

THREADS THROUGH CREATION

STITCHING SPECTACULAR SCENES
FOR THOUSANDS OF VISITORS

Jacqui Parkinson

Jacqui Parkinson is an artist whose medium is textiles - more precisely, thread and silks. And she works on a huge scale. For the past three years she has been working on an extraordinary sequence of twelve massive panels, entitled 'Threads through Creation'. It will be starting a tour of cathedrals this summer (COVID-19 permitting).

Jacqui introduces this extraordinary project:

'Until 2016 I'd never worked on a huge scale, but felt inspired to create 'Threads through Revelation'; fourteen panels taking the viewer through the book of Revelation. It toured fifteen cathedrals, and was seen by half a million visitors. It clearly made an impact on many of them - including quite a few MET Connexion readers!

'Already as I was working on it, I was thinking of creating two more sequences of panels, making three exhibitions. Here's the second - 'Threads through Creation' - scenes from the opening story of Genesis. So with Revelation and Genesis, I've presented the first and last pages of the Bible!

YOUR SNEAK PREVIEW !

'This is your sneak preview of some of 'Threads through Creation', before anyone sees it on tour. It is very easy for visitors of all ages and background to understand at different levels. It is a celebration of life on earth. There is a brilliant creation story, including many

mysterious truths for reflection, and lots of different creatures to spot.

'I hope to convey the uniqueness of this world and the wonders of creation. Millions of people have recently enjoyed the BBC TV series called 'A Perfect Planet'. I think it should have been called 'The Perfect Planet'. The great TV series shows us the wonder of creation but then say it's all down to a series of extraordinary coincidences. Coincidence? Chance? I can't believe it!

IN THE BEGINNING

'I've picked out six panels here for you to see. If you come to the exhibition, you'll find that it starts with three panels with very strong, apparently simple elements. The first is a visual imagining of the very first words of the entire Bible, that put everything else into context: 'In the beginning God ...'. But how to convey God? I puzzled over a solution for months! In the end I decided to present a never ending spiral, stretching beyond the panel, into eternity. The colours of the rainbow show the hope of the Creator that all would not only be created good, but remain good - and also with flashes of gold leaf to represent the holiness and pureness of God. Look closer and you'll see that the silk which makes up the rainbow spiral is made of three pieces, suggesting the Holy Trinity. And stitched on top of the silk are barely perceptible, tiny patterns of what is to come in the future creation: everything birthed from within the Creator.'

'From here on spirals are my symbol for God's presence, and you can spot them on most panels. Panel 2 - God spoke 'light!' - is deceptively simple, enormous triangles dividing the sheet. Look closer, and you'll see spirals stitched all over. Next, panel 3 - God spoke 'water!' - is my expression for a watery, wet world! So wet that you'll see the water falls outside the frame.'

EXPLOSIONS OF LIFE AND COLOUR

'Then we move through the creation of all vegetation and the whole of the solar system, to panels 6 and 7 - an explosion of life, colours and patterns. I've filled them with birds, sea creatures, animals and insects. The panels are intended to be both thought-provoking and fun. There are lots of things to see, some especially for children to spot. Sometimes people laugh over the details (for example here on panel 7 you might make out a very well camouflaged chameleon, and a dog trying to catch the attention of a monkey!). And enjoying all the fun at the bottom of panel 7 are Adam and Eve.'

THE SEVENTH DAY

'How do you depict the seventh day, the Sabbath day of rest, an important day but one where nothing seems to happen? My solution was to imagine God looking over all he had created and knowing 'it was good', and that's what's summarised here in panel 8: squares of designs revisit all six days of creation.'

And here the cross is in central position - a reminder that Jesus will come as the Sabbath Rest - and over the cross, the gold leaf spiral representing the Trinity at the centre of all activity and all rest.'

MAJOR UNDERTAKING

So 'Threads through Creation' is now complete and ready to tour - it consists of twelve panels, 2.7m high, and varying in width between 1.3m and 3.5m. 'Threads through Revelation' will be going to Lille Cathedral in France this spring and summer (COVID-19 permitting). And now Jacqui will start work on 'Threads through the Cross', mainly following the key scenes around the death of Christ. This exhibition will connect the beginning and the end of the story together in Jesus.

The set of three exhibitions put together will represent the greatest Story ever in 40 panels stretching over 80 metres. That's as long as the Bayeux Tapestry - and 5 times the height! These projects are a major undertaking and Jacqui is so grateful to be supported in prayer and financially by a wonderful group of friends. Each project has been a leap of faith, with no funding at the outset, yet each has been fully funded by the time each exhibition started touring. God has indeed been good. With 'Threads through the Cross' Jacqui is again stepping out in faith. God willing, it will be finished in 2024. Your prayers and any financial support would be gratefully received!

To see more of 'Threads through Creation' and the touring schedule visit www.creation-threads.co.uk.



Jacqui Parkinson



Panel 1



Panel 3



Panel 5



Panel 2

Panel 1
In the beginning (Genesis 1:1)

Panel 2
God spoke - light! (Genesis 1:2-5)

Panel 3
God spoke - water! (Genesis 1:6-10)

Panel 4 (Not included)

Panel 5
Universe - sparkle with lights! (Genesis 1:14-19)

Panel 6
Water and sky - splash with colour! (Genesis 1:20-23)



Panel 6



Panel 7

Panel 7
Earth - dance with creatures!
(Genesis 1:24-31)

Panel 8
God rested - and it was all good.
(Genesis 2:1-3)



Panel 8