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Abstract

In 2011, international events and exhibitions marked the 400th anniversary of the publication of the King James Version of the Bible in English (1611). For the occasion, artist David Mach produced over forty oversized photographic tableaux featuring biblical subjects. Kaleidoscopic, intricate in detail, and with cinematic scope, the works in *Precious Light* revel in the spectacle and drama of biblical stories. This article considers the constructed nature of these images, and how Mach's attention to the scenic, the wide-angle perspective, and the collaged form emerge from, and comment on, the constructed nature of the biblical texts. Mach's imaginative hermeneutics are explored for exposing the dynamism of the image-text relationship, inviting, in particular, a greater interpretative agency and involvement from the viewer.

1. Introduction

> The Bible's was an unlikely, movie-set world alongside our world. Light-shot and translucent, …stormy and opaque, …this world interleaved our waking world like dream.[1]

David Mach (1956–) is a Scottish artist who studied sculpture in Dundee, Scotland, and at the Royal College of Art in London. Nominated for the Turner Prize in 1988, and becoming a Royal Academician in 1998, he made his name during this period producing large-scale sculptural installations through the assembly of commonly-available mass materials such as tyres (*Temple at Tyre*, 1994) and bricks (*Train*, 1997). His first interest in photographic media emerges in the use of magazines as sculptural form in the late 1980s. Several tonnes of such magazines are stacked and interleaved to fill rooms with dramatic tsunamis of paper, in which material detritus such as cars, furniture, even votive statues (*Like a Virgin*, 1993; figure 1) are swept away. Working sculpturally again, his turn to large-format photographic collages was heralded in 1999 by *A National Portrait*, a colossal 70m x 3m display for the Self Portrait zone of the Millen-

[1] Dillard, *An American Childhood*, 134.

Fig. 1: Like a Virgin*, David Mach, 1993; installation, Ujazdowski Castle Centre for Contemporary Art, Warsaw.*

nium Dome in Greenwich, London. His material treatment of hundreds of thousands of photographic cuttings from magazines and poster prints, assembled by a team of assistants to create this gigantic tableau, is far from any purist notion of photography. This will yet prove key to Mach's perspective, in which the art historical concept of the tableau is appropriated through the use of images from popular culture.

In 2011 at the City Art Centre in Edinburgh,[2] Mach's exhibition *Precious Light* brought together a multitude of work on biblical themes, timed as it was to celebrate the 400th anniversary of the King James translation of the Bible. Included in the five-floor arrangement of the art works at Edinburgh were several walls of type with biblical passages, copies of the King James Bible, and a video display of common phrases in English stemming from the King James translation. Seen as "all-pervading"[3] and also as part of a liberating and enabling cultural legacy,

[2] *Precious Light*, 30 July – 16 October 2011, City Art Centre, Edinburgh. The exhibition has also since been shown at the Galway Arts Festival, Ireland (2012); Palazzo Frangini, Venice (2013); and Società Promotrice delle Belle Arti, Turin, Italy (2015).

[3] Mach, *Precious Light*, 15. This exhibition catalogue is also peppered with full-page biblical quotations, whose inclusions number approximately 100 of the 300 pages.

Mach asserts from the beginning that the Bible is not subjected by him to a distanced historical treatment. Such a flavour indeed also characterises the many concurrent celebrations of the King James translation's popularity: from Scottish publisher Canongate's printing of individual biblical books (*Pocket Canons*) with introductions from well-known cultural figures such as the Dalai Lama and Bono (not to mention their striking photographic covers), to publications by Derek Wilson and Alister McGrath, and British television programmes with Melvyn Bragg and Adam Nicolson.[4]

Fig. 2: Noah's Ark II – Edinburgh*, David Mach, 2011.*

Still Mach's largest exhibition to date and four years in the making, *Precious Light* consists of over forty pieces of which six are the well-known coat-hanger sculptures or matchstick heads, and the remainder are the large-scale photo-

[4] Millennial as well as 2011 celebrations (the latter organised by the King James Bible Trust) resulted in an abundance of events and publications, of which I have named only a few: Canongate's *Pocket Canons* were first published in 1998; Derek Wilson, *The People's Bible: The Remarkable History of the King James Version* (Oxford: Lion Books, 2011); Alister McGrath, *In the Beginning: The Story of the King James Bible* (London: Hodder & Stoughton, 2001); Melvyn Bragg and Adam Nicolson on BBC2 and BBC4 respectively in February/March 2011 (also with their own publications).

Fig. 3: Noah's Ark I – Edinburgh*, David Mach, 2011.*

graphic collages which form the subject of this article.[5] These collages are highly-detailed, predominantly highly-populated scenes representing a selection of sixteen Bible stories or archetypes: works such as *Noah's Ark* (four versions, figures 2 and 3), *The Plagues* (four), and *The Money Lenders* (figure 7) depict moments of extreme chaos and action against the backdrop of various modern cities. Other works such as *Moses in the Bulrushes*, *Jonah and the Whale*, and *The Resurrection* (figure 10) have larger, somewhat singular figures, but feature an abundance of surrounding material detail in the settings of grassland, marine detritus or city rubbish dump respectively. Outside the remit of particular biblical reference are also works such as *City of God*, *The Agony and The Ecstasy*, and the twin four-part series *Heaven* and *Hell* – though these pieces receive visible biblical association with nearby quotations (whether on the gallery wall or in the exhibition catalogue).

Figuring biblical episodes as they do, Mach's images lend themselves to description as tableaux. The French term *tableau* originally applied to paintings depicting a formalised grouping of people and / or objects, usually within the context of a narrative or event so represented. Such scenes as were portrayed from literature often included biblical scenes, and indeed the enacted version of the tableau at home (*tableau-vivant)*, popular in the nineteenth century, stems from a liturgical setting in the service of the Mass. More recently, tableau has come to be used of staged photographic practices, particularly though not ex-

[5] Mach states there are in fact sixty-four collages, of which forty were chosen for display (Mach, *Precious Light*, 14). His four coat-hanger sculptures are lifesize crucifixion scenes (including himself as a model for one of the thieves on the cross), and his matchstick heads *Jesus Christ* and *The Devil* (which were set on fire during the exhibition as a performance aspect of the work).

clusively in the identification by art historian Michael Fried of the late-1970s turn towards large-format, constructed photographs made for the wall.[6] Mach, in contrast to the earlier artists championed by Fried such as Jeff Wall and Thomas Ruff, creates works in which the construction is clearly visible: the craft of physical superimposition is material (as well as digital in places), and the exercise of 'staging' made deliberately manifest alongside the drama of the scene represented.

Mach's dynamic photo-biblical interpretation will be examined in what follows through three characteristics of his tableaux: firstly, in the scenic array of biblical story, secondly through attention to the compositional and interpretative device of the wide-angle view, and thirdly in consideration of narrative as pictorial collage. Photography as such, as a constructed and collated form of visual media, is drawn into comparative hermeneutical space with the Bible received as constructed and collated verbal report. In both, it is the objects' languages of realistic representation, and of eye-witnessed tradition, that encourages the exploration of their common ground. Both image and text purport to refer to real-world events, places, or people, and as such acquire a documentary frame. Beyond this, however, such a language of apparently transparent reference to event or person will be found hinged to the drama of the reading / viewing experience. In the reception contexts of production, interpretation, and circulation, creative imagination is engaged and new meanings are formed. The insights of visual culture criticism and of biblical reception theory here would draw out what W.J.T. Mitchell referred to as the "fabric of representation,"[7] and what Timothy Beal called the "event" of biblical literature.[8] In this accounting for present-day contexts of affective engagement, we will better enable the articulation of Mach's artistic approach.

2. Scenic Stories

It is true to say that close textual knowledge of the Bible today is not commonplace, and Mach deliberately ploughs his way into the "mythical"[9] status of stories

[6] Fried, *Why Photography Matters as Art as Never Before*.
[7] Mitchell, "Visual Literacy or Literary Visualcy?" *Visual Literacy*, 28.
[8] Timothy Beal, "Reception History and Beyond," *Biblical Interpretation*, 364.
[9] My scare quotes around "mythical" are given to indicate the colloquial sense in which this word is used to refer to the Bible by Mach. The Bible (or parts of it) considered as myth assumes a different literary register, in which the study of origins, purpose and comparative ancient literature leads to its stylistic identification as such by, among others, Northrop Frye. To the extent that myth tends to look askance at the uniqueness of realistic representation and facticity in biblical language, I have refrained from including discussion of it here, though I do concede its usefulness in locating some of the colloquial inferences along a broader extra-biblical spectrum of moral fable or legend.

known to him from Sunday school, or through church traditions and shared cultural heritage growing up. Mach recalls regular childhood attendance at his local Church of Scotland services in Fife, though he describes his family upbringing in terms of culturally eclectic parental influence rather than in terms of a particular faith influence.[10] For him, the fact that what people (including himself) know of the references is often half-known, as if a memory or association, is part of the vernacular of legend and the retrospective reach for a past world or "archetypes."[11] On describing his work's direction prior to starting *Precious Light*, he suggests a development linking this half-knowledge with the imaginative expanse of his practice thus far. Such work was becoming:

> More epic, more colossal, more extravagant, more violent, more apocalyptic, … pointing me towards biblical things. I latched on to the King James Bible, the only Bible I know even a little bit. I'm not a religious man, I don't believe in God, I don't believe in Jesus. … I couldn't do this project from a religious point of view. I can only do it from what I thought was a limited knowledge. But as I've gone through it over the years, I've discovered that I know, or remembered, more about it than I thought I ever would. And you take that little bit of knowledge into something, you carry on into your subject matter.[12]

This carrying on "into" the Bible is for Mach not only possible from the point of view of no faith, but is also possible without polarising into ironic or cynical commentary. He occupies a middle interpretative way in terms of biblical engagement that former Bishop Richard Holloway, in his introduction to the *Precious Light* catalogue, equates with "the lens of imagination."[13] Such a bearing on the text is empathetic to the extent that it understands the Bible on the basis of *mythos* rather than *logos*.[14] In his identification here of Greek modes of discourse, Holloway distinguishes between the different kinds of meaning generated by fiction as opposed to fact. Avoiding the Bible's identification as either of these forms, it is rather the *effect* of the text in / on readerly imagination that prioritises a "making something of the Bible" and shifts the dynamic of the interpretative discourse from a closing down subtractive process to an expansive additive one. Mach's is in this sense an openly reflective hermeneutic, a stance towards biblical reading adopted by other contemporary artists working with photography such as David LaChapelle, Adi Nes, and the *Visionaire* publication of its special issue "The Bible."[15]

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10 Mach, *Precious Light*, 11.
11 Ibid., 12.
12 Mach, "Interview," 18/03/2012, DW (Deutsche Welle) German broadcasting, (Euromaxx), https://www.youtube.com/watch?v=aVGQ-PTsxs0 (accessed March 2018).
13 Holloway, "Making Something of the Bible," in Mach, *Precious Light*, 21.
14 Mach, *Precious Light*, 21.
15 "The Bible," *Visionaire,* 28 (1999). This high-end art and fashion publication presents sixteen Old Testament and twenty-four New Testament scenes, as commissioned or handpicked

Fig. 4: Jacob's Ladder*, David Mach, 2011.*

In *Jacob's Ladder* (figure 4), this additive and reflective sense is particularly explicit for rendering the singular, private dream-experience of Jacob in terms of multiple figures. It is also my starting focus because the text's status as dream-report in an obvious sense directly pictures the supernatural stratum of the Bible's ancient narratives. Jacob, on the run from his brother Esau after stealing his birthright (as engineered by his mother Rebecca), experiences an overwhelming dream on lying down to sleep:

> And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it. And, behold, the Lord stood above it, and said, I am the Lord God of Abraham thy father, and the God of Isaac: the land whereon thou liest, to thee will I give it, and to thy seed; And thy seed shall be as the dust of the earth, and thou shalt spread abroad to the west, and to the east, and to the north, and to the south: and in thee and in thy seed shall all the families of the earth be blessed. And, behold, I am with thee ... (Gen 28:12–15)

by the editors from such photographers as Andreas Gursky, Wolfgang Tillmans, and Andres Serrano.

Well-established as the "locus classicus for the numinous as an element of the holy,"[16] this passage resonates with God's vividly expansive revelation. The dream is powerfully evocative of the supra-sensual, the things unseen which are nevertheless seen and experienced as divine. At such a liminal juncture, Mach's piece trades on the dreaming of the biblical account, in which the license of dynamic extra in the text accords with his own searching for the extravagant in the modern world.

This is far from a philosophical treatment of the nature of God, however, or of the removal of spiritual experience to a disinterested aesthetics. In this sense, I argue that Mach reflects something of the Hebrew Bible's avoidance of dualism. As much as the dream-report features here in Genesis in what we would understand as a departure from realism, where we read realistic description in a different register of reference, study of Hebrew narrative has shown that no such departure is suggested by the text.[17] In this instance, the other-worldly subject and viewpoint of the dream is realised and anchored within the details of Jacob's journey such as his lying down and the immediate vicinity of place. Further, the direct experience of the divine is followed by a similarly dramatic reorientation of the protaganist:[18] the promise of an abundance of descendants and the building of a holy monument (Gen 28:18) are a material flourishing, and a direct (horizontal) result of the divine (vertical) experience. That which is "mythical" and transcendent, while it may well be interior and dreamlike, is also made manifestly material and concrete.

This is true of Mach's piece in that the figures are doused with the clutter and texture of their clothes and possessions. While we may not see their conscious reaction, the material erupts as if to supplement for this: coins, diamonds and stars (from an American flag emblem) act out an explosion of physical blessing. Indeed, this element may visually recall the myth of Zeus appearing to Danaë in the form of a shower of gold coins, where seduction and consumption leads to a consummation through the material.[19] Hence the divine axis is corporeally located with real-world subjects and places, firmly aligning with the Bible in its

[16] Westermann, *Genesis 12–36*, 456. Westermann refers implicitly to Rudolf Otto (trans. John W. Harvey), *The Idea of the Holy: An Inquiry into the Non-Rational Factor in the Idea of the Divine and its Relation to the Rational* (Oxford: Oxford University Press, 1936), in which the numinous, or encounter with the holy, is explored across this and other biblical passages, see 74–96.

[17] Other dream reports include those of Joseph (Gen 37:5–10) and of the prisoners he shared a cell with (Gen 40:1–23). Arguably, the apocalyptic genre of biblical literature treats the dream-report somewhat more expansively elsewhere, such as in the Book of Daniel or the Book of Revelation.

[18] Fokkelman, *Narrative Art in Genesis,* 62.

[19] Mach's women in particular, seem to reference Titian's famous paintings of this scene in their poses (five versions of which were painted between 1544–56, see for example *Danaë*, 1544–46, Museo di Capodimonte, Naples).

"scandal of particularity" and historicity.[20] This is achieved primarily through the author's / artist's omniscient perspective. With Meir Sternberg's further elucidation, it is a poetics of narrative, a "poetics of manoeuvering between the truth and the whole truth,"[21] which gives the Hebrew narratives their apparently "foolproof composition."[22] In this flattening of purpose, it is the particularly scenic quality of episodes which lend themselves to visual interpretation in Mach's photo-biblical tableaux.

In the biblical episode on which *Jacob's Ladder* is based, the scenic qualities of the encounter are wrapped in the conventions of what Robert Alter would call a type-scene relating to epiphany (or theophany).[23] Inasmuch as the concept of biblical type-scene itself permits a non-sequential comparison of component parts, it imposes a ready arrangement on the text: scene is statically categorised by type, identifiable through repeated motifs or events. Where this reaches for perhaps a too-rigidly defined description, a more general analysis of scenic qualities is found in Alter's understanding of "narrative event," in which:

> Narrative tempo slows down enough for us to discriminate a particular scene; to have the illusion of the scene's 'presence' as it unfolds; to be able to imagine the interaction of personages or sometimes personages and groups, together with the freight of motivations, ulterior aims, character traits, political, social, or religious constraints, moral and theological meanings, borne by their speech, gestures, and acts.[24]

This is what Jacob Licht identified as the "scenic" mode of narrative,[25] a dominant mode amongst the variegated modes in which the Hebrew narrator presents the tale. Biblical storytelling being far from a seamless sequence of narrative continuum, the scenic mode of short, stand-out events permits rather the emphasis of a reality continuum (between "truth" and "whole truth"). Where a narrator's comments, summary explanations, context settings and other linkages weave around scenes (in some senses breaking frame with it), they also contribute to the overall "drama of reading"[26] that elicits unselfconscious readerly adoption of what Adele Berlin repeatedly called a camera's eye view.

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[20] Thiselton, *New Horizons in Hermeneutics,* 161; phrase attributed to Alan Richardson, unreferenced.

[21] Sternberg, *The Poetics of Biblical Narrative,* 56. He continues, "so foreign to the either/or spirit of elitism that informs the gospels and modern art and, by association, the criticism oriented to them."

[22] Ibid., 50.

[23] Alter, *The Art of Biblical Narrative*, 47. See also Savran, "Theophany as Type Scene," *Prooftexts*, 120, 134.

[24] Alter, *The Art of Biblical Narrative*, 63.

[25] Licht, *Storytelling in the Bible*, 29.

[26] Sternberg, subsection 'The Drama of Reading' in *The Poetics of Biblical Narrative*, 41–57.

In identifying it this way, Berlin describes the conflated viewer / narrator position:

> The narrator is the camera eye; we 'see' the story through what he presents. The biblical narrator is omniscient in that everything is at his disposal; but he selects carefully what he will include and what he will omit.[27]

Selection, cutting, zooming and other effects therefore "interrupt" what would otherwise be the continuous experience of watching a play performed on stage, but from a filmic perspective they do not thereby interrupt the viewer's equation with a singularly authoritative position. Putting aside for a moment the relation to cinema here (which we will consider in the next section), it is photography as this kind of stilled / slowed scenic tableau that evokes for art critic Michael Fried a similar constitution of viewer's gaze. An attribute of the tableau style noted by him is the high density of visual detail across a physically large space, whose effect is to make of represented scene an exercise in construction. For Fried, this is very much a self-conscious trope, a leftover of painterly hang-ups about the image's theatricality and its self-aware intention to present a world to the viewer. The scene sets up a "facingness"[28] in the photograph's large materiality, which is not about illusory truth as much as it is about realised truth, "revelatory of worldhood."[29]

Fried thus relates the stasis of his large-photo exemplars to the art-led prerogative of disinterested contemplation. In the visibly comparable worlds of populated art gallery (Thomas Struth), distant leisure scenes such as swimming pools (Jeff Wall), or panoramic business / architecture settings (Andreas Gursky), Fried finds the viewer to be excluded, pushed out by virtue of the image's "blatant scenic character – the sense it conveys of being spread out laterally before the viewer, hence resistant to penetration."[30] Yet this in turn is complicated by the fact that it gives the viewer a "psychic freedom," and here Fried develops the paradoxical idea of the viewer's "imaginative engagement with and philosophical reflection on the large import of the picture."[31] Fried reaches for the connection of such engagement and reflection with the originary impulse of creation, of a God-view of the whole coinciding with the prior, formative action of the artist. In this, he has previously been explicitly theological (and hopeful) for postmodern art, but we note here that an implication for tableaux photography, like biblical scenes, is of a certain "epistemological privilege" for the viewer, who

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27 Berlin, *Poetics and Interpretation of Biblical Narrative*, 44.
28 Fried, *Why Photography Matters*, 111.
29 Ibid., 50.
30 Ibid., 122.
31 Ibid., 47, 50.

joins in with construction of realistic representation from / within "a supernatural principle of coherence and intelligibility."[32]

Fig. 5: Adam and Eve – Sydney, *David Mach, 2011.*

With explicit reference to the Bible's account of creation, Mach's *Adam and Eve* (figure 5) evokes something of Fried's insights through its own "facingness". It incorporates a cornucopia of creation, backgrounding Sydney with dense forest and abundant life. The circular frame has the effect of displacing any landscape / portrait aspect as would set us in physical perspectival relation to the scene, and the viewer is visually overwhelmed by traversing the vegetative detail. The circle engenders a lack of static positioning, lending itself to a viewing of surface that is also of expanding "worldhood" – there is a hint of a Damien Hirst spin painting in this image, with a generative and explosive effect of creation around the somewhat diminutive figures. Favouring the circle format in other works too, Mach often, I suggest, works with a visual language for the expression of real-world scenes that opens itself to the element of a divine axis and / or the omniscient viewing eye. A series of *Heaven* and *Hell* images are similarly a city set in a circle, and in a triptych of *Last Judgement* images, scenes of the apocalypse are framed in the iris of a beholding gaze (figure 6). For Mach, eternity has to incorporate this psychedelic viewing quality of real-world space.

As such, the scenic story considerably compounds and extends the image-text relation beyond the "facing" field of representation. The biblical import of *Jacob's Ladder* and *Adam and Eve* compounds this real-world expansiveness with supernatural dimension, at once co-existent with our own. It will be important to hold this perceptual emphasis in mind as we turn more specifically to the wide-angle views in the majority of Mach's collages.

[32] Sternberg, *The Poetics of Biblical Narrative*, 83,84. Fried's earlier theological allusions include quoting Jonathan Edwards at the beginning of his famous essay "Art and Objecthood" (*Artforum* 5 (June 1967), 12–23), and ending with "presentness is grace" on the "all but ineffable qualities" of pictorial art. An interesting treatment of the "theo-aesthetic language" of Fried is found in Randall K. Van Schepen's article, "From the Form of Spirit to the Spirit of Form," in Elkins and Morgan, *Re-Enchantment*, 47–68.

Fig. 6: The Last Judgement II – Cologne*, David Mach, 2011.*

3. The Wide-Angle of Biblical Epic

Nuanced, reflective ambiguity is not, primarily, what characterises Mach's work. Inasmuch as I have drawn from photo-critical observation, such as Fried's, to suggest this possibility for the viewer space (rather than the picture space), this is perhaps to attribute too much subtlety to Mach's scenic tableaux. Fried, for whom Mach undoubtedly sits chronologically and therefore canonically outside the avant-garde moment of photographic tableau in the 1970s / 1980s, is very much focussed on such subtlety: he writes with the rarefied tones of modern and conceptual art's theorisation, for some still overly preoccupied with an ahistorical purist view of photography.[33] Mach's own self-identification as a "contemporary artist trying to deal with contemporary things, not a modern artist,"[34] would instead rather more emphatically situate his biblically-occupied practice in reified, rather than rarefied, ideas:

> [*Precious Light*] veered away from just being about the Bible very quickly, to being about people. People living on this earth, like me, with two feet on the ground, and all the things that are happening to us today, in an attempt to try and make this story, that subject matter a contemporary thing, a contemporary art talking about now. I'm not illustrating something from then, I'm trying to talk about us, how we live, and what's going on now.[35]

[33] See, for example, Maimon, "Michael Fried's Modernist Theory of Photography," *History of Photography*, 387–395.
[34] Mach, *Precious Light*, 11.
[35] Mach, "Interview" 18/03/2012, DW. Mach also recognises in this interview an initial reluctance on the part of gallery managers to host his biblically-themed work, for whom it "isn't cool enough."

Fig. 7: The Money Lenders – Barcelona*, David Mach, 2011,*

Such a down-to-earth reification is what will concern us in this section, principally in the wide-angle of many of his tableaux (figure 7). In the landscape-format, Mach creates panoramic vistas of chaotic crowd scenes against the skyline-aspect of a city or representative building. In the image here, the New Testament scene of Jesus in the courtyard of Jerusalem's temple (Matthew 21:12) is set in front of Barcelona's Sagrada Família, and the humanity that fills the lower section of the image is contemporary humanity: fashion and the snapshot capturing of actions and expression are consolidated by the material world of modern culture, including cars, graffiti and urban construction. Most abundantly of all, the flurry of banknotes skyward (of many denominations and currencies), and to a lesser extent coins floorward, fills the tableau with a monetary explosion. As well as compounding the sense of excessive surface heterogeneity, the collaged banknotes also contribute to the realistic organising of spatial depth – the randomness of their apparent changes in scale and aspect paradoxically confirms a perspectival order of relation between them and continuous with the background. Even if overtly staged, the scene could be a real one.

At the points of contemporary crowd and modern city, traversed by some kind of frenzied action or event, the visual density of the wide-angle becomes culturally emotive. Wide-angle is not simply a scaling term for the inclusion of excessive amounts of visual information in a frame (we would get this from enlarged close-ups, for example), though it certainly does this. It of course also carries the epic scope of the cinematic, in whose expanded field of view actual wide-angle lenses are put most spectacularly to use. That visual density can be achieved across immense physical viewing distances is a prime technique in the dramatisation of the human world. That it can do so while reflecting the collective experience (within or without) is also part of its attribute as spectacle.

With biblical references thrown in, the "big picture" remit acquires an even more expanded status through the scenes' acquiring a teleological framing of humanity's condition and purpose.

Mach's crowd-pulling emphasis is certainly evident, but it is most obviously a scene of collaged construction. I understand the cinematic feeling here to be perhaps initially recognisable through the filmic conventions of scale and dramatised action, inviting the viewer to be immersed in another world (and Mach certainly invites a kind of viewing forgetfulness, not least in the overwhelming size of his images – *The Money Lenders* is over five-and-a-half metres wide). But the fact that this is stilled spectatorship, and not the temporal sequencing of a movie, keeps the viewer in the more self-conscious mode of "facingness" we explored in the previous section. As David Campany has said:

> Photography can suspend the world but not the disbelief. Consequently, the staged narrative photograph… never quite achieves cinema's naturalism. It is always haunted by movement and estranged by its own fixity.[36]

The cinematic in Mach's staged images, then, is also about the visibly-evident treatment the images receive in the making, and about the hermeneutical integration of a textual source: these are noticeable in the viewer's experience, rather more than being seductively elided. Mach's wide-angle tableaux emerge from a combination of collective practice and its biblical reflection in stories of collective reaction. Taking these in turn, I suggest that while the wide-angle is predicated on a kind of viewing / readerly detachment, it also effects a scopic inclusion, with important implications for a photo-biblical hermeneutic.

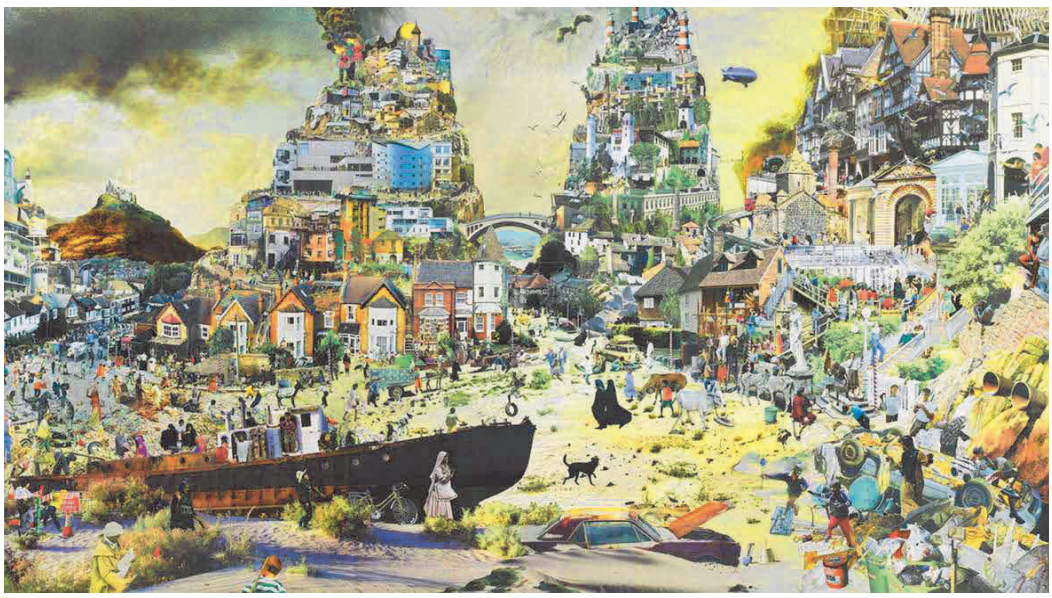

Fig. 8: Towers of Babel I*, David Mach, 2011.*

[36] Campany, *Photography and Cinema*, 139.

If the panoramic scale of *The Money Lenders* pushes out the smallness of the viewer (as associated with other human figures in the scene), it also pulls the viewer into its construction: the seemingly "paused"[37] action can be apprehended across the cornucopia effect of detailed multiplicity, where not just humanity, but the natural and the man-made world overflow like the detritus of materiality. In other works, the *Towers of Babel* architecture builds on Bruegel's famously intricate teetering compositions (figure 8) and in *The Last Supper* the pattern on the tablecloth takes off and swirls around the room, adding to the effect of the literally-peeling paper. The latter piece was in fact created in view of the public during the Edinburgh exhibition. When I visited on the penultimate day, the boxes of carefully labelled cut-out images lined the walls adjacent to the wall-mounted piece, both having previously taken to the floor space like a stage. In full directorial mode, Mach works with teams of assistants (or "crews"[38] as he calls them), controlling a performance of his "cast of thousands"[39] culled from so much visual media.

This collectively-engineered practice, as well as the information-overload quality of printed media, bears on the understanding of narrative as collage, which we will explore more fully in the next section. Here we note that human / media proliferation as a source of production, as much as of pictured subject-matter is part of Mach's extension of the Bible's purchase on everyday life. Specifically, the notion of extra (as both a peopled film "extra" and in the "information fest" of global knowledge) is synchronous with the Bible's extra, in which Mach finds a comprehensive form of cultural knowing. That which speaks a contemporary idiom of human expression and story today, in television, newspapers and magazines, is also the Bible's idiom of emotive, sweeping, peopled experience. Mach relinquishes Bible as cognitively-contained theme or subject in favour of this "supercharge" and emotion,[40] finding that "it holds up as pertinent a mirror to our human failings as it did 400 years ago. The richness, the devastation of biblical imagery is as fine a subject as I could wish for to explore the hypocrisies of the contemporary world."[41]

In this sense, the concept of a wide-angle hermeneutic on the text invokes more a populist cultural reading of the Bible than its academic criticism. Against the pessimistic accusation of shallowness and secularisation here, I want to argue that Mach invites a particularly engaging hermeneutic with his recourse to imaginative re-collection and re-membering of contemporary media. Increasingly,

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37 Mach, *Precious Light*, 14.

38 Ibid., 306. Including family members, Mach acknowledges each of his crews, each of which are responsible for different bodies of work, by individual name.

39 Mach, quoted in Henry, "Straight into the Big Things: David Mach," *Sculpture*, 53.

40 Mach, *Precious Light*, 14.

41 Mach, in Henry, "Straight into the Big Things," 50.

the need to call this theology is being felt by those concerned to find or recognise starting points for biblical studies that are external to its traditional institutional framing as self-contained object by church or university. Such de-centredness is defended and explored, either more or less cautiously, by for example, Professors David Clines and Cheryl Exum at the University of Sheffield. Clines wonders if scholars "perhaps need to consider whether the Bible is more like a newspaper than like Shakespeare."[42] In so being, knowledge of the Bible as residual, throw-away and inaccurate receives the different contemporary associations of a continually renewed, disseminating, and material embodiment. At the church interface too, Brian McLaren describes the need for scriptural hermeneutics in a similarly loosened frame of wide-angle readerliness, with impressionistic "standing back" rather than with "arm's distance" close-up, with tools appropriate for the distance such as binoculars rather than microscope.[43] John Hatch's observation of McLaren here, as exemplifying the concerns of (primarily American) post-evangelical churchmanship, describes his hermeneutical emphasis in terms borrowed from Michael Bakhtin – the Bible is culturally dialogic and polyphonic.[44]

Fig. 9: The Money Lenders – Barcelona *(detail), David Mach, 2011.*

For a concept of wide-angle to be itself theological in this way does not necessarily disconnect from the specifics of realistic representation either. In concluding this section I suggest that the points of contemporary crowd and modern city, being Mach's particular coordinates for his tableaux stage, are their own mirrorings of biblical imagery. Crowds are a particularly active and vital part of biblical narra-

[42] Clines, *The Bible and the Modern World*, 66.
[43] McLaren, *A New Kind of Christianity: Ten Questions that are Transforming the Faith*, 110. McLaren's first two questions ("The Narrative Question" and "The Authority Question" consider the Bible specifically).
[44] Hatch, "Hearing God Amid Many Voices," *Journal of Communication and Religion*, 23–47.

tives, speaking to a community-level dynamic across the historical contexts of Israel's formation as the people of God, the political and social settings of New Testament Palestine, and the readership of Jewish and Christian communities for whom the texts were written. Crowds are not without characterisation, though their recognition as such in literary studies often has to contend with the more prevalent spotlight focus on individuals, in whom so much of biblical drama is concentrated – a difference of icon and tableau in terms of the hermeneutical approaches I am developing here. Summarising the diversity of crowd representation in Matthew's gospel, Warren Carter understands their role within a "matrix" of self-representation: the reading early-church audience recognises "a reality check" against its own world, in which corporate hostile, friendly, or indifferent responses to the Christian message are understood through the text.[45]

With regard to *The Money Lenders*, Mach's riotous crowd inflates the episode of Jesus' disruption outside the temple with a result, not recounted in the text, of an anarchic free-for-all grab of the money on offer (figure 9). In this sense, as in others such as *Noah's Ark*, the crowds perform the role of "sheep without a shepherd" (Matt 9:36),[46] responding to panicked impulse and immediate self-concern. Like the religious borrowing of a contemporary Black Friday event, in which scrums of people cause chaos at seasonal shopping sales, Mach engineers the crowd's reaction as part of a reality check against our own consumer culture: emphasised not least in the consecrated cathedral behind the crowd, and the neighbouring textual quotations in which Jesus condemns Pharisaical conspicuous consumption.[47] Expressly contemporaneous, and being so diversely represented, the crowds embody a communal rejection of social / moral conformity. Most significantly, because of their abundance and plurality, Mach also removes any overall prescription of biblical didactic homogeneity.

Their less-than-homogenous world, which is also our world, is represented by the modern urban landscape. The cities in Mach's images include New York, Seattle, Rio de Janeiro, Cape Town, Dubai, and Hong Kong. Such cities represent a communicative expansion for Mach, accounting for the global reach of the King James Bible.[48] But they also underwrite this reach with the discourse

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[45] Carter, "The Crowds in Matthew's Gospel," *Catholic Biblical Quarterly*, 67.

[46] Jesus' description of the multitudes who followed him between towns and villages is a phrase also used in the Old Testament to describe Israel (Numbers 27:17; I Kings 22:17), and even the pagan inhabitants of Babylon (Isaiah 13:14). In the wider context of Matthew 21–27, the crowd's volatility also escalates over the course of the Passion narrative, in which they take a leading role, transforming from enthusiastic recognition of Jesus as a prophet (Matthew 21:46) to murderous cries of "Crucify him" (Matthew 27:22).

[47] Neighbouring in the catalogue, and on the exhibition walls, are Matthew 23:1–6 and Matthew 23:25.

[48] Mach, *Precious Light*, 14.

brought by “the biblical imaginary” of the metropolis, one which Hugh S. Pyper has uncovered for London.[49] He argues that an understanding of the evolution of civilisation’s urban centres deepens through the biblical narrative of loss, exile and redemption, framed through the journeying from Eden, through Babylon and towards New Jerusalem. Cities not being “fashioned in a plastic, concrete way” in the Bible, as noted elsewhere by Shimon Bar-Efrat,[50] they occupy not so much physical space as points on humankind’s journey. In this sense the Bible’s world, and the Bible’s cities, have a wide-angle suggested by teleology rather than geography. In Mach, then, the descriptors of city such as skyscrapers for Hong Kong and Dubai, or the Statue of Liberty for New York, are totemic (and in many ways flattened), so as to accord with this biblical frame of stage-set for history’s drama.

The modern crowded plural metropolises in Mach’s works are ideologically, as well as physically constitutive of wide-angle interpretation: through them the voice of social authority is categorically and historically diffused, and through them the Bible’s voice is similarly reconstituted. What is eye-witnessed in the gospel tradition becomes a spectacularised, mediatised event through the tableau as epic. That this occurs as collaged scene further defines a postmodern reflexivity in its interpretation as such.

4. Narrative as Collage

Fundamental to Mach’s photo-biblical tableau, the collage also challenges the notion of a containable interpretative framework. “Straight” photography (and author intentionality) is erased in favour of directorship, and tableau-as-collage floats somewhat freely in the nebulous “condition of postmodernity” described by David Harvey.[51] Conflated with visual forms of mass media such as television and advertising, photography as such is “mobilised” through capitalism, in which “there has emerged an attachment to surface rather than roots, to collage rather than in-depth work, to superimposed quoted images rather than worked surfaces…”[52]

It is certainly increasingly the case that photographs are no longer seen in ontological isolation, being treated from a media point of view as “culturally

[49] Pyper, “The Bible in the Metropolis,” *The Unchained Bible*, 67.
[50] Bar-Efrat, *Narrative Art in the Bible*, 195. Gospel sites are also “eminently metaphorizable,” according to Paul Ricoeur, who notes Louis Marin’s work on “semanticized places that get their signification in relation to the dramatic course” rather than in relation to empirical verification. Paul Ricoeur, “The Bible and the Imagination,” *Figuring the Sacred*, 163,153.
[51] Harvey, *The Condition of Postmodernity*.
[52] Ibid., 63.

composite"[53] and, from an artistic point of view as mired in contingent appropriation (rather than constructed through authorship). Artists today do not take, or even make, photographs so much as use them. Neither is their meaning circumscribed by the site of their production, unless so legitimised by the conferred status of "photographer," in which case the vestiges of an authoritative authorship are retained for hermeneutical or commercial security. This openness to photography's sites of circulation and audiencing is now an established part of visual culture critique,[54] but I entertain Harvey's quotation to highlight the fact that it remains a danger of general-level cultural critique to cast this trope of the collage in sweeping politicizing and moralising terms. Indeed it would not be hard to find Christian commentary on the spreading mediatised world with a similar anxiety over the loss of "roots" and undermined values of "depth."

Fig. 10: The Resurrection – Damascus*, David Mach, 2011.*

As with Clines however, I would not necessarily read this so polemically, as will become clear in what follows.[55] I want to highlight the possibility of affirmative theological critique through a photo-biblical understanding of collage. In Mach's postmodern presentation of the scenic, wide-angle biblical world, the value of media appropriation and imaginative readerly agency is combined in the discernment of narrative as collage. Open cultural readings or recoveries of biblical stories such as his consist of, more than ever, piecemeal recollection, episodic conflation and variously reduced or amplified detail. In *The Resurrec-*

[53] Art historian Carolyn Dean's term for the visual materials, including photo-collage, employed in contemporary Corpus Christi celebrations in South America. See Dean, *Inka Bodies and the Body of Christ*, 160.

[54] The differentiation of sites in these terms is a suggested methodology by Rose, *Visual Methodologies: An Introduction to Researching with Visual Materials*, 24.

[55] In passing, I would simply suggest that Harvey's "mobilisation" for photography here can perhaps be read sympathetically with Bar Efrat's accounting for the biblical mobilisation: its frequent surface preoccupation with getting to right relationship with God, collage-style.

tion (figure 10), abrupt scaling fills the right-hand side of the image with a close-up of Jesus' feet, while the left-hand side extends space somewhat unharmoniously both downwards and across to a cityscape. Significantly, this is not Jerusalem, nor is it the suggested tomb in a garden. Mach has not only superimposed the Roman associations of Golgotha (where Jesus was crucified) as former quarry and city rubbish dump, he has also named Damascus in the piece's catalogue title and evoked its road in the mid-distance traffic of people and camels – the site of Paul's encounter with the risen Jesus (as recounted in Acts 9:3–9 and 22:6–11).

Where this interpretation of the Bible might be put down to artistic license at best and erroneous knowledge at worst, it is also possible to frame it more positively in terms of imaginative gain and legitimate "habitation."[56] Even as the secularisation paradigm wanes and begins to pall in the Western humanities, Ben Quash has highlighted contemporary artistic interpretation as a form of biblical reading which recovers its cultural familiarity in terms of affective and aesthetic engagement. Further, Quash argues that this engagement is solicited by the kind of "habitation" that the text itself solicits. The event of the resurrection is certainly an apotheosis in the New Testament, the scenic apex to Jesus' life in the gospels, but it is also rendered such by and through referential disjunction, intertextuality, parallelism, and metonymy across the Bible as much as through the scenic coda to Jesus' life in the gospels. Familiarity with it is gained on account of these collaged qualities, and the memory of them as played out in other cultural interpretations. Particularly in the narratives, and I will follow Ricoeur's suggestions here, it is the seams, rather than the seamlessness, of realistic representation that evoke "the process of parabolisation working in the text and engendering in the reader a similar dynamic of interpretation through thought and action."[57]

Much twentieth-century study of the biblical material indeed can be called on to confirm the text's own collage-like status, and its literal seams. It is, in an obvious sense, an anthology of diverse material across its sixty-six books. It is well-known that within books, composite material is often arranged from different original sources, as in the four-source documentary hypothesis of the Pentateuch first espoused by Julius Wellhausen in 1883. Accruing its own composite-like extensions, this hypothesis received continual modification in the terminology of its development: fragmentary and supplementary hypotheses compound the complexity of editorial shaping and interventions. Elsewhere in the Bible, the wisdom literature of Proverbs is an example of multiple borrowing

[56] Quash, "Community, Imagination and the Bible," *The Bible: Culture, Community, Society*, 99.
[57] Ricoeur, "The Bible and the Imagination," *Figuring the Sacred*, 147.

of other ancient literature;[58] the three sections of Isaiah the subject of much author-speculation; the synoptic amalgam of Matthew and Luke from Mark and another witnessing tradition; even the "invisible" collage implied in letter exchange and response throughout the Epistles.

All this is so much intertextual form, the Bible as library. But the Bible is also intertextual mode, a difference prompted by a more self-reflexive hermeneutic in which the reading Subject is constitutive of meaning.[59] Mach's collages, his use of edited and constructed photography may be comparable in a simplistic sense with the Bible's textual constructedness. But the library treatment by Mach of the various magazines from which he sourced his photographic images also has a deep kinship with the intertextual mode of the Bible because it embodies the interpretative "trajectory from history, become an image, to life"[60] in which biblical reading happens. Ricoeur here situates the "become an image" part of the equation at the level of the text, demonstrated in particular by the parables of Jesus and their "metaphorisation" in his (Jesus') telling.[61] From the criss-crossings engendered by these stories-within-a-story, the parables are dynamised and catapulted into reflexive agency for their listeners. Among their many collage-like characteristics are the frisson of referentiality at the edges (the notion of insiders and outsiders to the stories), the "cut-out" typification of characters and events, and quotations / allusions to other biblical language.[62] Most significantly, Ricoeur argues, as parables are to the narrative of the gospels, so the narratives of the Bible are to the reader:

> In this series of embeddings, the same process of metaphorisation is at work to guide the reader and to engender in him or her the capacity to pursue the movement of metaphorisation beyond his or her reading.[63]

Where the beyond of imaginative inhabitation is, in Ricoeur, an extrapolation of the texts' own workings in thought, in Mach it is further physically traced into

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[58] Sympathetically, a reading of the composition of Lamentations understands its collage "graphically and provocatively," as a series of images which "exhibit the uncensored reality of the exile in disruptive and disjunctive frames." See Morse, "The Lamentations Project: Biblical Mourning through Modern Montage," *Journal for the Study of the Old Testament*, 115.

[59] Indeed, the intertextual mode may well construe the subject as a text themselves. See Voelz, "Multiple Signs and Double Texts: Elements of Intertextuality," in *Intertextuality in Biblical Writings: Essays in Honour of Bas van Iersel,* 27–34.

[60] Ricoeur, "The Bible and the Imagination," *Figuring the Sacred*, 147.

[61] Ibid., 149: "On the one hand, the embedded narrative borrows from the encompassing narrative the structure of interpretations that allows the metaphorisation of its meaning; in return, the interpretant… is also reinterpreted due to the feedback from the metaphorised narrative. Metaphorisation, therefore, is a process at work between the encompassing narrative and the embedded narrative."

[62] Ibid., 151–160. Ricoeur examines the parable of the tenants (Matthew 21:33–46; Mark 12:1–12; Luke 20:9–19), and the parable of the sower (Matthew 13:1–23; Mark 4:1–20; Luke 8:4–5).

[63] Ibid., 160.

his media. His "movement of metaphorisation" extends through cut-and-paste imaging. His intuition of biblical bricolage is paradoxically constructive of a kind of piece-meal contemporary biblical comment. He is scathing towards the charge that his work exhibits nonchalant surrealism, or superficial playfulness:

> Surreal is too bloody easy. These people exist, which roots it in fact, not fiction. I find the image, cut and compose. … Collage can be political, contemporary social comment. Because they are real people who exist, every time you cut, you bring something to it – like chopping off Castro's cigar and putting it in a peasant's mouth.[64]

Such a deliberative process, identifiably physical in Mach's visual language of compilation and assembly, is also purposefully discursive with meaning. This hinges on realistic representation and a language of collaged referentiality that is not so deconstructed as to entertain meaninglessness, yet is neither so constructed as to delimit dogma. In the four versions of Noah's Ark, whose backdrop is the same view of Edinburgh's Arthur's Seat in each one, Mach creates a kind of midrashic conversation around a linking of the biblical text to contemporary place.[65] Of the various boats, some are more foregrounded than others, and different emphases between them emerge on carnage or construction. There is a newness to the slightly different "cuts" which Mach creates here, and a bringing of imaginative possibility as to how we might inhabit the text today. According to Ricoeur, this is the becoming of the narrative, "a hermeneutic of the text's referential intentionality":

> In short, it is the parabolising of the narrative, brought to its highest degree of incandescence, that gives rise to the transition from semiotic interpretation to existential interpretation. Here is where we pass from the work of imagination *in* the text to the work of imagination *about* the text.[66]

Mach's "passing," then, pictures the polyphony of the text as a verb for understanding and imagining, not just as a noun descriptive of the nature of the biblical text. As such collage embodies the reading / viewing experience rather more than illustrating the biblical seams joining the texts together.

5. Conclusion

Mach brings a complex consideration of story-as-tableau to a twenty-first century photo-biblical hermeneutic. The pictorial "facingness" of the constructed im-

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64 Mach, in Henry, "Straight into the Big Things," 53.

65 See Boyarin, *Intertextuality and the Reading of Midrash*. An interesting imagistic extension of Jewish reading is found in the pedagogy of the tableau-vivant: see Epstein, "Reimagining Literacy Practices," *Journal of Jewish Education,* 60–73.

66 Ricoeur, "The Bible and the Imagination," *Figuring the Sacred*, 166.

ages expand the text, and their arrangement of component parts facilitates a repeated and reflexive looking (whether through the original words or through his created images). This looking opens further with the wide-angle view, and with the city and crowded cinematic tropes, which here bring a postmodern heterogeneity and plurality to identification with story. Finally, Mach's is not a thorough dissolution of meaningfulness into "anything goes." Rather, narrative as collage embodies meaningful constructive imagination and the text's "habitation."

It is natural, and increasingly done at the interface of the Bible with culture, to find the unboundedness of imagination about the text exciting and liberating for biblical criticism. Many a theological hook thrown at the language of biblical narrative and its appearance in contemporary culture finds rich pickings in what Luke Timothy Johnson described as the imaginings of scripture seen "not as a source of propositions but as a vast collection of interwoven images."[67] Forgoing didactic explication:

> If Scripture is ever again to be a living source for theology, those who practise theology must become less preoccupied with the world that produced Scripture and learn again how to live in the world Scripture produces. This will be a matter of imagination, and perhaps of leaping. … Scripture itself imagines a world. By imagining a world, Scripture brings it into being.[68]

Hermeneutical enquiry has increasingly legitimated this kind of imaginative abandon, in part because of the multiplicity of the text, but also because artist production engaging with the Bible continues to prompt it. Mach is a key example of ownership felt and expressed through contemporary reading of the Bible, his artistic approach being particularly honed to its narrative / historical texts. Other artists do and will attend to different facets of texts, such as Adam Broomberg's and Oliver Chanarin's reading of catastrophe in the voice of God.[69] Through them, the Bible's reception facilitates new perspectives, new contexts for theological horizon, and new language for our experiences of being human.

Such is the critical situating of these terms of engagement with culture that they are accepted or countered according to the scholar's self-reflexive position on a spectrum of academic permission and departmental tradition. I end here with a note of concern that the rigour of interdisciplinary enquiry across visual culture and biblical studies requires competent attention to the twenty-first century shaping of these fields.

In art criticism, visual culture studies and media studies increasingly turn to the multidisciplinary contexts of what the image *does*, ranging across semiotics,

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67 Johnson, "Imagining the World Scripture Imagines," *Modern Theology*, 172.
68 Ibid., 165.
69 Beaumont, "Engaging with the Bible in Visual Culture," *Religion and the Arts* (forthcoming).

anthropology, feminist critique, cultural studies, and more. More traditional object-centred analyses of what the image *is* are relocated according to the communicative habits of our era and its "pictorial turn."[70] Even where true that, in a field with a largely secular bias, visual culture studies struggles to come to terms with the "return of religion" in art,[71] this does not negate (or render incompatible with attention to the Bible) its particular kind of "epistemological commitment" towards "deconstruction and extension of focus."[72] Indeed such an extension of focus would include in the parameters of being human today an attention to expressions of ultimate meaning, even "lived" theology.

In biblical studies, such deconstructionist concerns are happily in evidence. As well as those previously discussed, for others such as Yvonne Sherwood and the contributors to *Postmodern Interpretations of the Bible* (2001),[73] the text demands and provokes readerly dynamism, continually open to visual occupation or disruptions. To the danger that perhaps lies here in attending to such dynamism only in ahistorical or linguistically-confined terms, reception studies offers a "contextual hermeneutics"[74] in which an understanding of the material, contextual and historical shaping of visual readings of the Bible (and of visuality itself) interplays with the tendency to locate the visual within the imaginative movement of the interpreter. Readings of the Bible or the biblical are brought "forwards" such that "they are not given or self-evident intellectual objects to be particularized or incarnated in various interpretations through time; they are, rather, historically given "discursive objects," constantly changing as they are made and remade in different cultural productions of meaning."[75]

So said, the horizon is a hopeful one for fruitful exchange between scholars of different departments. Image and text continue to weave a rich tapestry of representation through a whole host of new communicative channels. As something of an elephant in the room, photography's communicative aptitude for transparency receives welcome creative reflexivity through Mach's work. He brings theology to its visual realism, and interrupts its logic of referentiality (what-you-see-is-what-you-get) with biblical dimensions. Alongside Mach in the

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[70] Mitchell, *Picture Theory,* see Chapter 1: The Pictorial Turn, 11–34. Such a turn is indebted to critical theory, whose more sceptical modes of interpretation aim, as Christoph Uehlinger has put it, "to disclose and demystify underlying ideologies of image discourse, image practices and image anxieties and to critically identify *and oppose* power issues at stake." Uehlinger, "Approaches to Visual Culture and Religion," *Method and Theory in the Study of Religion*, 399, emphasis original.

[71] Promey, "The 'Return' of Religion in the Scholarship of American Art", *Art Bulletin*, 581–603.

[72] Uehlinger, "Approaches to Visual Culture and Religion," *Method and Theory in the Study of Religion,* 401.

[73] See Sherwood, *A Biblical Text and its Afterlives: the Survival of Jonah in Western Culture*; Adam, *Postmodern Interpretations of the Bible.*

[74] Moore, "A Modest Manifesto for New Testament Literary Criticism" *Biblical Interpretation*, 23.

[75] Beal, "Reception History and Beyond," *Biblical Interpretation,* 370.

flotsam and jetsam of photographic culture, we may yet find the Bible's recurring visuality there to be dynamically affective (and even subversive), "written" outside the ideology of the text but very much inside the shifting tides of culture and its ideologies of looking.

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