

REFLECTION

Looking beneath the surface



19 May – 24 June 2012
Peterborough Cathedral



Welcome to Reflection, one of the most exciting exhibitions to have come to Peterborough Cathedral. One is struck upon entering the Cathedral by the ambition and scale of some of the installations filling the space. Reflected light is everywhere, helping the ancient stones to make a fresh impact, presenting what is ordered and familiar as distorted and strange, while revealing unsuspected insights and perspectives.

Yet the grand scale is deceptive, for at the heart of Reflection is an invitation to embark upon a more intimate and personal exploration. Here a mirror is indeed held before us so that we can ask who we really are. Within the safe embrace of the Cathedral, Reflection encourages us to consider our individual existence from birth to death and beyond, in relation to the life of Jesus from baptism to Ascension and on into the new life of the Spirit.

Here, where so many before us have reflected upon the age-old questions of human identity, belonging, and purpose, Reflection provides a moment when the eternal can break into the present, and the fleeting and ephemeral can open a door upon the timeless and unchanging. St. Paul reminds us of the power of a reflection to reveal God's glory, for *all of us...seeing the glory of the Lord as though reflected in a mirror, are being transformed into the same image from one degree of glory to another.*

On behalf of the Cathedral community, I very much hope that you find the experience of Reflection in its many dimensions to be a rewarding one and that you may also be able to take advantage of one or more of the range of special events forming part of the accompanying programme.

Canon Jonathan Baker
Canon Missioner
Peterborough Cathedral

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***A collaboration with Susan Haire, Stephen Dydo, Andrew Reid,
Canon Jonathan Baker and The Chapter of Peterborough Cathedral***

See yourself as you really are
Dalai Lama

- Installations of sculpture, painting, light, sound and music throughout the Cathedral
- An invitation to a personal journey using reflection as a guide to contemplation
- A full programme of concerts, recitals, talks and events

*Art should be like [a] mirror
Which reveals to us our own face.*
Jorge Luis Borges

Major portions of this exhibition will tour to Western Connecticut State University in October 2012 on the occasion of the Dalai Lama's teachings on compassion and creativity. *Reflection* is highly appropriate to Buddhist thinking.

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www.dydo-haire.com
www.susanhaire.com
www.dydomusic.com
www.peterborough-cathedral.org.uk

Reflection is positioned in the Cathedral in two ways. The first is a response to the awe-inspiring space. In an acknowledgement of how humbling it is to attempt to place an exhibition in such a vast and beautiful building and how impossible it is to compete with the scale, the work endeavours to respond to the Cathedral, using the height, reflecting the magnificent painted ceiling and taking inspiration from different parts of the Cathedral.

The second offers an invitation to a journey of self-reflection, taking a route that follows the life of Christ and embraces broader contemplative images and ideas drawn from other faiths particularly the idea that everything reflects everything else. Here is a map and some suggested questions that you might like to ask yourself as you follow the medieval tradition of Speculum, using the mirror as an aid to reflection and contemplation, but here, you will not only see images of yourself but multiple reflections of the Cathedral and different reflective materials creating distortions. This many-faceted response to the idea of reflection using mirrors, reflective surfaces, sound and music to express metaphors of self-reflection and contemplation gives the opportunity to consider how reflection, in all its different meanings, affects us all.

REFLECTION

See yourself as you really are:

Nosce tiepsum – know thyself

Do I know myself?
Who am I?

Mission – Indra’s net

Where do I come from?
What is my life about?
What do I want out of life?
Where am I going?

Nosce tiepsum – know thyself

Do I know myself?
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Where do I come from?
What is my life about?
What do I want out of life?
Where am I going?

Ministry – Speculum

What am I doing?
Whom am I doing it for?
Why am I doing it?

Service – Speculum

What is the best thing I can give?
Whom do I help?
Who helps me?

Conflict – Desertmusic, Crucifixion

Am I good at handling conflict?
Do I see that conflict can be positive/creative?
Am I held back by my fears?

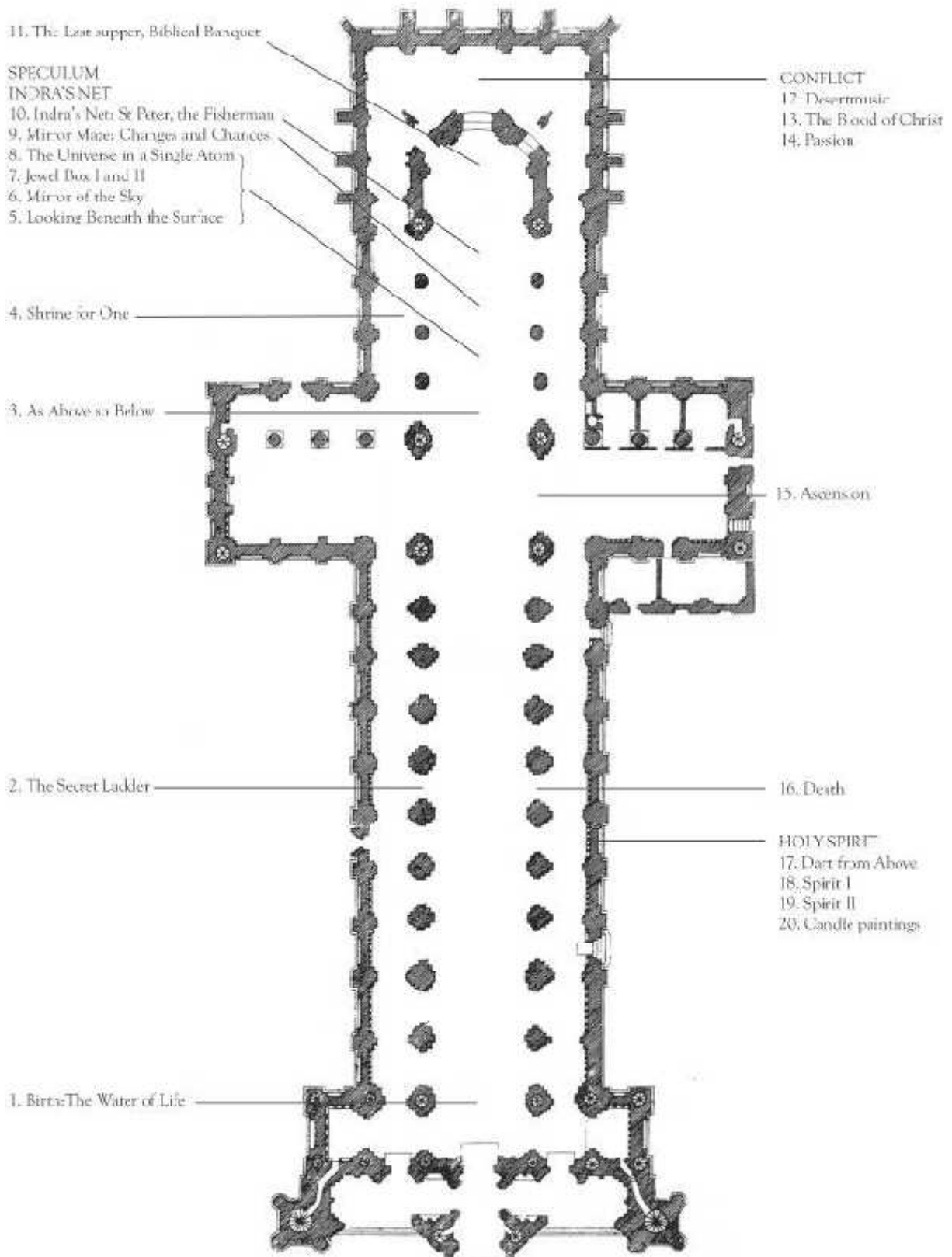
Challenges – Mirror Maze: Changes and Chances

Am I willing to meet challenges?
Do I resist change?
Am I aware of my potential/limitations?
Do I try to use my potential?
Do I try to follow my dreams?
Am I true to myself?



Look within! ...the secret is inside you. Hui-neng, Sixth Buddhist Patriarch

A Journey of Reflection





ABOVE FONT

BIRTH, THE BEGINNING OF LIFE'S JOURNEY: *The Water of Life* (2,500 plastic bottles)

Sound: We hear the text of the baptism liturgy repeated over repeating musical rhythms. As we come into the world, each experience is new; as we learn to see and hear the world, if we gain enough wisdom, again each experience is new.

Text: *We thank you, Almighty God, for the gift of water. Over it the Holy Spirit moved in the beginning of creation.*

The bottles were collected from the London Marathon. The runners and the participants in the forthcoming London Olympics are an affirmation of the individual's celebration of life.

Just as the idea of his or her work is in the mind of the artist, so creation was considered (in medieval times) to be in the mind of God from the beginning, so the created world was seen as an insight into the mind of God – a reflection if you like of the mind of God, as if in a mirror. David Reid from his talk for *Reflection: Mirrors and the art of medieval Cathedrals*

In the beginning God created the heaven and the earth...And the Spirit of God moved upon the face of the waters... (Genesis 1: 1, 2) The face of the waters carries a subliminal suggestion that the face of God is reflected in them. Adam Nicholson, *Power and Glory. Jacobean England and the making of the King James Bible*

The Christian Path of Life: *birth of Christ*



NAVE

The Secret Ladder (shattered CDs and DVDs, motor)

Sound: High crystalline chords evaporate into time. The complex internal reflectivity of the sculpture is elaborated by melodic bursts which mirror each other. The searing movement from one burst to the next creates a ladder with temporal steps.

The Secret Ladder is taken from *Dark night of the Soul*, St John of the Cross, with the ten steps on the ladder of mystical love...*stanzas describing the method followed by the Soul in its journey (taken at night) upon the spiritual road to the attainment of the perfect union of love with God, to the extent that is possible in this life.*

There is only one journey. Going inside yourself. Rainer Maria Rilke



SANCTUARY

SPECULUM: MIRROR – REFLECTION – PRAYER

In the middle-ages the Bible was likened to a mirror. Books with titles like *Speculum mundi* were written to aid reflection and prayer. A mirror was used as a tool by which to *know thyself* and invited the viewer to not mistake himself for God and to avoid pride by knowing his limits. Conversely others felt it was possible to glimpse the mystery of the face of God in the mirror and Augustine said that, *every man participates in divine resemblance*. Aquinas said, *To see something by means of a mirror is to see a cause in its effect wherein its likeness is reflected. From this we see that 'speculation' leads back to 'meditation'*. Hildegard of Bingen imagined God as a mirror containing *all his works beyond age and time* and Marguerite of Navarre's writings included *Mirror of the sinful soul* and *Mirror of Christ crucified*. For her the mirror became a truly spiritual space for intimate self-examination. *God is the mirror in which thou seest thyself*. Muhyi 'd-Din ibn 'Arabi.

It was believed that the devil could be captured in a mirror and so could the Soul, so mirrors near the deathbed were covered. Images of Eve and the mirror represented sin and it was said that a convex mirror was sinful and a concave mirror, good. The Soul is the reflection of the divine, the eyes the mirror of the Soul and desire the mirror of the heart.

As Above so Below – bottom step (40 old mirrors in various frames)

Sound: The highest register of the music is reflected in the lowest. When we look at the highest clouds reflected in the waters of the pond, or on the mirage on the road, do we learn more about clouds, or reflection, or ourselves? *I've looked at clouds from both sides now, from up and down, and still somehow it's cloud illusions I recall. I really don't know clouds at all.* Joni Mitchell

For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known. 1 Cor 13: 12



INDRA'S NET

Indra's net is a mythological Hindu image where reality is represented as an infinite lattice of glittering jewels, each of which reflects all the others in its own facets: macrocosm and microcosm, the interconnectedness of all things, the one containing the whole.

Shrine for One – North Aisle (mirrors, MDF)

*I am silver and exact. I have no preconceptions.
Whatever I see, I swallow immediately.
Just as it is, unmisted by love or dislike
I am not cruel, only truthful –
The eye of a little god, four-cornered...
Sylvia Plath (excerpt)*

Looking Beneath the Surface – second step (mirrors, MDF)

Sound: Voice, fragmented phrases, echoing the core musical proportions of this exhibition

Looking beneath the surface, looking beyond, having in-sight, going outside ourselves...leading to compassion, feeling with others.



Mirror of the Sky – second step (acrylic mirror) *The mirror of the sky reflects my soul...* from a song of the Bauls of Bengal

Walking on water: walking on air.

The Christian Path of Life: *Christ walking on water*

Jewel Box I and II – giving two different eye levels, second step (mirrors, wood, apple, pin, grains of rice and salt)

Most of the matter in an atom is contained in the nucleus. The relationship of the size a nucleus to an atom has been variously likened to a pinhead or a grain of rice/salt in a Cathedral – we are mostly made of empty space. *If all the space inside the atom could be removed, then the six billion people on earth would fit inside an apple.* Jim Al-Khalili (physicist), from *Atom*, BBC 4.



The Universe in a Single Atom (Dalai Lama) – second step (600 mirrored sunglass lenses, traditional screen)

Sound: Mirror canon; very short melodic (piano) and spoken fragments imitating each other. Each of these arpeggiations contains the melodic and rhythmic basis of most of the musical compositions we hear here – as well as the proportions used in the central sculpture *Ascension*. Thus each is an atomic element of the exhibition, and also the whole exhibition.

As I was walking home on rainy evening in New York City...I held up my glasses to clean them...and I instantly noticed the image of...headlights passing through all the tiny raindrops clinging to the surface of my lenses...I could clearly see within each droplet a perfect little image of the street with the lights and the cars passing by...I realised in fact that every drop of water, even the falling rain, was doing the same. (Note 1976)

Bill Viola (Writings 1973-1994)

*Know the world is a mirror from head to foot,
In every atom are a hundred blazing suns.
If you cleave the heart of one drop of water,
A hundred pure oceans emerge from it.
If you examine closely each grain of sand,
A thousand atoms may be seen in it.
In its members a gnat is like an elephant.
In its qualities a drop of rain is like the Nile.*

*A world dwells in the heart of a millet seed.
In the wing of a gnat is the ocean of life.
In the pupil of the eye a heaven:
What though the grain of the heart be small
It is a station of the Lord of both worlds to dwell therein.
Mahmud Shabistari (15th century), Gulshan-i-raz
(Note 1977)*

The heart of a barley-corn equals a hundred harvests,



Mirror Maze: Changes and Chances – third step (acrylic mirrors)

Sound: In this mirror canon, a slow dance with two electric guitars, bass and drums, we get an accompaniment to our walk through the maze. Sometimes the melody may lead us where we hadn't planned, like the maze, like so many of our most important decisions.

You are invited to walk this maze which has two parts that are mirror images. The entrances face each other at the half way point. Walking a maze can be a contemplative act. A puzzle maze involves choices, decision-making and here represents the decisions that have made us what we are. There is one cross in the wall of each maze – see photographs, above. Crossroads – crisis – crucial – crux – cross – crucifixion. 'Christ' means 'the anointed one', chosen by God, God's decision. Mazes have been seen to be symbolic of the path of life, new life, fertility, the cycle of life, the umbilical cord, a symbol of (fortuitous) physical and Spiritual journeys ahead. For Jung the labyrinth can be traversed when one is ready for initiation into the collective unconscious, the fight with the Minotaur being the symbolic expression of growing-up and breaking free, the liberation from the mother, a rite of passage.

The Christian Path of Life: *Christ's temptation in the wilderness, the agony in the garden*



Indra's Net: St Peter, the Fisherman – fourth step (boat, net, bottles from the London Marathon)

Sound: Excerpt from Dydo: *Watermusic*. Dydo and Haire have exhibited a number of installations dealing with the power of water, both as nurturer and destroyer. The computer-generated seascape here is derived from their exhibition in Amsterdam.

The Christian Path of Life: *Christ appears to the Disciples, the multitude of fishes*

Simon Peter saith unto them, I go a fishing. They say unto him, We also go with thee. They went forth, and entered into a ship immediately; and that night they caught nothing. But when the morning was now come, Jesus stood on the shore: but the disciples knew not that it was Jesus. Then Jesus saith unto them, Cast the net on the right side of the ship, and ye shall find. They cast therefore, and now they were not able to draw it for the multitude of fishes. John 21: 3-6



APSE

The Last Supper, Biblical Banquet (altar, mirrors, grapes, Matzos)

Sound: *Love bade me welcome*, Judith Weir, performed by Peterborough Cathedral Choir, directed by Andrew Reid.

The altar in the Apse is laid for a meal and you are invited to sit and eat a symbolic meal of a piece of Matzo and a grape.

You are also invited to take photographs of each other while seated at the altar and to send them to info@dydo-haire.com. They will be displayed on the monitor throughout the remainder of the exhibition and as the photographs increase in number The Last Supper will evolve into a Biblical Banquet.

Christian Path of Life: *The Last Supper*. **Judaism:** *The Last Supper – Passover meal*

*Love bade me welcome, yet my soul drew back
 Guilty of dust and sin
 Buy quick-eyed Love, observing me grow slack
 From my first entrance in,
 Drew nearer to me, sweetly questioning,
 If I lack'd any thing.
 A guest, I answer'd, worth to be here:
 Love said, You shall be he.
 I the unkind, ungrateful? Ah, my dear, I cannot look on thee.
 Love took my hand, and smiling did reply,*

*Who made the eyes but I?
 Truth, Lord, but I have marr'd them: let my shame
 Go where it doth deserve.
 And know you not, says Love, who bore the blame?
 My dear, then I will serve.
 You must sit down, says Love. And taste my meat
 So I did sit and eat.
 George Herbert*



THE NEW BUILDING: CONFLICT

Desertmusic (old sheet music)

Sound: Excerpt from Dydo: *Desertmusic*. The wind-swept landscape is punctuated by sighing voices—or are they machines? The early desert meditators of Christ's time saw and heard many amazing things. Like *Watermusic*, the music is derived from an exhibition in Amsterdam.

All printing plates are mirror-reversed and the text is in mirror-writing. William Blake taught himself mirror writing so that he could engrave his poems. Mirror-reversed music, unlike mirror-writing can be read normally, such as in a mirror canon.

The Christian Path of Life: *Christ's temptation in the wilderness – a time of crisis*



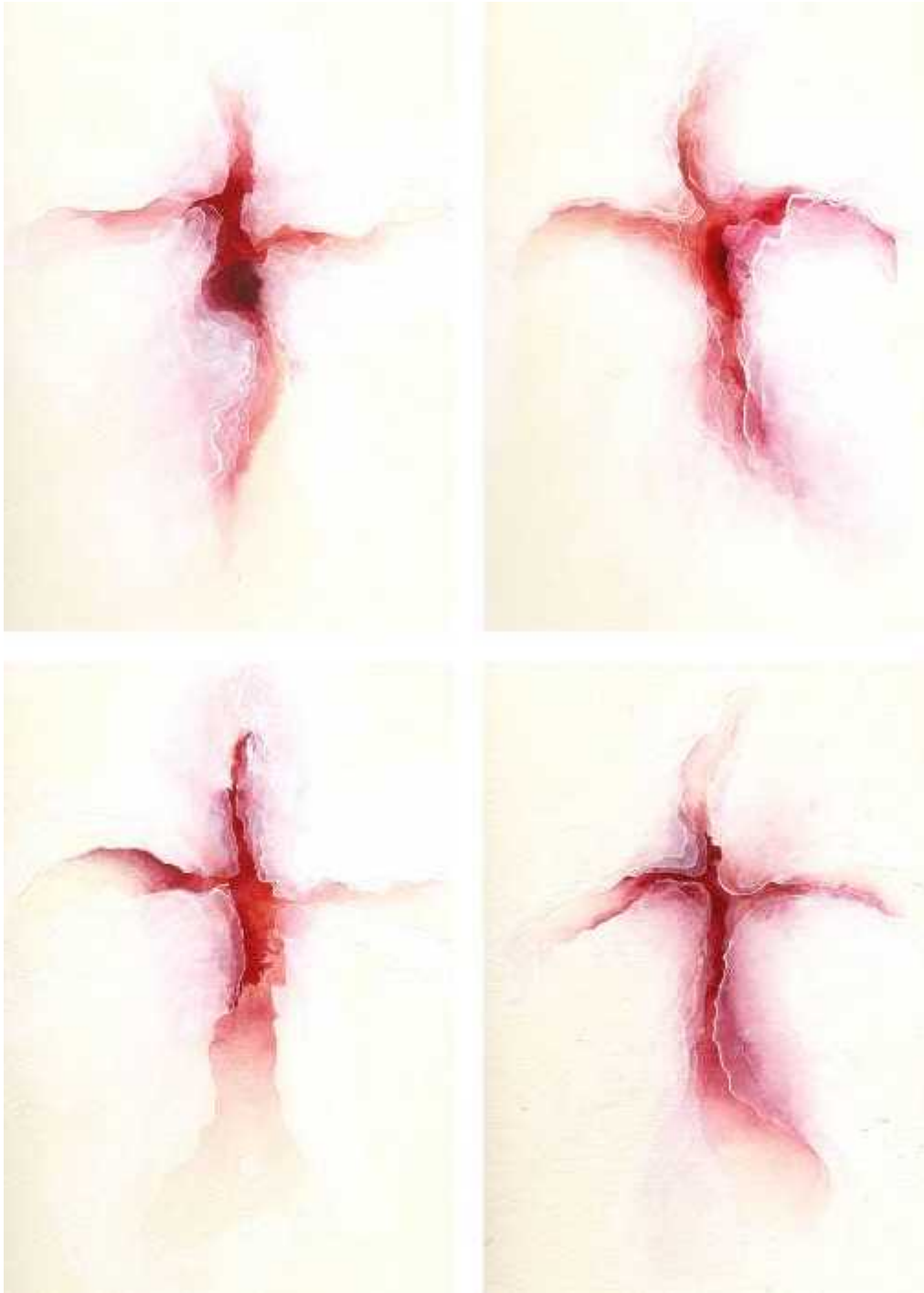
The Blood of Christ (Red wine, polythene pouches, LEDs, found wood)

Sound: Eucharist, repeated over and over with quietly pulsating low pitched musical underlay. The solemnity of the occasion can be matched with joy and wonder at the profound sacrificial gift represented.

Text: *This is my blood which I shed for you....drink this in remembrance of me.*

There is much symbolism in medieval painting that makes the use of wine: Christ in the Winepress (Isaiah 63: 3), Christ treading grapes and even Christ being squeezed within a winepress, the beam of which is represented by the cross. One allegory of the Eucharist is a vine growing out of wound in Christ's side while he squeezes wine from a bunch of grapes into a bowl and there are many paintings of Christ's blood being caught in a chalice.

The Christian Path of Life: the crucifixion



The Passion (acrylic and watercolour on paper on panel)

16 paintings made in response to *The Mystery Sonatas* for violin and continuo by Heinrich von Biber (1644-1704). *The Agony in the Garden* was of particular inspiration for these paintings.

Sound: Based on Biber's *Mystery Sonata: The Agony in the Garden*. The expression evoked by the unique *scordatura* tuning (different for each sonata) of the violin in this piece draws with delicate lines the passionate moments of Christ's final meditation. Judson Griffin performs on a period violin.

Father, if thou art willing, remove this cup from me; nevertheless not my will, but thine, be done. Luke 23: 42

The Christian Path of Life: *Christ's Passion*





TOWER

Ascension (Mylar, adhesive mirror, card)

The proportions of the 42 pennants are taken from the numerical series that is used in the music for this piece, so they are experienced both visually and aurally, simultaneously. The pennants form a double mirror image of each other, east/west and up/down, with one in the centre.

Sound: Ascension is about rising, and the music for Ascension rises, all the way to the top of the musical register. But nothing on earth rises without falling; that is the nature of man, and the world. So we follow the undulations in their ascension as they climb, using in music the proportions of the sculptural mirrors.

*The world is charged with the grandeur of God.
It will flame out, like shining from shook foil.
Gerard Manley Hopkins, the opening lines of God's Grandeur*

The Christian Path of Life: *Christ's Ascension. Islam:* *Ascension – The Prophet's Night Journey*

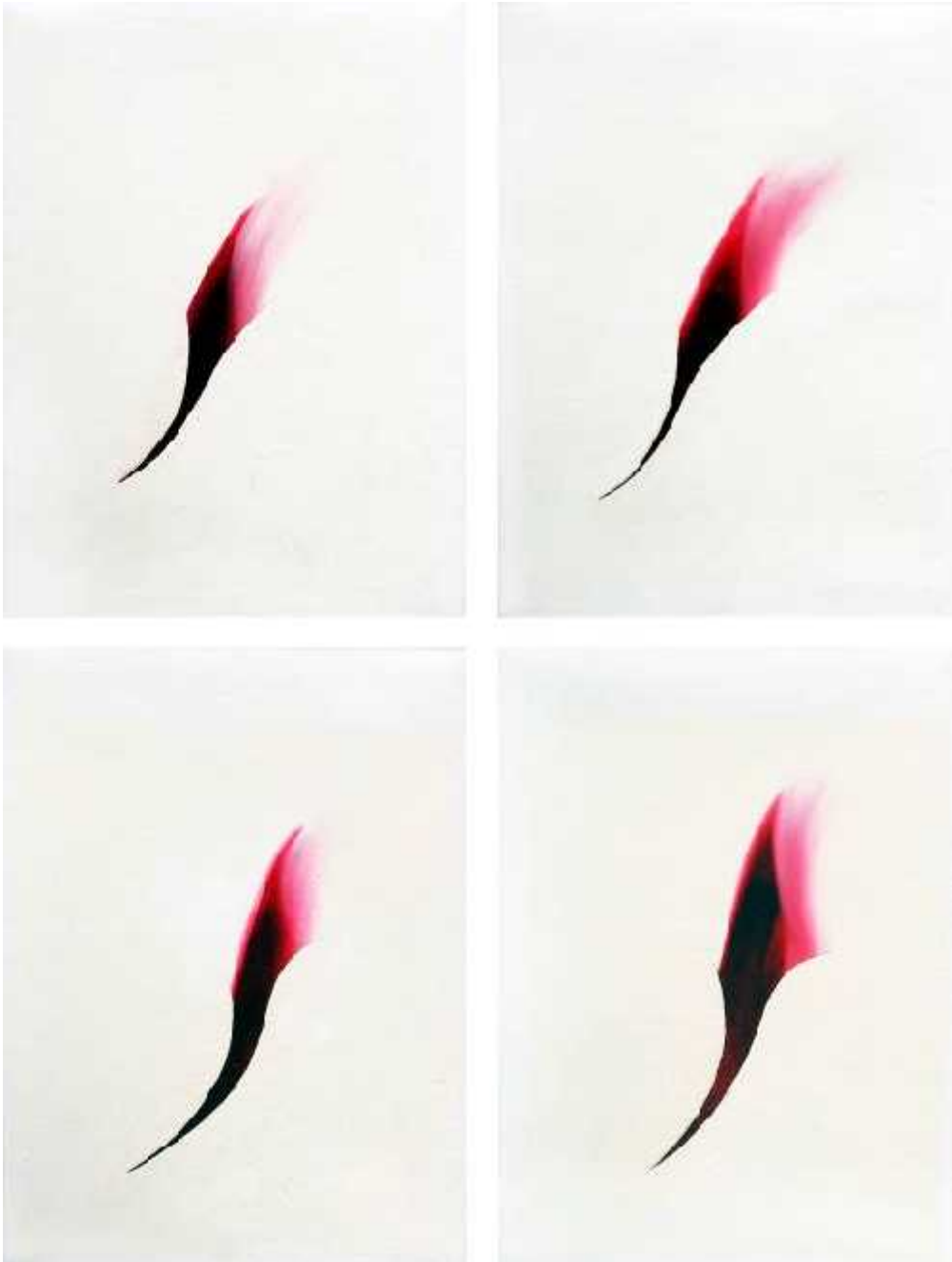


NAVE

Death: *The End of Life's Journey* (mirror shards, charcoal)

Sound: The final stage of life can bring unique insight. Letting go of life brings unparalleled opportunities. The words of the funeral liturgy alternate with a wordless dirge.

Text: *All we go down to the dust; yet even at the grave we make our song: Alleluia, alleluia, alleluia.*



SOUTH AISLE

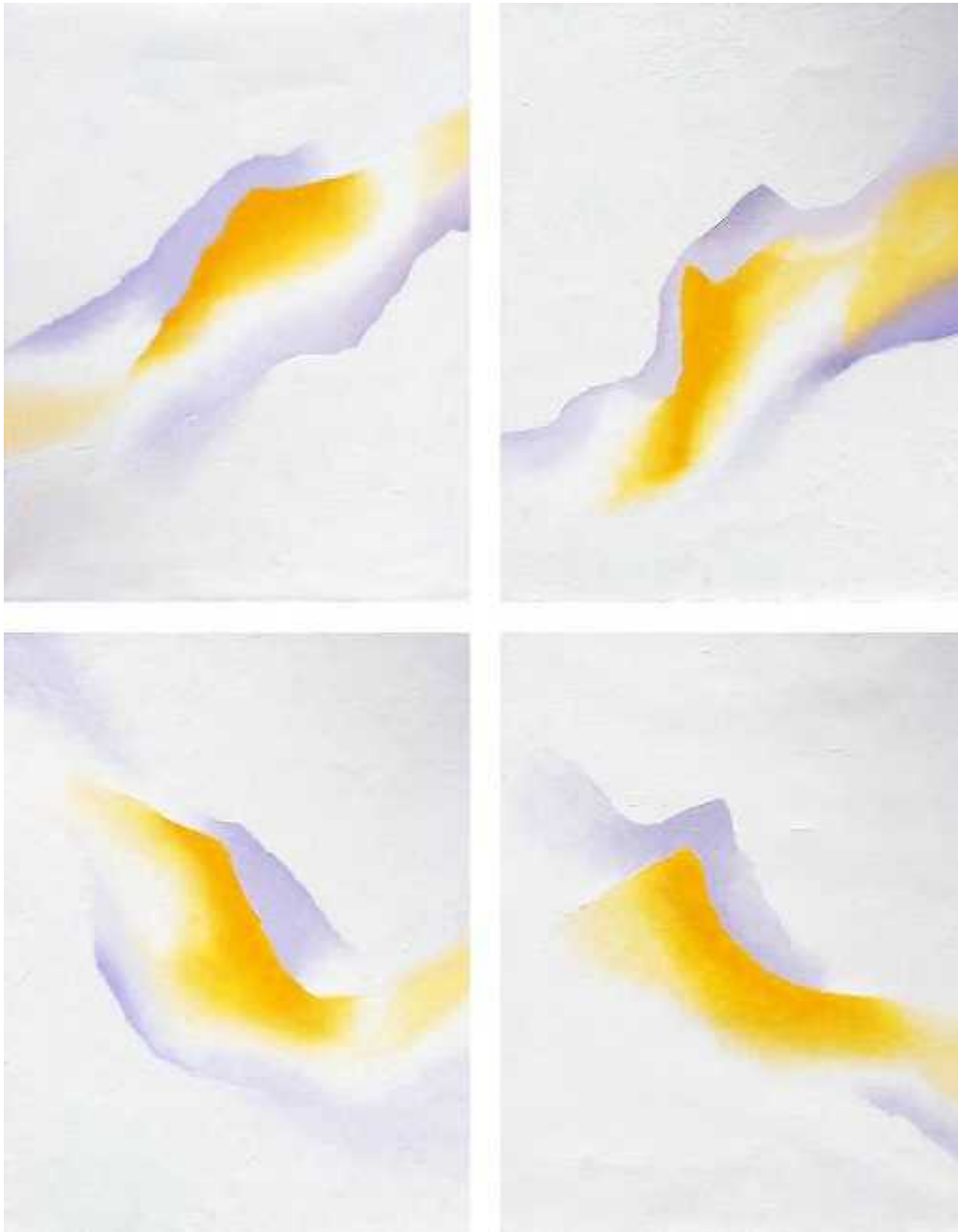
HOLY SPIRIT: *Dart from Above, Spirit I and II, Candle Paintings* (four series of six panels each, oil on canvas)

Sound: Based on Dydo's *Suscepit Israel*. Creating a response to the Holy Spirit, whether visually or with sound, is a very inward process involving unusual layers of abstraction. Haire's painterly reaction provoked a busy musical response from Dydo. Can you find the spirit within each of them?

And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled the house where they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance. Acts 2: 2-4

And it shall come to pass in the last days, saith God, I will pour out of my Spirit upon all flesh: and your sons and your daughters shall prophesy, and your young men shall see visions, and your old men shall dream dreams.

Acts 2: 17, 18



Spirit 1: *Perichoresis* is sometimes described inaccurately but appealingly as a continuous or circular dance between the three persons of the Trinity. Taking colours seen at the beginning of a sunset, of yellow, violet and grey and with pale and delicate shapes intertwining and mirroring each other in a floating, hovering presence, the coming of the Holy Spirit is represented by a dance.

Candle Paintings: The flame can be seen to represent the Holy Spirit but also often appears in Vanitas/Memento Mori paintings with the candle flame symbolising the brevity of life. This series was painted in response to the candle paintings by Georges de la Tour. The paintings of the Repentant Magdalene contain the symbolic objects of a mirror, a candle flame, a bible and a rope for flagellation.

Completing the journey, in a return to the font

The Christian Path of Life: The last words of Christ recorded in the Bible...*Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost.* Matthew 28:19

Buddhism: *The font: birth, life, death and rebirth (the circle of life)*



*Who am I...?
Am I then really all that which other men tell of?
Or am I only what I myself know of myself...?
Who am I? This or the other?
Am I one person today and tomorrow another?
Am I both at once? A hypocrite before others,
And before myself a contemptibly woebegone weakling...?
Who am I? They mock me, these lonely questions of mine.
Whoever I am, Thou knowest, O God, I am Thine!
Dietrich Bonhoeffer (excerpt)*



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