

John After Delacroix

reviewed by [Lois Huey-Heck](#) in the [September 19, 2012](#) issue



In the foreground of Eugène Delacroix's classic *The Entombment of Christ* is a poignant image of the disciple John sitting, bent forward, contemplating the crown of thorns. By painting John and the crown alone, Ebenezer Sunder Singh shines a spotlight on this pregnant moment, offering a chance to ponder the wisdom of God which seems like folly to human beings. "The image of the thorn crown is a recurring phenomenon in my works over many years," says the artist. "I use it as a compulsive pictorial symbol, and at the same time I revere it as the symbol of pain, shame and hope. I think John in Delacroix's painting knows this secret, so he is contemplating this symbol of recreation and regeneration." Singh's work is shown frequently in galleries in the U.S. and India.

—Lois Huey-Heck