linocut, I wanted to explore visual representations of establishing community. How do we express concepts of belonging? How does an individual make sense of a new place? A new home?

To me, maps provided a way to explore these ideas. Used by hunters, hikers, city planners, travellers, and newcomers, maps are visual expressions of communal identity. And depending on a community’s cultural values, maps can represent objective physical reality *and* subjective experience of a landscape or place.

In First Nations cultures, maps were sometimes used as a window into spiritual life; maps shared cultural knowledge; and they emphasized areas with special significance rather than attempting to describe an objective or scientific physical reality. For example, the mouth of a river might be depicted as very large on a map, showing where salmon is caught every year, while the nearby coastline might be minimized because the area is of little importance.

When I drew this linocut, I consulted no actual maps of Vancouver or Richmond. Taking a cue from First Nations culture, I wished to describe my own experience of the city rather than objective measurements. As a result, many areas represented are not to scale. Instead, their size might represent the significance of a place in my personal experience.

I also took inspiration from hobos, itinerant workers who roamed Canada by rail and foot from the 1890s to the 1920s. As they travelled, they chalked small signs on gates, fence posts, trees. These signs – a form of social mapping, or sharing communal knowledge

about a place – showed other hobos where they could receive medical aid, or work for a meal, or where there might be danger.

For this particular map, I thought of Mary as I asked myself the question, “Where do I see Christ on the way from my house to Grandview Calvary Baptist Church?”

These signs chart the journey I took, both literally and metaphorically, to come to this church. They indicate hardship and sin: places of doubt, relationships spoiled, events where I did not know how to receive or give grace. They also show the hope and joy that come with God’s presence. The hobo sign that I found myself using most often indicates, “good people live here” – for me, at least, a reminder that God is the giver, creator, and restorer of communities previously unimagined.