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Newly Erected Abortion Monument In St. Louis?
Seth Gruber

Watch on

Eve, the Serpent and an 18-Foot Statue in St Louis

by CAS News

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The following summary of this video is by CAS News.

What does a city's public art say about what it worships?

In this episode of *The Seth Gruber Show*, Seth Gruber argues that a new sculpture in St Louis, Missouri, is a deliberate theological statement as well as an artwork.

The statue

Witness is an 18-foot golden female figure by Pakistani-American artist Shahzia Sikander. It was first displayed in New York's Madison Square

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Ruth Bader Ginsburg. Missouri's Attorney General, Catherine Hanaway, publicly objected to the installation.

An idol, not just an artwork

Gruber asks viewers to look closely at the figure: horns at the top, serpent-like arms, and legs that become roots. He argues these features echo the way ancient cultures depicted the deities they sacrificed children to. He also contends that for many of its advocates, abortion functions as a "secular sacrament" (6:17). On his reading, a monument honouring it naturally takes the shape of an idol.

Havah: Eve renamed

The statue was part of a project Sikander titled Havah... to breathe, air, life. Gruber points out that Havah is the Hebrew name for Eve (17:16).

In Genesis 2, God forms Adam from the dust and breathes life into him, and He makes the woman from Adam's side. Gruber argues the statue reverses that order. The horns, the beast, sit at the top. The woman stands beneath them, wrapped in serpents. The man is absent, and God is nowhere to be seen (40:19). It's Genesis 3 retold with the serpent as liberator rather than deceiver.

He sets this against the Gospel. Christ gives His body so that we may live, while abortion demands that another die so that I may live (29:31). In Gruber's words, paganism "can only invert, pervert, mock, and copycat" what God has made (21:53). He points to Isaiah's warning against those who call evil good and good evil.



An old idea in new metal

Gruber argues that none of this is new. He traces a line from William Godwin, who praised Milton's Satan as a heroic rebel, through Percy Shelley's poetry, to the 20th-century philosopher Herbert Marcuse. In Gruber's account, each of them retold the Fall as liberation. As Ecclesiastes says, there is nothing new under the sun.

Why it matters

Gruber's challenge is to the Church. Many believers, he says, live as "functional atheists" (3:33), blind to the spiritual meaning of what their culture builds and honours. Public monuments are statements of belief. Christians who know Genesis well are best placed to recognise when a city's art is retelling it, and to answer with the truth and hope of the Gospel.

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