

MELBOURNE COLLEGE OF DIVINITY

STATIONS OF THE CROSS 2003: AN ANALYSIS OF A LITURGICAL
EXPERIENCE AND ITS RELEVANCE FOR SPIRITUAL FORMATION
TODAY

A SUPERVISED RESEARCH PROJECT SUBMITTED
IN CANDIDACY FOR THE DEGREE OF
MASTER OF MINISTRY

BY
MARK FRANCIS PIERSON

MELBOURNE, VICTORIA
AUSTRALIA

MAY 2007

To Citysiders in all times and all places

She knows that any attempt to create contemporary icons will be reviled as iconoclasm by those who regard religion as a child's comforter, with angels hovering above their heads like the mobile over Dora's cot. And yet there can be no concessions to the 'No controversies please, we're Christians' brigade, who want to keep their Saviour safely clouded in the myths and mists of time. If they shout 'scandal', then let it be in the sense that St Paul used the term of Christ. For, just as Christ broke laws and broke with tradition in order to preach His message of love, so must she prise His image from the gilded frames and crosses in order to reveal its significance today.

Michael Arditti, *Easter*.

"Sometimes you look at a crucifix, and all you see is a man on a cross."
Tony Manero, character in *Saturday Night Fever*.

CONTENTS

ACKNOWLEDGEMENTS	ix
Chapter	
1. INTRODUCTION	1
Worship Writers	
Art and Worship	
2. HISTORY AND BACKGROUND	12
Cityside Baptist Church	
Stations of the Cross at Cityside Baptist Church	
Artist and Station Selection	
Current Stations Design	
Concept and Principles	
Stations of the Cross: History	
Varallo	
Preparations for the Varallo Journey	
The Varallo Experience	
Constructing the Real	
Scala Santa	
Contemporary Stations of the Cross	
3. REMEDIATION AND LIMINALITY	34
Remediation	
Immediacy	
Hypermediacy	
Piling Up of Images	

Authenticity of Experience	
Liminality	
Communitas	
4. THE 2003 STATIONS OF THE CROSS EXPERIENCE	58
Space Design	
Evaluation	
Standards	
Financial	
Attendance Figures	
Survey Responses	
5. SURVEY RESULTS IN THE LIGHT OF THE METHODOLOGY	65
The Surveys	
Responding to Art	
Art and Emotion	
Tears Today	
Stations of the Cross 2003 Responses	
Strongly Polarised Responses	
Hypermediated Works of Art	
Empathetic Responses	
Spiritual Encounter	
Unmoved	
Time Spent Looking	
Context	
Immersion	

Pilgrimage	
Effects of Pilgrimage and Journey	
Pilgrimage and Communitas	
A Broader Context	
Ritual	
Immediate Context	
Spiritual Formation	
6. CONCLUSION	109
Appendix	
A. LETTER TO ARTISTS - ONE	114
B. CONCEPT AND REQUIREMENTS	115
C. STATIONS SIGN-UP LIST	117
D. LETTER TO ARTISTS - TWO	119
E. TIMELINE	120
F. INSTALLATION NOTES – FORM	122
G. FLOOR PLAN	123
H. PHOTOGRAPHS	124
I. INSTALLATION NOTES	159
J. BIBLICAL QUOTATIONS HANDOUT	160
K. PROMOTIONAL POSTCARD	161
L. STATIONS LIST (FINAL)	162
M. EVALUATION SURVEY FORMS	164
a. Artist	
b. Viewer	
N. MELBOURNE COLLEGE OF DIVINITY FORMS	170

O. GRAPHS	172
a. Gender of respondents	
b. Age of respondents	
c. Respondents currently regular church attenders	
d. If no, regular church attendance in the past?	
e. Denomination of regular church attenders amongst respondents	
f. How respondents found out about Stations of the Cross	
g. People in each timeslot	
h. Time spent in the installation	
i. Station with strongest response	
j. Other years attended by respondents	
P. SOUNDTRACK AND NATIONAL TELEVISION NEWSCLIP (CDROM)	182
BIBLIOGRAPHY	183

ACKNOWLEDGEMENTS

I wish to acknowledge the outstanding support of my supervisor, Dr. Claire Renkin, over the four years this work has been brewing. She has liberally shared her deep passion and knowledge of things artistic, historic, and devotional. I am the richer for her generosity, as is this work.

This thesis submitted for assessment is the result of my own work, and no unacknowledged assistance has been received in its planning, drafting, execution or writing. All sources on which it is based have been acknowledged in writing, as has the supervision which I have received in the process of its preparation.

Mark Pierson:

Date: