

---

## Communion/Eucharist/ The Lord's Supper 2001

Oil on strips of canvas, mounted on reclaimed window frame

This work started from an idea of strips of canvas. The frame came from East Hanney. On the strips, I painted strips. Then rising to my conscious mind came the brokenness of the Church, which renders me so angry and hurt. What should be a fellowship meal like any large family, with some members who get on and some who do not, has become that which divides more powerfully than any external agent. This work is a metaphor for that division with yet the golden reminder that though we divide our selves, Holy Spirit entwines and connects us even so. The title indicates our inability even to call the single dividing liturgy by a single name.

---

## Bourdeilles Triptych 2001

Oil and beads on canvas stretched through three frames, mounted in wood

This set of canvasses started life in Bourdeilles, the Dordogne in 1996. After Brian Wren, it was Pete Gray who made me paint again and he who made this mounting. August 6, 1996 saw us in Perigeux, buying canvas and stretchers, paint and brushes, turpentine and a wonderful white oval plate for a palette. All was new. The first images on these canvasses were of summer sunflowers and French cottages, painted while I listened to James and his guitar merging in music. In the summer of 1999, flowers and cottages gave way to three couples in differing types of relationships. In 2000, the canvasses whispered a deeper message and reminded me of the classic medieval triptych declaration of the Trinity. This is my version. Three parts, three dimensions. Undefined.

---

## Wisdom Dove Speaks

1992

Oil on sewn canvas, tied and stretched on wood

This is Jim Hansford's shed window frame. On it is stretched and sewn two differing weights of canvas, and on that, a combination of doodles made while being a member of the United Reformed Church's Doctrine and Worship Committee and a photograph of a sculptor taken by the same Jim of the wood. They all came together at a URC Forum conference where I was the Artist in Residence. With the theme of *Roots and Branches*, looking at the history of our Reformed faith, I could do nothing less than depict, for me, the roots of faith itself and while in residence, I added images arising from conversations and meetings. For me, the right side is rather like the knowledge of God as shared before Jesus Christ and on the left, that knowledge as shared since. Stef found and made the rough wood frame, saying something of our inability to make firm definitions.

---

## Nativity (Tancred) 1999/2001

Oil on canvas, stretched with cut-outs to reclaimed window frame

Jeffrey helped me stretch this canvas, on an old window frame which was too large for me to deal with by myself. I had an idea what it would contain. As Jeffrey helped, he told me of his friend, Tancred. Each time I took up a brush and looked at this friend emerging in front of me, I thought of Jeffrey's friend; Tancred's story of tragedy and joy. I thought of life emerging from life, light shocking the darkness and of fire, which does not destroy. I thought of the vine in which courses life through us all. I thought of that penetrating stare, seeing through all and still deepening friendship with those caught in sight. The title is Nativity (Tancred) bringing to mind the name of Jesus from the nativity narratives, Emmanuel, or "God with Us."

---

## Holy Saturday

1991

Oil on canvas, tied and stretched to frame

This canvas is Brian Wren's fault and gift. In the summer of 1991, at one of my St John of the Cross' dark nights of the soul, Brian accused me of not using my gift. Where were my paintings? I said that I didn't know what to paint. His reply, to paint what made me angry, led to this—the first of my paintings which started from not one single visual notion. The hand, outstretched, touching a rainbow of fabric, could not be painted closed into the body. I tried. The sheer process of trying to close it in while it tried to reach the light reminded me with a power beyond words, that I was, and am not, alone. Its name indicates the between time, Death on one side and Resurrection on the other. God bless friends who speak to us in the middle.

---

## Elizabeth (Betsy) Gray-King

Growing up as an artist and ballet dancer in the United States, Betsy received a Fine Arts degree from George Washington University in 1975. Moving to England in 1977, she was a professional commissioned painter and illustrator before becoming a United Reformed Church Minister, having trained at Mansfield College, Oxford. Also a clothing designer, particularly of cassocks for Women Ministers, fabric plays an important part in her life, hence the unusual use of fabric in these paintings. As a Minister, she works actively in communities and is Project Development Manager of the Oxford Healthy Living Centre and a Non Executive Director of the Oxford City Primary Care Trust.

Betsy is Minister of Brill United Reformed Church, is asking the question 'What is Church' for an MEd at Oxford Brookes University and is a resident artist at the ArkT Gallery. She is married to Pete, a community development consultant, and is mother to James and Jeffrey, musicians in a band called Near Life Experience.

---

Thanks to so many who helped make this exhibition possible: the Ark T Gallery, the congregation, Susan and Pat from St Columba's URC, Simon and staff at Kazbar and, most of all, Pete.



## Touching Rainbows

An exhibition of paintings by

Elizabeth Gray-King

St Columba's United Reformed  
Church  
June/July 2001

---

## From Which You Were Hewn

1999

Oil on canvas, mounted on slate

This canvas began life in the early 1980s when I was painting in Milton Keynes. It moved, unpainted, to North Oxford and then to Cowley. Something of its journey spoke to me of the journey to life itself. In this calm, which reminds me of my loved Lake District, I see Creator God. The title comes from Isaiah 51, a plea for the created to remember their creator. From that creator rises life, hinting to what may be seen in the shape of the rocks in this work. Mounting on slate, found by Stef, finished the journey of this canvas while emphasising the rock supporting all creations and journeys.

---

## Earth Mother

1999

Oil on canvas, mounted on glass in wood

This canvas also made the journey from Milton Keynes to North Oxford to Cowley. Like *From Which You Were Hewn*, the canvas' own journey spoke to me and this work became a thought of the genesis of life. In this, Creator is female and unlike the stereotype of Earth Mother being the globe itself, tempting or nurturing creatures from their other-worldly creator, or the 1960s Earth Mother of flowing skirts and sandals, this Earth Mother cradles the busily spinning created.