

CHRIST AND THE TWELVE APOSTLES*

A Sculpting in Granite

by

Dallas Anderson**

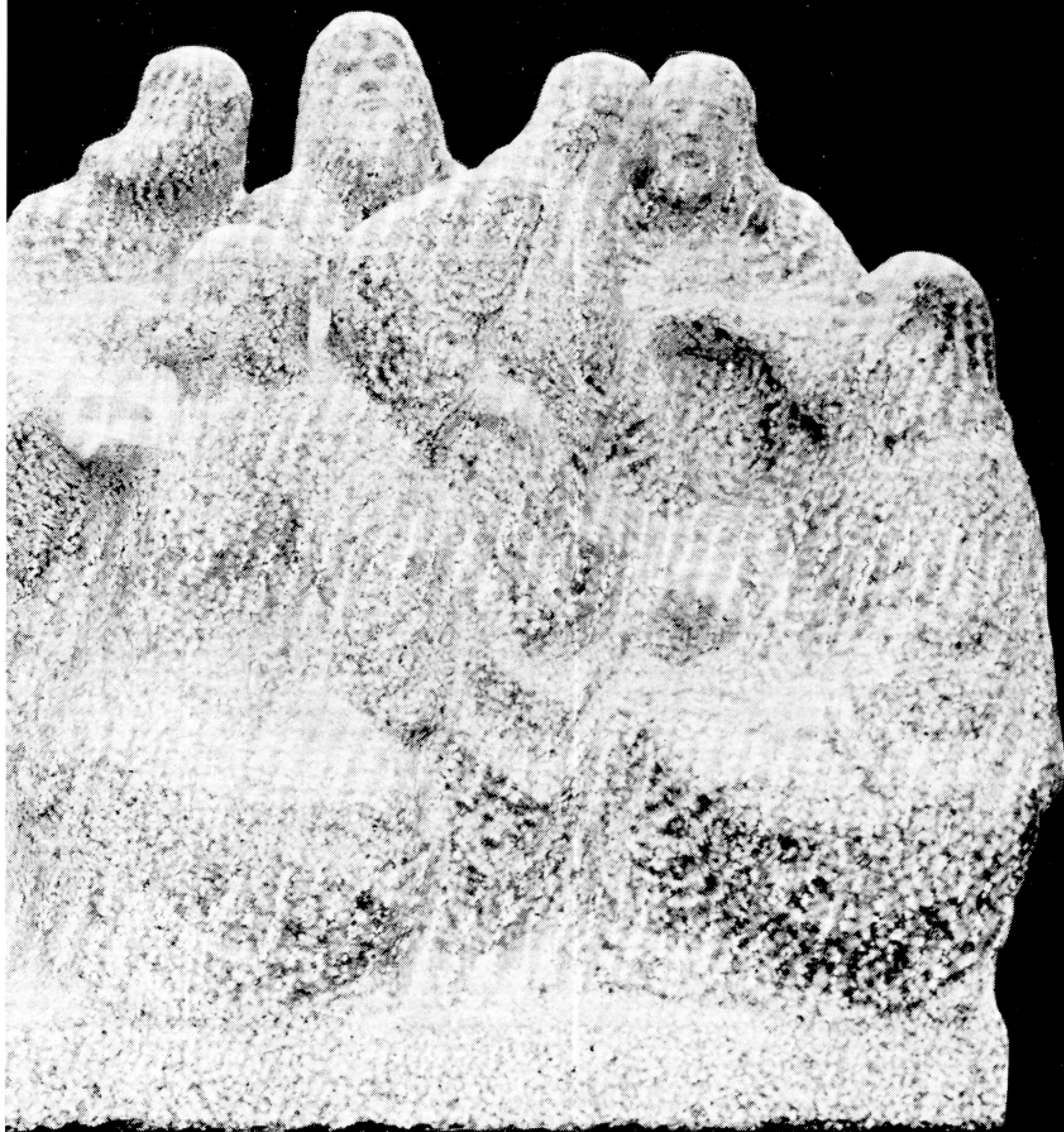
*This sculpting in granite was completed on a \$10,000 grant from the Copenhagen Building Society and now is placed in "Strandmark's Kirke" in Hvidovre, Denmark.

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During the Romanesque and Byzantine periods of Christian art the primitive concept of the betrayal of Christ at the Last Supper depicts Judas Iscariot in the conspicuous position—usually seated alone on the opposite side of the table—as the betrayer. Centuries later Leonardo Da Vinci places Judas within the group. This interestingly enough creates a psychological effect upon the observer which tentatively unifies the Twelve as he senses the immediate impact of the group, but it is not difficult to sort Judas out.

In visualizing the circumstances around this event, I perceived that the most significant moment, as it relates to the Latter-day Saint, was just before it became apparent to anyone who was to betray our



Lord (except for Christ himself). By provoking the observer instead of making a decision for him, I believe his experience of deciding where the guilt lies is internalized, which makes him a participant with the Twelve in their relationship with Christ at this crucial moment.

Furthermore, I wanted a certain ambiguity in my statement so that it might be analogous of something else, e.g., the radical nature of eternal truth. The dispensation ushered in by Christ himself at the Meridian of Time contained many truths which were apparently in strong contrast to the traditions of His time. So it is in our day—the conflict between truth and tradition.