

INTO THY HANDS



Above

Guy Boyd
1923–1988, Australia
The Deposition, 1987
resin with bronze painted finish
H 320 x W 270 x D 82 cm
Donated by the artist's wife, Phyllis
Boyd, in 2000

Front Cover

Janet Laurence, Born 1947, Australia
With Julie Rrap, Born 1950, Australia
Ciphers: 14 Stations of the Cross
Station 14, Jesus is laid in the tomb, 2000
Mixed media on glass
H 100cm x W 60cm
(13 panels)
H 183cm x W 102cm
(cross)



*An Easter reflection from the
ACU Art Collection*

**Exhibition Location: 404 Christ and Mercy Lecture
Theatres, ACU Melbourne Campus**



Louis Kahan
1905–2002, Austria/Australia
The Deposition from the Cross (sketch), 1958
gouache on paper
H 38 x W 56 cm (paper)
Australian Catholic University Art Collection
Donated by the Kahan Family Estate, 2024

<https://artsandculture.acu.edu.au/>

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Louis Kahan's *Sketch for Deposition from the Cross* 1958 forms the contemplative centrepiece of a thematic selection from the ACU Art Collection, on display in the ACU Christ and Mercy Lecture Theatres Foyer, Melbourne Campus. Surrounding works reflect on related Passion scenes, creating a sustained meditation on suffering, tenderness, and redemption within the liturgical horizon of Easter.

The Deposition marks a pivotal threshold in the Passion: the removal of Christ's body after the Crucifixion on Good Friday, poised between death and burial, sacrifice and Resurrection. While the Gospels note the presence of Joseph of Arimathea and the Virgin Mary, they offer no description of the act itself. This narrative silence has fostered centuries of artistic interpretation, shaping one of Christianity's most enduring images. Emerging in the ninth century, the scene became embedded in the Passion cycle and later formalised within the Stations of the Cross.

Kahan's *Sketch for the Deposition from the Cross* evokes the drama through broad, spontaneous strokes and luminous colour. Though preparatory in form, it conveys striking immediacy: gesture supersedes detail, and the gouache pigment appears to breathe with urgency. Emphasising expressive force over narrative precision, Kahan heightens both the anguish of loss and the quiet dignity of collective mourning. The sketch becomes a concentrated meditation on suffering and compassion.

Complementing this work is the monumental *Deposition* 1987 by Guy Boyd, in which a resin with bronze painted finish figure stripped of dignity is tenderly lifted by two angelic forms. Boyd's incisive line captures the agony of crucifixion, yet the upward thrust of the composition suggests transcendence; hope is inscribed within the gesture.

Also included in this exhibition are the mixed media *Ciphers: Stations of the Cross* 2000 by Janet Laurence, created in collaboration with Julie Rrap. Installed on the upper level, their fragile glass surfaces echo bodily vulnerability. Drawing on fragments from Renaissance and Baroque masters, Rrap isolates expressive gestures of violence and care, over which Laurence layers veils of translucent colour. The works resist closure: as reflections merge with shadowed forms, viewers are drawn into a space not of illustration, but of pause and contemplation.

Caroline Field
Curator, ACU Art Collection
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