ARTISAN

AUTUMN 04

THE IMAGE ISSUE
artisan autumn 04

pass the blusher and let’s slap on some lippy, it’s the contents...

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Welcome to the third edition of Artisan. You are not alone. There are more of us than you will ever know. We’re a network involved in the most important and influential industries on our planet today. God placements!

I encourage you to interact with the community page on our website www.artisaninitiatives.org. We have a network of people in place who use this information as a catalyst for prayer. There is no reason to work in this industry without prayer support so whether you’re launching an art exhibition or away on a film shoot, list your details on this page.

Over 4,000 copies of Artisan are being sent out. By the time you read this Mastermedia and Hollywood Prayer Network will have hosted the first ever Media Prayer Breakfast in Beverley Hills, bringing together leading cultural influencers in America. People involved in media and arts in LA, Cape Town, Nashville and Sydney, to name a few, are also coming together to support one another and pray. To find out more visit the websites of the organisations (listed on the unity page in this publication).

We are hopefully holding an Artisan prayer event in collaboration with all the Arts Media organisations/churches in New York during Spring 2005. The vision is to see hundreds of people from our industries coming together in unity to worship God, hear what is going on and pray for one another and for the industries in which God has placed us. I want to ask everybody, regardless of where you live in the world, to consider joining us at this prayer event in New York to stand in unity before God, praying that He would come and heal our land in media, arts and entertainment (2 Chronicles 7:14).

Prayer is the key to change and as representatives of these industries we surely have a responsibility to do what God calls us to do.

For those in the UK who haven’t filled in a network card please do so or send an email giving details of your name, address, email address, telephone number, occupation and name of company you work for if applicable.

For everyone outside the UK we have set up an e-mail database so that we can communicate directly to you. Please email Steve@artisaninitiatives.org giving your name and the city/country you live in. We can then keep you up to date with potential events and when and where to pick up new Artisan publications.

People have asked how Artisan is funded considering the thousands of publications that are distributed around the world. The answer is ‘I haven’t got a clue!’ God has miraculously provided up to now and each publication is a huge step of faith for us. We are desperately trying to find a sponsor who will come and partner us in financing the distribution of Artisan, but in the meantime we are reliant on the generosity of the recipients of Artisan to fund the £24,000 / $42,000 that
we need per year. To make this process easy you can use Worldpay on our website to make a contribution to Artisan online. If just half of the recipients of Artisan gave only £3 or $5 dollars every time they received a publication, we would cover the costs. We would so value your support in this way.

This edition focuses on the issues of Image and Self Promotion. If you want to respond to these articles then I would be interested in receiving any views, which may then be posted on the site. In response to Fraser’s article in the previous edition I received a letter from an artist grappling with similar questions and challenges. He quoted a prayer from the monk Thomas Merton, which I think is relevant to many of us.

‘Lord God, I have no idea where I am going. I do not see the road ahead of me. I cannot know for certain where it will end.

Nor do I really know myself, and the fact that I think that I am following your will does not mean that I am actually doing so.

But I believe that the desire to please you does in fact please you.
And I hope that I have that desire in all that I am doing.
I hope that I will never do anything apart from that desire.
And I know that if I do this you will lead me by the right road though I may know nothing about it.
Therefore will I trust you always though I may seem to be lost in the shadow of death. I will not fear, for you are ever with me, and will never leave me to face my perils alone.’

You are not alone.
Love to you all,

Steve Cole
Artisan initiatives
This morning I woke up, shuffled to the bathroom, and splashed cold water on my face to wash the sleep off. I raised my head from the sink and looked straight at myself. I looked a mess – sleep lines and dark circles under my eyes. My face looked like a geographical map of the world. I stood there a few moments longer and the urge that came over me was no stranger to this morning routine. I had the itching to grab my hair clippers and shave my head. Not bald, just short enough that no hair product or comb could budge it in any styled part, or succeed in locking it into any asymmetrical, intentional mess. It was just one of those mornings, hair or no hair – I was over it. I didn’t care how I looked and didn’t want to spend the time trying. Anyhow, I didn’t clip anything this morning except my time. I was late for work.

I live in New York City and work as display director for Barneys New York. My job is to install display and style mannequins. For more explanation or insight into this profession, rent the 1987 movie Mannequin. It goes into further details. Except my mannequins don’t come to life at night – at least, not that I know of.

I can’t help but think sometimes that I wouldn’t have this job if it weren’t for Adam and Eve’s sin in the Garden of Eden. They became ashamed and aware of their nakedness and soon covered themselves. We have been conscious of appearance for thousands of years. Mankind is constantly reinventing image and style, and the standards of perfection in these categories. Nothing seems to satisfy the soul when it comes to how we dress or are perceived. It is like the saying goes, ‘You never get a second chance to make a first impression’ – and in this city, it’s a way of life. People are hungry for personal success. Men and women are playing leapfrog out here just to get ahead, just to be noticed. One of New York’s famous mottos is, ‘If you can make it here, you can make it anywhere.’

At night, after I decompress from the fashion world, I run off to band practice. I play bass in my band ‘SOFT’. We practice for two to three hours, five days a week, perfecting songs we have re-written four times over. In a month we will have our first show. It’s a ‘coming out’ party, if you will. A show for us, by us. The demo we have been working on for the last ten months is complete, and will soon be sent to family, friends and, ultimately, record labels.

I know that after the long, hard months of practice, performances will become more frequent. I’ll be honest – I want to look good out there. I want compliments and positive feedback. However, I know...
that as a Christian God’s authoritative hand, in the area of pride in my life, hovers above my head. My ultimate perception of these desires and their worth are laid out for me in 1 John 2: 16,17. It states that the lust and pride are of this world and that this world is passing away, but that doing the will of God abides forever. I am then called to rest in the fact that God owns my time, my talents, my small successes in life. This means that every time I change the sneakers on a mannequin, every time I wait for the bus to go to band practice, or with every new bass line, I am called to seek his will. Not mine.

The music and fashion industries focus heavily on the outward appearance of men and women, but I know that God seeks the heart. I find amazing peace in this. My thirst for acceptance is quenched through the cross. I was bought at an expensive price. I will always fall short and continue to over desire. We are fortunate that Jesus died that we may have it all.

I am often challenged and questioned for my faith. My workplace is almost void of Christians and my band mates are non-believers. With God as my Father and Jesus as my best friend, I am never alone. I have such wonderful fellowship with believers, locally and internationally.

Accountability to others has kept me from making Godless decisions. Community is so important in dealing with the blows of the music and fashion worlds. The support of other Christians allows one’s faith to bloom. Your identity and self worth are secure in God’s family. His love is a banner over me.

I’m aware that trials and tribulations will continue in my life. Some days I know that I won’t like myself, and think that I’m not worth much. I continue to pray for patience and the strength in perseverance for the race that God has laid before me. I am moulded, carved and bruised for His glory.

New York City will always fool me into thinking that I don’t look the part, that embodying a certain demeanour or behaviour will truly deem me cooler, hip, respected and loved. With Christ as my example and my heart on the will of God, the opinions of me by the world are dead and insufficient, unless it’s for his glory. I love my job, this city and playing music. I pray that God will continue to bless me with more opportunities and that those around me may see His love in me. Shaved head or not, we’ll all be famous in heaven. Forever.

See ya at the show.

...my mannequins don’t come to life at night - at least not that I know of.
We have just come through what people happily call the ‘modern’ era into the ‘post-modern’ age that has hounded it out of existence. Yet in this post-modern time there is still a strong nostalgia for the icons and symbols of the bygone modern age. Andy Warhol’s images of Marilyn smile seductively at us amongst the retro red and orange plastic dinnerware and dresses on the Portobello Road. For many decades we have been a culture fascinated by images and are unable to get enough of them. We can read a history of our time through colour and style, face and posture, icons and graphics, captured on celluloid.

Even though so many images of the modern period now look dated, even bizarre, this was probably the period when the search for image really took off. It was the heyday of Saatchi and Saatchi, the golden boys of advertising, who could reshape, redesign and re-present the self in a way that no one before had ever dared. Queues of selves wanting promotion lined up for the Saatchi brothers’ magic. Even politicians were given the required makeover. The first woman Prime Minister, Mrs Thatcher, was a prime client. We are told that they lowered her voice, softened her expressions and discovered (or re-invented) her femininity. Pity about the hairstyle though.

Advertising exploded into all of our lives offering us just about everything. Within a few years no one needed to know about the product any more. Marshall McLuhan’s ‘cool communication’ dictated that the fewer words there were, the better. Strap lines, style and images were what sold. Coca Cola was ‘it’, Ronald MacDonald promised family fulfilment, and cigarettes were about social success, not lung cancer. Each advertisement was crafted so that the product offered the ultimate of its kind: the ultimate lipstick, car, dress, bra, malt whisky, holiday or kitchen. When we look back on this era most of us see the longing that went into it. In fact, the search was on throughout the modern era for the golden image: the image that commands the admiration and worship of a whole culture. It was a heroic search because once we found it we could use it to promote the self as never before. For many men it was caught up with football and the goal of the season – the electric movement when the ball raked impossibly into the net and the man of the match would throw himself down, kneeling before the crowds sharing an emotional moment of love and adulation. For many women it was Diana, the People’s Princess, looking and dressing as they never would, but caring for the dying and broken too. The quest was for the image that said it all and encapsulated reality, which embodied the ultimate and unlocked the key to what we could be. Not surprisingly, this was the first era of the supermodels – girls who could be groomed and designed to make their first million before tomorrow’s financial tycoons were barely out of business school. The search was on for ‘the look’. Naomi Campbell oozed it with her cat-like walk. Kate Moss melted it, with her waif-like childlikeness. And when some of the advertisers used her to sell male perfume in suggestive, almost alluringly pornographic poses, her wide-eyed innocence made the image all the more disturbing and ambiguous. Who was she really? What was really being sold?

There was no ambiguity about other icons however, for the golden image inevitably threw up its opposite. Myra Hindley was forever portrayed as she was when captured on camera in the 1950s – facing us defiantly, demonically, with her cold stare and unyielding eyes. It froze the reality of this woman into one perpetual image, re-presented in thousands of newspapers over many decades. It was finally reassembled as a mosaic in an artistic portrait: the features of her grim face made up from the handprints of hundreds of children. The image was to play its part in securing her future, for surely the image and the self were one. She...
would forever be the child killer, with no hope of redemption, and would face life and death behind iron bars in Her Majesty’s Prison.

The search for the golden image travelled through decades and stages. There was the demure but daring Audrey Hepburn of the 1960s; the angry and outrageous Sex Pistols of the 1970s; the royal fairytale romances of the 1980s, their brilliant images soon to be tarnished by toe-sucking infidelity (more images) and betrayal; and finally the images of failure in the 1990s. The tragic death of the People’s Princess brought its own unforgettable symbols – people weeping in the streets, millions of flowers dying inside plastic wrappings. The cynicism of the public was meted out to monarchs and princes, pop stars and politicians. Images of a failed millennium dome and a wonky millennium bridge said it all. What a way to round off a thousand years.

As Christians we might have got to the failure earlier. For we have story after story in Scripture about the seductiveness of the search for a golden image. Take Nebuchadnezzar. He set up a golden image of himself for everybody in the Babylonian empire to worship – probably awesome, gold, shining, and rather more impressive than an Oscar. It was certainly backed by a formidable political system. Yet the self-promoting image was false, and eventually Nebuchadnezzar himself saw how much pride and self-idolatry was bound up in it. The golden image disappeared as an object of worship because, to use Nebuchadnezzar’s words, ‘Now I ... praise, exalt and glorify the King of heaven, because everything he does is right and all his ways are just.’ And although they have rarely been replaced by this consciousness in our culture, many golden images have also fallen from their pedestals.

Post-modern images – reflections of what?

Before the millennium drew to a close we had already passed through a cultural sea change, for post-modernity and the 1990s presented us with a quandary on several fronts. We had always assumed that behind the image was reality, that in some way the image was a mirror to reality, a reflection, a representation of what was actually ‘out there’. Many decades ago the sociologist Irvine Goffman had raised the implications of this. He likened people’s lives to the business of acting, where meanings were created and shared, and where people gained significance from the notice that other people took of them. He told a story of an actor who was feeling depressed and wanted a remedy. The actor said, ‘Well, I think I’ll just go out and be recognized.’ The question that Goffman raised was this: who is the self behind the acting and the image? And how do we find out? As the image and identity can be generated using a variety of props and learned lines, what is the self we are looking for? Is there really a person ‘behind’ in whom all the images cohere with some semblance of truth?

The tension of trying to believe in a reality beyond the image is not part of the post-modern condition. For we have come of age. We have watched Bladerunner and The Truman Show. We have seen The Matrix and Fight Club. And the question is no longer, ‘who is the real self behind the image?’ Instead, the image is just an image, not an image of anyone. In fact, a preoccupation of post-modernity has been the struggle to believe in a self at all. For we know that Madonna did not really believe in Madonna and that the Spice Girls were manufactured by a man wanting to make a lot of money. We remain fascinated by ‘Pop Idol’ and ‘Big Brother’, yet we know the selves involved in them are all under construction. Selves are a collective myth. In the words of Tyler in Fight Club, we are simply ‘the all singing, all-dancing crap of the world.’ And the business out there is no longer

Our identity, our being, our truth, our life comes from a Creator who breathes life into us, so that we become living souls. Our selfhood is utterly dependent on Godself.
about the promotion of the self, but the creation of identity.

In this process there are casualties. The identity of runner Paula Radcliffe had been created by success on the track, by video clips of finishing lines and hundreds of replays. It was a self constructed by others and by expectations fuelled on television. But she was not, and could not be, the hyped-up, media-formulated heroine of the public’s dream. Coming in without a medal in the Olympic marathon was defeat, annihilation. It was almost ‘non-being’ itself. And so the only alternative was to get out of the race and stop.

The writer Pico Iyer talks about the way he has to negotiate his multiple selves that are thrown up by his mixed parentage, different life contexts, and relationships. He folds up his self ‘as though it were an overnight case’ and becomes an Indian in Cuba, an American in Paris and an Englishman in New York. In truth, for most of us, the selves that we actually experience are very ordinary. We all live with a variety of self-images that belong to different areas of our lives. Some of them just reflect different roles – as colleague, performer, neighbour, daughter or traveller. Others reflect something of our inner selves – our longings, hopes, dreams and fears. The selves we experience may be bruised or broken, for we are people of mud and tears as well as stars and laughter. But even in a post-modern world, although many of us might struggle to know fully who we are, few of us doubt that the person I call myself is in fact real. And many of us long that in some way the image that is projected of me, and often by me, might reflect more truthfully and openly the self which I am.

Despite the post-modern predicament, for an image to be an image at all it must point beyond itself to that which creates it. An image depends on its creator and gains its true character in relation to the one who made it. The playwright gives the play. The actor makes the performance. The artist produces the painting. Always the meaning of the images lies in the deeper world from which the creation takes place. And the self must be reflected in the image. If we believe in any other option we soon find that the greasepaint will come off.

The image of the invisible God

So, when Christians talk of being made in the image of God they are not talking pious irrelevancies. The very nature of the human self is that it is derived. Our identity, our being, our truth, our life comes from a Creator who breathes life into us, so that we become living souls. Our selfhood is utterly dependent on Godself. As St Paul said to the pagan Greeks, ‘In him we live and move and have our being.’

The true calling of every human self is therefore not to promote itself, but to reflect the One whose image we bear. An image may be a pale reflection, but there is glory and beauty in it. The image of God is also in our gifting: as artists, performers, writers, lovers, servants, carers, truth-tellers. It is often a blurred image, a marred image, a distorted image. But God can take all of this and bring it into focus and clarity.

Following Jesus gives our selves a rooting and shape that is part of our birthright as human beings. For Christ is himself ‘the image of the invisible God’, the Self we need to know and learn from if we want to know our own identity. And the Spirit of Christ takes our multiple self-images and makes them whole. The glorious irony is that when we realize all this, and begin to receive the image of our selves back in the love of God, we also find that we do not need to struggle to promote the self. For God believes in us and is more active on our behalf than any advertising agent.
PHOTO ESSAY

You are what you wear

Galatians 5
Slogans
T-shirts
We've spoken in previous Artisan articles of rejection and alienation and before that of the desire for ambition, fame and recognition. Now, here in the Autumn of the year, we are asking is it possible, even okay, to have a godly self-image? I believe the answer must be yes. It is therefore appropriate that we examine the alter ego and self image, to see how the Christian’s call to express their gifting in the media, arts and entertainment industries has its place.

Humanity longs for a good self-image, for acceptance, identity and value, to be of worth. The Olympic Games may have closed, but the competitive spirit lives on, striving for recognition and reward. 9/11 starkly reminds us that many parts of our world are taught that martyrdom, even at such a price in this world, brings its reward in the next. The deception in Eden “Your eyes will be opened and you will be like God” still retains its egocentric position deep within the human psyche and our Post Modern world stresses that all values and opinions are of equal importance and that none has precedence over another. This leaves humanity in a desert bereft of its true identity and lost in a valley of dry bones. The cry of the prophet echoes down the centuries to our own “Can these bones live?” The word of the Lord alone gives life and breath to all that is dead.

**QUESTION 1**

“Should a Christian believe in their own self-image when the Bible asks us to die to self?”

Egoism is a doctrine that states ‘we have proof of nothing except our own existence.’ Does this therefore mean that all self-esteem should disappear with a belief in God? When I came to faith to Christ in the 1960’s, I was firmly told that the capital ‘I’ had to be crossed out by the cross of Christ. There is truth in this but I was further told, many times over, that I was therefore nothing, of no significance and of no importance - in fact a nobody. Sometimes I wondered if God had actually planned and made me in His image and why He would bother. I was experiencing ‘worm theology’ and a ‘worm church’ - all emphasis on death and nothing on life. L’Abri with Francis Schaeffer and Hans Rookmaaker gave me a wholly different perspective on this - Christ’s teaching rather than cultural opinion threw the true light on the situation.

Jesus said, “Before all else existed I am.” The second person of the Trinitarian God was with the Father before the foundation of the world. To the leadership of Christ’s time on earth this and similar statements were considered extreme blasphemy. By demonstrating the truth of His calling Christ brought outrage. The elders and chief priests saw this as egocentric self-image of the greatest magnitude. In Mel Gibson’s portrait “The Passion of The Christ!” we have this central pivotal moment in history where Christ and Pilot are in dialogue together. Pilot says to Jesus “Do you not know that I have the power to free you or to crucify you?” Jesus answers “You would have no power over me if it were not given to you from above....”

Rookmaaker’s phrase rings in my ears to this day; ‘Christ did not die to make us Christian, He died to make us fully human.’ The unpacking of this profound truth enabled me to realise that to be and become fully human means to have a good self-image - To both know yourself and your calling and gifting, and to be as God intended. When we lose ourselves, when we cross out our “I” with the cross of Christ, then our true identity is found. C S Lewis puts it well in the final chapter of ‘Mere Christianity’ saying ‘out of self into Christ.’ This is the process of dying and rising.
QUESTION 2
‘How can a Christian be sure they are promoting their true self-image?’

Paul knew better than most what it meant to be a slave under the law and thus to fulfil his own selfish ambitions (Romans 6). When writing in the context of immense struggle, pain and strife, he describes the reality of being alive yet dead in sin and self-absorption, “you are weak in your natural selves” (Romans 6:19). He speaks of this in contrast to our being fully alive in Christ and absorbed with Him. As slaves of Christ we are truly free, motivated and captured by Him and His spirit (Romans 6:23). In Ephesians 4:22, 24 he speaks of ‘putting off’ the old self that leads to death and ‘putting on’ the new self that gives fullness of life.

Many years ago I learned a poem by the Liverpool poet, Adrian Mitchell. It aptly describes a church and its people who have become literally bloodless, therefore unable to promote their selves.

“I would have walked on the water - but I wasn’t fully insured.
The BMA* sent a writ my way with the very first leper I cured.
I would have turned water into wine - but they weren’t giving licenses.
I would have died and been crucified - but like, you know how it is.
I’m going to shave off my beard and cut my hair - and buy myself some bulletproof underwear. I’m the liberal Christ and I’ve got no blood to spare.”

Our lives can be clogged up with wrong motives, sending us on a slippery downhill slide of self-destruction. Christ, by dying and rising, has given us a way off this merry-go-round and the dark, delusive dungeons of a hedonistic lifestyle. His blood has given us a new self to believe in. What was dead has been made alive. Our true self-image is only fully found when we come to know Christ. We are nothing without Him and we are everything with Him – fully found and fully free. The ‘I’ may be crossed out but it is not rubbed out. Our true identity can begin to celebrate and move in the choreographic dance of His reconciliation plan.

*BMA – British Medical Association

QUESTION 3
‘What does a good self-image look like?’

Jesus gives each of us a new self-image of life with a capital L. But what does this new image look like? In Colossians 3 Paul suggests that it’s really cool gear. The Bride of Christ has beautiful clothes, totally and radically different to the old rags we once wore. Far from being a worm grovelling in the dark, we have a high calling to be like Jesus. We are sons and daughters of the King, princes and princesses of His Kingdom, “a royal priesthood, a holy nation.”

We are in fact ‘a new creation’ - Alive, Vibrant and Distinctive. 2 Corinthians 5:17 says that we have entered into a whole new world of Being. In Christ our new self-image sees, hears, smells, touches, tastes like we never have before.

Friends, do not forget to promote your self. When you wake up each morning look into the mirror and say ‘good morning good-looking’. You and your gifting are a reflection of God. He knew what He was doing when He made you. Do not forget that there is always room for improvement on your part but do remember what the apostle Peter, who walked intimately with Jesus years later, wrote in 1 Peter 3:4, “your inner self, the unfading beauty of a gentle and quiet spirit...is of great worth in God’s sight.”
"Do not conform any longer to the pattern of this world, but be transformed by the renewing of your mind."
(Romans 12:2, NIV)

I've been trying to articulate the process in which God has moved me from desiring success and approval in the world, to a place where my primary ambition is to seek Him. I've found it really difficult. For a start, there was always a mixture of motives behind all I did. I never purely sought success. My main driving force was the need to create. The biggest jump in my thinking came after I'd achieved success, and found that I was still empty. The subsequent years have involved much prayer, many resistances and many surrenders. I know this process will go on for the rest of my life: the process of dying to self.

As an artist you can't be searching for the worlds approval and be seeking God sincerely.

The problem was that I found it quite easy to gain esteem and respect through art and music. I loved writing songs and it came easily to me. It gained me praise. As a person with low self-esteem I needed that praise. There was also a genuine drive in me to discover truth and to try to express this in some way. I didn't know about God, but as a young teenager I was definitely seeking. Creativity was my tool.

That's the amazing thing about art: the more you look, the more you listen – really listen, and you begin to hear the sound of God. It wakes up your soul. I was definitely being woken up by the things that I was discovering. The problem was that I began experimenting with drugs.

I grew up in Newport, a working-class industrial town. My parents weren't Christians. My dad spent a lot of my youth in prison for drug-smuggling. His disdain for authority and his rebellious attitude had quite an impact on me. I got into a subculture that revered the philosophy of Timothy Leary – taking LSD to explore reality. We read Kerouac and Burroughs, and saw ourselves as modern-day prophets searching for truth. I look back now and see how the devil subverted my genuine desire to find God. I think he probably uses drugs in an attempt to imitate the Holy Spirit, convincing you that you have found truth.

By nineteen I'd left this scene and moved to London. I joined a band that became 'elastica'. We started out as a new-wave art rock band on an independent. The idea wasn't to sell lots of records; we wanted credibility and creative control. I suppose the success that I wanted was to be respected – to be taken seriously as a musician and songwriter. We were all quite surprised when we crossed over to the mainstream. The more successful we became, the more money we made, the more drugs I took, and the more bizarre my behaviour became. I had always fed on praise, but I began to need it continually. I had to be successful at any cost. I didn't realise my soul was starving. I became a heroin addict. I spent the next five or so years trying to get clean and failing. I left elastica in 1998. Eventually, when I had lost all hope of ever getting clean, I prayed to God. I was filled with such a beautiful joy and freedom, and I discovered the love that I had been craving my whole life.

I've stayed clean now for five years. That was easy. Trying to surrender to God's will has not been so. I've resisted letting go of the world, of what I want. I've wanted the fullness of God without any of the sacrifice. The one thing I have done is to pray every day for God to take my will and my life, even when I haven't really meant it.
I did feel that I was meant to carry on creating music, so I started another band – klang. My intention was to express God’s truth in a way that was culturally relevant to my peers. I became fascinated with the presence of God that spoke so loudly in silence. The space between the notes became more important to me than the music. We deconstructed our sound to try to get to the core of what was true. I knew it was commercial suicide to go down this path, but I wasn’t interested in how many records we sold. I was trying to discover God in the sound. Our record company was not as understanding about our new direction. They became more and more exasperated by our lack of enthusiasm in promoting ourselves. The record industry stopped making sense to me, and I had lost all interest in conventional rock music. I still loved making sounds and rhythms but not with any particular structure or form. This became my passion. I decided to go and study sonic art.

This was my plan until a couple of weeks ago. Then I went to the summer conference New Wine.

I’ve realised my hunger for God and how I’m desperate to get closer. I love music because it has the capacity to bring me into God’s presence, but I also know I need to be around people who have the same hunger for God, and who can teach me more about Him. I don’t know if I’ll find this in university. I’m thinking maybe I should do a discipleship course. Then, when I have a secure base, I can take what I have learned into all I do. I don’t know. I’m praying about it. All I know is that God is saying, ‘Love me more than art or music.’ I do.
How do you evaluate the relationship between self-image/promotion and your faith?

There is always a struggle between self-image and my faith. When you work for a major fashion brand it’s almost impossible not to emulate certain aspects of the brand. A few years ago I worked for Gucci, right when Tom Ford took over, and I really tried to live the Gucci advertising campaign lifestyle - slick, sexy and ready to party. Now, with Prada, there is subtleness to the brand that I can really identify with and feel it fits. However, as a Christian I understand and try to make certain that the brand doesn’t replace the true image that I have in Christ.

What is the best piece of advice you have been given?

I listened to a great preacher talk about three types of people - quitters, campers, and climbers and ask the question ‘what are you?’ Everyone is one out of the three and climbing takes a lot of work. I am just trying to help myself and others climb better.

What is your vision for your industry?

For as long as I have been in retail I have had a vision that a store could be much more than a retail selling space. I believe that a store can be a hub of the city in which it is located, a space for fashion, connection, music, art, architecture and cultural events. I have always wanted to create an environment and an experience for both the people coming into the store as well as the people working in the store that literally feels different, that people could walk in and actually feel a sense of peace within the atmosphere.

How do you react to criticism?

The bottom line is that criticism always stings a little more than I want it to, but (this may sound crazy) I am at a point in my life that I look forward to the challenge. It is rare when someone has the guts to call someone out on their ‘stuff’ but when they do it becomes an avenue of potential change and growth.

Last thing you read that inspired you?

‘Thinking for a Change’ by John Maxwell. This book really kicks creative thought into overdrive and challenges the reader to come up with a new idea every day.

Most challenging film and most entertaining?

‘Open Water’ was very challenging and scared me like crazy but I also feel it is a great prophetic picture of what life without Christ is like. Most entertaining would be all three ‘Lord of the Ring’ films - epic filmmaking with amazing Christian undertones. I hope to preach a sermon someday about these films.

Worst thing about your industry?

The drama and the identity crisis: It is amazing how the smallest thing can become the biggest deal, as if we were selling hearts and livers for terminal patients, and how so few people really know who they are and what their purpose in life is.
What has been your biggest encouragement?
My wife Mary is the most amazing woman, wife and mother on the planet and our children, Ellie and Baylor, have made this life ever so sweet.

Spiritual input source when away from home?
I keep fresh teachings from some great Christian teachers in my i-pod. I study and read a great deal from Chuck Missler’s amazing Bible teaching (Khouse.org), Rick Joyner’s great prophetic teaching (eaglestar.org), and from my home church, Christian City Church, Steve Hickson and Phil Pringle.

Have you ever been financially broke and if so how did you deal with that time?
Please, of course I have been broke. I just have tried not to freak out. I have always tried to work really hard, maintain a good attitude and have faith that God will take care of the rest.
As a Christian in the industry
I’ve spent years wrestling with
the moral implications of
perception.
‘It is the function of art to renew our perception. What we are familiar with we cease to see. The writer shakes up the familiar scene, and, as if by magic, we see a new meaning in it.’

Anais Nin

As a commercial director and media consultant in Hollywood, perception is my business. I deal in the visual world of products and people, and how the viewing audience perceives them. Today, in a media-saturated culture, perception is the currency of choice. Public relations has become an art form as celebrities, politicians and companies confront the need to impact and control public opinion. The issue of perception has become a critical part of advertising campaigns, press releases and public statements.

Perception is also the catalyst that’s driven the advertising industry to move from ‘informational’ advertising to ‘emotional’ advertising. Historically, the primary goal of marketers was to tell the public about the wonderful features of a product – how it works, the quality of the construction or the helpful features. But today advertisers don’t tell us about the product; they tell us how we’re going to feel when we use the product. When was the last time you saw an athletic shoe commercial describe the high quality materials that went into making the shoes, the excellent construction or the useful features?

Today they’re more interested in convincing you that when you strap them on you’ll suddenly leap like Kobe Bryant, win championship sports events or fit in with a cooler crowd.

It’s not about facts – it’s about perception

As a Christian in the industry I’ve spent years wrestling with the moral implications of perception. Watching tobacco companies position cigarettes as non-addictive, casino owners position themselves as family entertainment, and pornographers position themselves as champions of free speech, I looked at the art of perception as a negative, deceitful proposition.

Indeed it can be but, like many things, I learned that it also has a flip side as I began to study how Jesus went to great lengths to impact the public perception of his ministry and his purpose on the earth:

He sometimes told people who had been healed not to tell anyone.

He carefully chose the men who would be his closest associates.

During the height of his popularity, he withdrew to remote places to be alone.

He chose the method of his triumphal entry into Jerusalem.

When he could have escaped in the garden he told Peter to stop fighting, and quietly allowed himself to be arrested.

During the events that led to his execution, he even controlled the interrogation of Pilate by only responding to certain questions.

Jesus had a purpose and plan for his life, and he refused to let others determine his destiny or how he would be perceived.

But why did Jesus care what people thought? Why wouldn’t Jesus Christ only be concerned with truth?

It’s not who you are – it’s how you’re perceived

Since the days of Adam and Eve, who someone actually was has always been less important than how they were perceived. Today, when researchers study the process of communication, they realise that the message being sent is not always the message being received. In fact, few communicated messages actually arrive with the same intentions, information and impact.

Quite simply, Jesus understood that perception is a powerful word and has enormous consequences.

But how can we control our perception? To what extent can we influence the way others perceive us, and how can we use such techniques to express our faith, or accomplish our calling?

We need to understand that perception can be a positive tool – the fact is that many people have misused the power of perception, and our culture suffers the consequences. But in spite of its
Understand the power of perception, but never forget that God is ultimately in control.

abuse, the power of perception can be utilised for good – if we know how to activate it in our lives.

We also need to start thinking in reverse – it’s not the message you send, it’s the message that’s received that counts. Whether you’re communicating on a movie set, producing a TV programme or sharing your faith, realise that every listener is evaluating your message through his or her own framework of life experiences, which dictate to a great extent the impact it will have on them personally.

Don’t begin with your message – begin with the audience

When I was a kid television only had three channels – but now, on our cable system in Los Angeles, my children have a choice of five hundred channels. That’s why the way a programme is packaged is just as important as its content. In a five hundred channel universe people take less than three seconds to decide to watch a programme. Therefore, no matter how brilliant the programme might be, if it’s not packaged in a compelling way the viewer won’t watch long enough to hear the message.

So what does all this perception business mean to me?

One of the greatest criticisms of the Christian faith is not its principles, but its perception. The history of the faith is littered with men and women who may have been sincere and genuine, but because they cared little for how they were perceived, they ended up doing far more damage than good.

Firstly, understand that how you are personally perceived is critical. It doesn’t matter whether or not you’re a brilliant actor if people believe you’re a no-talent hack. Take the time and effort to manage their perceptions so that you and your gifts can be positioned in the best possible light. It’s not about ego or manipulation – it’s about creating an environment where you’re appreciated, not merely tolerated. Remember – if you don’t determine your future you’ll always be at the mercy of others who will.

Secondly, God has called us to be a light within the culture because a light draws people – it doesn’t repel them. Every day on stages, in rehearsal studios, in executive offices and more, we have the opportunity to impact people’s perception of God and his ability to impact their lives. And unless they perceive its ability to make a difference, they’ll never take that critical step of faith.

But how do we discern the difference between our attempts to influence our audiences for good, and shameless self-promotion?

This becomes an issue of integrity – the daily pursuing of the God of truth, and seeking to express his purpose in every association, project or relationship. Only God can truly change hearts, but he also allows us the gift of being active in his plan. King David said, ‘Some trust in chariots and some in horses, but we trust in the name of the LORD our God’ (Psalm 20:7 NIV)

Understand the power of perception, but never forget that God is ultimately in control.

The fact is it’s not an either, or proposition. Who you are is important. Your talent, your gifts, your life before God – this is critical because truth exists and God has called us to live at a remarkable level.

But you should also never underestimate the value of how you are perceived, because we’re also called to be witnesses of his life, death and resurrection – and how others receive this message can never be taken for granted.
One of the aims of the Artisan Web Site is to provide an opportunity where artists from all over the world are able to inform us with what is going on. We would like to know about your tour dates, exhibition launches, opening nights of a show, album releases, filming schedule, fashion shows... Whatever you are doing we would like to know.

Why? To provide a sense of what is going on so we can support/pray. Our desire is that no artist embarks on work in isolation with little awareness, prayer and support.

You can give us as much or little information as you feel comfortable with. Use your initials if you would like to remain anonymous.

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This publication costs Artisan around £5500 or $9100 per quarter.

If half of you receiving this publication gave a donation of just £3 or $5 for each edition we would cover the costs of print, design, contributions and distribution.

Giving to Artisan is so easy. Go to the donation page on our web site and follow the few simple steps.

Thank you.

Visit us online atwww.artisaninitiatives.org
Eska Mtungwazi

THE ARTISAN PROFILE

TRANSCENDING MUSICAL GENRES
Born in Zimbabwe, and raised and educated in southeast London, vocalist, performer, songwriter, musician and producer Eska Mtungwazi is in a category of her own. She transcends musical genres and pushes boundaries in a style that can only be compared to the likes of Stevie Wonder, Donny Hathaway, Roberta Flack, Prince, Norah Jones and Carole King.

With a voice drenched in roots and folk, this diva effortlessly glides between progressive jazz, hip-hop, soul and dance music. The classic, piano-penned songs blend the rich vocal depth of modern-day soul, R ’n’ B and gospel, to the accompaniment of incredible jazz musicianship and a backdrop of worldly rhythms.

Eska is highly respected amongst her musical peers and is widely recognised as one of the most talented British soul/jazz artists of our time – she has already been tipped as ‘the new queen of UK soul’). Her critical acclaim is equally impressive when you consider that she has yet to release an album of her own solo material. However, it is not surprising that she has so many admirers – considering her previous catalogue of recorded collaborations and live performances with a diverse range of artists. These include this year’s Mercury Music Prize nominee, UK rapper Ty; jazz/hip-hop saxophonist, MOBO award-winner and Mercury Music Prize nominee, Soweto Kinch; neo-soul artist Julie Dexter; psychedelic soul singer Lewis Taylor; bassist Anthony Tidd’s Philadelphia-based jazz/hip-hop project Quite Sane (with whom she won several awards and shared the stage with the likes of James Brown and The Roots); brokenbeat producer I.G. Culture’s New Sector Movements project; multi-instrumentalist Nitin Sawhney; Fela Kuti drummer Tony Allen; dance music producer Mark Pritchard’sTroubleman project; and legendary British jazz musicians Courtney Pine, Robert Mitchell, and Denys Baptiste, amongst others. Eska was also keyboardist in the live band for DJ Pogo’s monthly hip-hop residency Lyrical Lounge.

The excitement surrounding the October release of Eska’s solo debut single is emphasised by the wealth of support she has received from tastemaker DJs such as Gilles Peterson (who has already scheduled her for a live ‘Worldwide’ session at BBC’s Maida Vale studios in October), and Benji B (BBC 1Xtra), and also from pioneering radio shows around the world such as the British Council’s Selector show. Eska will also be performing at the Queen Elizabeth Hall as part of this year’s London Jazz Festival in November.
As summer descends on Cape Town, so do thousands of ‘buitelanders’ (people from other lands). Once here they crowd the city, sprawl on the beaches and compete for space – with foreign film-crews, herds of foreigners emerging from tourist buses and the bemused locals – magnanimously, or so they think, trying to endure yet another Christmas rush.

So why would you want to join the Cape Town summer rush? The main attraction has to be the natural beauty. Situated under the shadow of the world famous Table Mountain, most of Cape Town is located on a narrow piece of land between the mountain and the sea. But beyond the long white beaches, mountain walks, ocean sailing, whale watching, Art Deco and Cape Dutch architecture – plus the indulgent visits to the local winelands – Cape Town has much to offer.

We are presently celebrating ten years of democracy and, whilst we live in a far from perfect society, the miracle of our peaceful transition and the ongoing reconciliation is testimony to great leadership and the power of prayer. Essential visits include the District Six Museum, which documents forced removals under apartheid, and also Robben Island, the famous prison-island that held Mandela and the struggle leadership.

Of course, where there is hardship there is art. Most famous on the art scene has to be the music. Cape Town is a multicultural mix of a city, which is part Africa and part Europe. The majority cultural group, the ‘coloured’ people (people of mixed white, black and Malaysian descent), has created a vibrant jazz culture. Jazz rules Cape Town and you are likely to be able to listen to homegrown talent, as well as many musicians from other parts of Southern Africa, most nights of the week. For a more relaxed musical interlude, attendance at the Kirstenbosch Gardens on a Sunday evening is essential. Their Summer Sunset concerts take place in a natural amphitheatre set against the backdrop of Table Mountain. Besides jazz, Cape Town also has a rich hip-hop culture that is slowly emerging from the underground into the mainstream.

Being laid back, Cape Town is a late-night spot. Don’t even bother going out to clubs before 11pm – even in late summer, most people stay on the beach or in beachside cafés until it gets dark at about 9pm. Places to visit for live music include the 25-year-old Club Galaxy and the associated West End in Rylands (but I would recommend that you go with a local... it may be a bit far-out for a tourist). For a more mainstream tourist option, try Manenberg’s Jazz Café in the Waterfront development.

The summer nightlife is rich and varied. Fashionable and fickle in the extreme, the centre of Cape Town is presently en vogue, with Long Street forming the heartbeat of the action. Laid back Observatory, just outside the city, is filled with students and very alternative eating and live music establishments. The black townships are also an exiting place to visit (but again, go with a local), especially if you are into drinking large quantities of lager beer in the local ‘shebeens’.

For the less adventurous there is the Waterfront, an up-market, well-designed development, that offers shopping, entertainment, music and brilliant eating, whilst remaining a
working harbour. Further south on the Peninsula you will find a string of fascinating fishing villages, such as Kalk Bay, which are increasingly being colonised by fancy restaurants, art galleries, artists and craftspeople.

South Africa, unlike many countries in Europe, is still a very religious nation. Therefore, despite increasing secularism, there are many excellent churches to attend whilst in the city. His People, N1 city, is probably the largest church to attend for vibrant worship, good teaching and excellent music, whilst the Lighthouse, Parow, Friends First and Church on Main (both Rondebosch) are excellent and easily accessible options. There are also many excellent Anglican (especially St John’s Wynberg), Methodist, Presbyterian and Dutch Reformed churches, as well as other denominations. It is essential that you visit a township church – an unforgettable 3-6 hour experience of singing and dancing in worship.

For those in the media, ministering to your needs is the Media Workers Fellowship (MWF*), a group of Christians in the media who meet once or twice a month to eat, chat, discuss and pray together. This is a great first stop for any media types new to the city and the MWF can be relied upon to have an interesting event or two up their sleeves.

For those interested in other summer events, Cape Town also hosts the following:
The increasingly glamorous Fashion Week in August
The Mother City Queer Project party in mid-December – a gay and lesbian party of epic proportions
The Cape Minstrel Carnival just after New Year – a traditional celebration including parades, music and dance, dating from the freeing of the slaves
The open-air Shakespeare season at Maynardville – January to February
The Cape Town Festival in the second week of March
The North Sea Jazz Festival in April – a huge Jazz festival in association with North Sea Netherlands
The Transformations Africa Prayer meeting in March – a stadium prayer event that has spread around Africa and the world

The Cape World Music Festival in early January

Cape Town is not a city you can see in a week or even, as some say, soak up in a lifetime. It is varied and contradictory with great disparities between the rich and the poor. It is exciting, wealthy, beautiful and creative, yet also poverty stricken, depressing, filthy and restrictive. Don’t allow yourself to be cocooned by only the good or wallow in only the bad, but rather explore the contradictions and let the city and its people challenge you and your creativity!

Welcome to Cape Town.
Los Angeles

MASTERMEDIA INTERNATIONAL
www.mastermediaintl.org
An organization which seeks to create a positive moral/spiritual impact on the leaders of American film and TV through personal communication, individual counsel, and small group support for entertainment executives.

PREMISE
www.premiseonline.org
Premise is a monthly prayer group consisting of Writers, Producers, Directors, Entertainment Lawyers and Literary Agents. Meets the third Sunday evening of every month. In addition to monthly meetings. Premise conducts professional seminars, retreats and parties.

ACT ONE: WRITING FOR HOLLYWOOD
www.actoneprogram.com
A community of Christians who are writers for films and/or television. The program equips the next generation of screenwriters through month-long intensive writing programs, week-end seminars, provide mentorships, and has an active alumni organization in order to maintain accountability, training and fellowship. They reach out to writers primarily.

HOLLYWOOD CONNECT
hollywoodconnect@fpch.org
Hollywood Connect is a ministry that serves to equip and educate Christians in the Arts, Media, and Entertainment Industry to fulfill their individual God-given calling. Their purpose is to welcome and guide both new and veteran Christians in the Arts, Media, and Entertainment industry by providing resources and guidance for their practical, professional, and spiritual needs. They offer services and resources to our community such as orientation classes, helps in finding representation for their craft, a mentoring program, a library, and an exhaustive web site.

New York

THE HAVEN
www.havennyc.com
The Haven reaches out to the creative professional in NYC - actors, singers, dancers, musicians, writers, choreographers, producers, directors, etc. Join us! We meet every Monday but the 3rd Monday at 7pm at: The Lambs Theater 130 W. 44th St., between Broadway & 6th Ave, New York City, NY.

INTERNATIONAL ARTS MOVEMENT (IAM)
www.iamny.org
IAM is a catalyst arts organization committed to cultural and spiritual renewal. Its programs support individual artists in their work and embrace the entire arts community. IAM is active in Tokyo and New York City, with affiliations in Orlando, Los Angeles, and London. Its vision: a fusion of creativity and faith that expresses and illustrates God's intimate and merciful identity in the world.

PARADOX
www.fashionparadox.com
A community of professionals in the fashion Industry seeking integrity as we face the challenges and opportunities of our industry.

MODELS FOR CHRIST
www.modelsforchrist.com
Models For Christ seeks to encourage and strengthen the spiritual growth of all who are involved in the Fashion Industry. They connect working fashion professionals in Paris, Milan, Tokyo, and other major fashion capitals around the world. Models, photographers, agents, designers, makeup artists, and other professionals involved in the fashion business are part of this non-profit organization based in New York.
ARTISAN INITIATIVES  
www.artisaninitiatives.org  
Supporting Christians in Media, Arts and Entertainment through personal support, Artisan publication and Artisan prayer events. The vision is also to establish a sense of partnership between organizations and people involved in the three most influential Media/Arts cities – LA, NYC and London.

ARTS CENTRE GROUP  
www.artscentregroup.org.uk  
A national association of Christians professionally involved in the world of the arts, media and entertainment. It aims to help members integrate their faith with their artistic activities, and so to become a transforming influence in the arts and media.

GENESIS ARTS  
www.genesisartstrust.org.uk  
Supports the ministry of Nigel Goodwin: to encourage Christians in arts and media both nationally and internationally; to encourage church leaders to understand and support artists; and to influence the influencers in the media.

CHRISTIANS IN ENTERTAINMENT  
www.cieweb.org.uk  
Promotes a strong Christian presence in the professional entertainment scene in Britain. Combines sensitive evangelism with support for Christians working in showbusiness. Runs backstage Bible studies in the West End and around the UK.

MAGMA  
www.magma.org.uk  
An Arts Initiative which exists to facilitate ‘food for the soul’, see the power of creativity released in the individual and the group, lift spirits, awaken dreams, generate heart-felt material that gives a window into, and a voice to, the yearnings of the human spirit. Run by a dedicated group of Christian facilitators, for the last 10 years MAGMA has run events in the UK, as well as France, Spain, Sweden, Israel/Palestine, Slovakia and Romania.

INTERMISSION  
www.intermission.org.uk  
Intermission at St Saviours, Knightsbridge, London is a faith community, that goes beyond the walls of St Saviours. It is a community of Christian artists committed to the deepening understanding of God through the creativity of God. Intermission hosts a rolling monthly exhibition and invited artists from the world of theatre, music, dance and art.
The visual arts industry in London is a large and diverse place that spans a multiplicity of trends and, according to the Whitechapel Art Gallery press office, there are over twelve thousand visual artists who currently live and work in the east end of London. A large proportion of this demographic is considered to be actively involved in the 'Contemporary Art Scene', known to many as ‘that Modern Art stuff’.

The nucleus for this hive of artistic activity is principally made up by Tower Hamlets and Hackney – run-down London boroughs whose old factory and dock warehouses (used to) provide cheap places to live and rent a studio space. This migration to east London has led to a significant change and focus for the contemporary art scene in London. Fifteen years ago, if you wanted to see a contemporary art exhibition in London, you would head to the west end and most probably to one street, Cork Street, tucked behind the Royal Academy of Art in Piccadilly. Here you could sample the latest artistic works made by a range of artists at the perceived peak of their careers, where most had been around for fifteen to twenty years honing their craft. Galleries and dealers such as Anthony D’Offay, Victoria Miro and Waddingtons, the super weights of the late eighties, hosted these shows.

Then, at the end of the eighties, everything seemingly got turned on its head when a close-knit peer group graduated from the then underrated Goldsmiths College of Fine Art course under the tutelage of Jon Thompson and his successor Michael Craig-Martin. Not satisfied to sit around and wait for fifteen years before
There is a diverse range of fantastic work being made in East London and it’s well worth your while tripping around the area on a lazy weekend afternoon armed with a copy of Time Out.

Tate gallery who, in the early nineties, secured a sponsorship deal with Channel 4 for its major annual art prize, The Turner Prize, which provided unprecedented national press coverage. The marketable yBa (young British artist) was born.

Having seen the meteoric rise of the new stars of contemporary art, a new surge of entrepreneurial, fresh-faced arts graduates entered the scene and began to snap up empty buildings to host their equivalents of ‘Freeze’. The most obvious place to start on such a venture would be to find venues that have cheap or free rental space. So, an easterly exodus took place as various old and empty warehouses, predominantly owned by P&O ferries, were snapped up in some of London’s poorest boroughs. A number of artist-run galleries opened and various shared studio networks were established. Suddenly the scene exploded as the invigorated British arts scene gained increasing international exposure, thus attracting a number of significant collectors wanting a slice of the action. The power was, seemingly, in the hands of the artists who could shape and mould their careers as they saw fit. It is now at the point, in 2004, where I can visit just under eighty galleries in a three-mile radius from my front door in Bethnal Green.

However, there is a flip side to this unprecedented success. Throw a stone anywhere in London’s easterly zone 2 and you’re bound to hit a group of artists planning a group show. We have hit saturation point and there are only so many chequebooks to go round. A number of artists I know, including me, are waiting to join the über league and become part of the top 5% who make a fortune selling their ‘uncompromised’ works of art; but that’s the problem - it’s only 5% who get there whilst the rest of us fend for ourselves, squeezing our creativity into the time left when we’re not earning money to pay the rent.

As in every other creative industry, nepotism is the name of the game. Opportunities come down to having strong work and a lucky break, or from making the most of being in the right place at the right time. If a talented artist struggles with self-confidence or has low esteem, the task can seem insurmountable. A little of the old ‘dutch courage’ can help with this. Pop along to the opening night of a new exhibition and you’re almost guaranteed a night of free drink as well as an evening of small talk and networking. Know your limits, though, and stick to them – or it can get very messy, very quickly. Many of us in the creative industries know these perils; all walks of life face the same issues of drug and alcohol abuse as well as sexual promiscuity. I find it increasingly striking that the Bible cares little about what vocation I have in this life but is passionate about how I should live and conduct myself as a ‘believing’ individual set apart from the world (cf Romans 12:1-2, 2 Peter 1:1-11).

Another flipside to this success is that the areas where all of this artistic activity takes place are described as ‘hip’ or ‘chic’. This attracts the property developers, pushing rent and property values up, which in turn pushes the artistic community out, as they can no longer afford to live in the locality. A case in point is the old Truman Brewery situated on Brick Lane, London E2. Once a series of empty warehouses in which hundreds of artists rented studios and exhibited, the brewery is now a complex of chic fashion boutiques, tattoo parlours, wine bars and trendy night clubs - the smell of oil paint has long since gone.

It’s not all doom and gloom, however. There is a diverse range of fantastic work being made in East London and it’s well worth your while tripping around the area on a lazy weekend afternoon armed with a copy of Time Out. The big guns in the gallery stakes are places like Modern Art on Vyner Street, White Cube in Hoxton Square, Interim Art on Herald Street and Victoria Miro off City Road. Incidentally, the biggest dealer in London at the moment is the American, Larry Gagosian, who has two galleries in the capital, one off Regent Street and another near Kings Cross. But take time with the smaller guys too. Personal favourites for me include Mobile Homestead, Matt’s Gallery, 1,000,000mph project space, MOT, Hales Gallery, DomoBaal, Paul Stolper, The Approach, Andrew Mummy, The Percy Miller Gallery, Keith Talent Gallery and the David Risley Gallery.

If you are the type who would pray for believers in this industry then please do pray for us – not that we would enjoy increasing exhibiting opportunities or commercial success (though always welcome), but that the LORD would give us the courage to live distinctly, publicly and in conformity to His good and perfect will.

Mastermediaintl.org
Hollywoodprayernetwork.org

Thousands of people around the world praying every day for Influencers in Media, Arts and Entertainment.

“time to get your knees dusty”

November

1. David Adjaye
2. Bernard Arnault
3. Guggenheim and Asher
4. Luhring and Augustine
5. Matthew Barney
6. Francesco Bonami
7. Louise Bourgeois
8. The Bowes
9. Eli Broad
10. Gavin Brown
11. Benjamin Buchloh
12. Dan Cameron
13. Edmund Capon
14. Maurizio Cattelan
15. Jake and Dinos Chapman
16. The Cisneros
17. Sadie Coles
18. Clarissa Dalrymple
19. Herzog and De Meuron
20. Jeffery Deitch
21. Lisa Dennison
22. David Elliott
23. The Essls
24. Mick Flick
25. Larry Gagosian
26. David Geffen
27. Elena Geuna
28. Barbara Gladstone
29. Thelma Golden
30. Marian Goodman

Architect
Collector
Art consultants
Gallery Owners / Dealers
Artist
Curator
Artist
Collectors
Patron
Gallery Owner / Dealer
Art theorist
Curator
Museum Director
Artist
Artists
Collectors
Gallery Owner / Dealer
Curator
Architects
Gallery Owner / Dealer
Museum Director
Museum Director
Collectors
Collector
Gallery Owner / Dealer
Collector
Art consultant
Gallery Owner / Dealer
Museum Director
Gallery Owner / Dealer
December

1. Gérard Goodrow - Art fair organiser
2. Brett Gorvy - Post-War Art, Christie's
3. Cai Guo-Qiung - Artist
4. Andreas Gursky - Artist
5. Zaha Hadid - Architect
6. Alanna Heiss - Museum Director
7. Ydessa Hendeles - Gallery Owner / Dealer
8. Max Hetzler - Gallery Owner / Dealer
9. Damien Hirst - Artist
10. Dakis Joannou - Collector
11. Jay Jopling - Gallery Owner / Dealer
12. Samuel Keller - Art fair organiser
13. Udo Kittelmann - Curator
14. Jeff Koons - Artist
15. The Kramlichs - Collectors
16. Yvon Lambert - Gallery Owner / Dealer
17. Ronald Lauder - Collector
18. Leonard Lauder - Patron
19. Peter B Lewis - Patron
20. Nicholas Logsdail - Gallery Owner / Dealer
21. Glenn Lowry - Museum Director
22. De Pury and Luxembourg - Art consultants
23. Matthew Marks - Gallery Owner / Dealer
24. Paul McCarthy - Artist
25. Tobias Meyer - Chairman of Sotherby's
26. Victoria Miro - Gallery Owner / Dealer
27. Isabella Mora - Art consultant
28. The Mugrabi's - Collectors
29. Takashi Murakami - Artist
30. Hans-Ulrich Obrist - Curator
31. Maja Oeri - Collector

January

1. Maureen Paley - Gallery Owner / Dealer
2. Gil Perez - Christie's Doorman
3. The Perrins - Collectors
4. François Pinault - Owns Christie's
5. Sigmar Polke - Artist
6. Miuccia Prada - Collector
7. Gerhard Richter - Artist
8. Leonard Riggio - Patron
9. Bridget Riley - Artist
10. Craig Robbins - Art consultant
11. Thaddaeus Ropac - Gallery Owner / Dealer
12. Norman Rosenthal - Museum Director
13. Ed Ruscha - Artist
14. Charles Saatchi - Collector
15. Uli Sagg - Collector
16. Richard Schlagman - Art publisher
17. Peter-Klaus Schuster - Museum Director
18. Sir Nicholas Serota - Museum Director
19. Cindy Sherman - Artist
20. Santiago Sierra - Artist
21. James Snyder - Museum Director
22. Blain and Southern - Gallery Owner / Dealer
23. Chang Tsong-Zung - Curator
24. Rafael Viñoly - Architect
25. Adam D Weinberg - Museum Director
26. Cheyenne Westphal - Contemporary Art, Sotherby's
27. Thea Westreich - Art consultant
28. David Zwirner - Gallery Owner / Dealer
29. Tracy Emin - Artist
30. Tacita Dean - Artist
31. Mark Wallinger - Artist
Contributors:

STEVE COLE
Steve is the director of Artisan in London, married to Rachel and has two children Samuel (3) and Jasmine (1). One of Steve’s greatest achievements was cycling 900 miles from the South of England to an island called Corsica just off the South of France.

PHIL COOKE
Phil is probably the only working writer and director in Hollywood with a Ph.D. in Theology. He’s the President and CEO of Cooke Pictures, California, and publishes “ideas@cookepictures” a free, monthly, e-mail newsletter designed for Christian professionals in the media.

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Brant is the General Manager of the Prada Epicenter store in Soho NYC. He is a DJ for a Christian outreach event called Radiate. He is on the leadership team for Christian City Church Manhattan. And he is an ecstatic husband and father of 2.

MILES GILJAM
Miles has the singular pleasure of living in Cape Town, on the Southern tip of the great continent of Africa. He is a scientist by training but managed to end up working for the Anglican Church, where he runs the communications department for the Diocese of Cape Town. He escapes from the world of church each afternoon to present the drivetime show on the radio station CCFM.

DONNA MATTHEWS
Originally from Newport in Wales, Donna moved to London and joined the band Elastica as guitarist in 1992. After much chart success she left in 1998 and overcame a heroin addiction after seeking God. Until recently Donna’s creative outlet was with a band called Klang. At this current time Donna is working through the next phase of her life under the inspiration of the L’Abri community.

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Elaine Storkey is Senior Fellow at Wycliffe Hall, Oxford and lectures in the Faculty of Theology at the University of Oxford. She is President of Tearfund. For seven years she was Director of the Institute for Contemporary Christianity, London. Elaine is married to Alan, they have three sons, and four young grandsons.

ELAINE STORKEY

DINO SIAMPOS
Dino grew up in the south suburbs of Chicago in a large Greek community. Moved to the city at 17 and received my bachelors of art at Columbia College Chicago four years later. He played music and toured most of the U.S. Moved to New York in the summer of 2002. Dino now works for ‘Barneys’ New York and plays bass in his band SOFT.

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