

The End(s) of Art

“I must confess that I have not learned from any theological book as much as I learned from these pictures of the great modern artists who broke through into the realm out of which symbols are born.”¹ -Paul Tillich

Preliminary Remarks and Disclaimers

1. Writing about the nature of faith and the nature of art is not really my mode of communication. My discipline is as a maker of objects – relatively flat objects, but objects nonetheless. I have been assured by my colleagues that turning in an IFL statement that actually reflects my discipline and my faith (a photograph) is not satisfactory, and that a scholarly essay about faith in relationship to art is necessary, even if not the best reflection or expression of either of those things. Expressions of the integration of my faith and my learning should be and are expressed through my artwork, much more than the minimal amount of scholarly writing that I do. Historian of religion and culture John Dixon makes a compelling case, in *Art and the Theological Imagination*, that the verbal has dominated religious and theological expression for too much of recent history and needs to be balanced with the visual and spatial experiences of our lives in order to be a more accurate portrayal of ourselves and of the divine. This perspective on the arts needs to be developed and nurtured by Protestant culture as an enriching and essential approach to faith. The full reason this assignment is so problematic for the arts will become clear at the end. For now let it stand that, as worded, the assignment presents a particular theological and aesthetic problem that probably cannot be resolved in terms of how the assignment frames the issue of integration. I will return to this notion in the appendix, and offer a more fitting and meaningful resolution.

2. This essay demands something that is a little bit theology and a little bit art, and can only address a little bit of each. The material that follows does not presume to speak universally or systematically for either. Not only would such a thing be folly, but it would also be impossible. Systematic theology and systematic aesthetics are always a mess. Multiple volumes are written trying to sort out impossible situations gotten into by trying to systematize God, humanity, the world, the imagination, images and the complex of relationships that exist between them. We need to hold onto some of the modest respect for mystery that is recommended to Job by God from the Tempest, “Do you know the laws of heaven or impose its authority on earth?”²

Art historians are becoming more and more frustrated about the direction of contemporary art, because it is taking up so many particular interests, directions, cultures, and sub-cultures that it is no longer possible to weave the meta-narrative they love so dearly. Many have shifted methodologies, themselves taking up new directions, in response to the

¹ Paul Tillich, *On Art and Architecture* (New York: Crossroad, 1987), 100.

² Job 38:33 Tanakh.

shifting landscape of contemporary art. The globalization of art has spread Western forms into non-Western content and ideas, smashing different worlds and traditions together into a visual chimera that is wonderfully complex and difficult. As things open up to broader perspectives, artists seem to simultaneously focus even more on the particular and idiosyncratic, dialoging with each other in tiny pockets rather than as a whole. While this can be frustrating and infuriating to some as they try to organize what is going on, it is also a fantastic, lively and exciting feature of contemporary art.³

Since universal claims are fraught with disaster, I will instead speak of a particular set of ideas about the nature of religion and of art that will most surely exclude some other purposes, phenomenon, and possibilities. For example, a broad idea that interests me relates to eschatology, but when I discuss eschatology, I am not proposing any particular eschatological vision or chronology. Some theologians and traditions deal with these notions more than others, and a lack of space allows me to only follow a few of them. Though the theology of Jürgen Moltmann serves as the starting point, the tracing of ideas will range from Saint Augustine to Paul Tillich and Hans Frei to Nicholas Wolterstorff and Francis Schaffer; as well as non-theistic writing that, nonetheless, has theological implications, such as that of Elaine Scarry, Carol Becker and Thomas McEvilley. So, while not endorsing a specific eschatology, the core points relate to overall themes, impulses and results of the culmination of creation in most Christian thought. The details will remain fuzzy (as they do). And when discussing art with eschatology, I write knowing that there is significant contemporary and historical work that may not fit neatly (or at all) in to this scenario. When the text reads “art” or “artists” the reader may do well to see “some art” or “some artists.”⁴ This statement is more rumination, or compilation of ideas and possibilities, than a firm delineation (though it may take that tone at times). It is a hypothesis or a perception of how things appear to be.

3. In the essay that follows, I will discuss some individual artworks. The works I have selected are all pieces that for me have resulted in some kind of eschatological experience. The works may or may not possess themes that are associated with this experience. In this discussion, it is easy to fall back on works that have some more obvious eschatological content or referent. This would be misleading, however, suggesting that those works are somehow privileged. Unfortunately, the discussion of the eschatological elements of other eschatological-content-free works relies on personal testimony and is not as clearly or neatly demonstrable; it must be confined to more general attributes of art. A key to understanding this theological dimension of art is that it is detached from the specific content of a work. So, I present works of both types, holding in common that they all have allowed for a divine inbreaking in my experience. Whether they have such an effect on others remains open.

³ See for instance Donald Kuspit, “The Contemporary and the Historical,” Artnet, <http://www.artnet.com/magazine/features/kuspit/kuspit4-14-05.asp> (accessed July 12, 2009); Terry Smith, “Contemporary Art and Contemporaneity,” *Critical Inquiry*. Vol. 32 Issue 4 (2006): 681-707.

⁴ I would, however, argue that most of the claims apply to “most art,” and though it is even harder to write concretely about the motivations and purposes of the plethora of artists, it may apply to “most artists” as well.

Introduction

Eastern Orthodox piety, and to a lesser extent Roman Catholic spirituality, gives high prominence to images and art as an integral component of religious life. Icons connect the believer on earth with the presence of the represented saints in heaven. Art serves as a link to the eternal world sitting outside our own, periodically making itself known, awaiting the time when it will become fully realized in all creation. Reformation sensibilities recognized the power of art, but feared that they led to idolatry and pride. As a result, the arts, particularly the visual arts, have suffered in protestant communities. In the supposedly secular arena of the Modernist period of high art in Europe and the United States, a religious reverence was given to art and its experience was spoken of in terms that can only be described as otherworldly. The contemporary fine arts arena tends to eschew much of the language of Modernism, though the reverence and occasional fetishizing of the object remains. This shared regard and conviction towards the arts takes on new rituals and liturgies within the church and within the gallery and museum.

The power of art is clear. What may be less clear is precisely what this power is, what it does, and its purpose. To give only one answer for these questions would be foolish. Art is a complicated and multi-faceted manifestation of humanity. Only realizing that it lies in symbiosis with other causes, powers, and purposes, can claims be made for one particular aspect of art. This becomes even more true now in the increasingly fractured, diverse, and compartmentalized world of contemporary art. One of art's strongest characteristics is integrated into the worship of the Eastern Orthodox Church. Art has the power to connect us to the transcendent, give us hope for the eternal, allow us to live in that hope, and to experience that hope fully realized in the eschaton.

Eschatology has a tendency to be either a much underdeveloped or much overdeveloped bit of theology depending on the Christian tradition from which a church emerges. In its simplest terms, it is the doctrine of last things – the end of the world. The material from which it arises appears prominently in several biblical texts: Daniel, the Gospels, and Revelation. These writings all discuss the coming Kingdom of God. Interpretations of the exact nature of that Kingdom, in the Christian tradition, range from a mystical transcendence of this earth to the kinds of literalism that feed the interpretation of newspaper headlines as fulfilled biblical prophecy. The details of these understandings are quite intricate, each understanding the specific occurrence and nature of events and the meaning of Scriptural passages in different ways. While there is not much harmonizing to be done with these theological details, there are some commonly held elements that are true of most eschatologies. The eschaton, or arrival of the Kingdom of God, involves a transformation of humanity and creation to a new order that is in harmony with God. It is a perfecting of the world, often seen as a restoration of what was broken in the Fall. It has to do with “end”, as both a historical closure and as *telos* or purpose. The final fullness of the eschaton is experienced *now* in brief moments and in varying degrees. The death and resurrection of Jesus is a central event in the realization of this final consummation of human and divine relations. Moments of mystical experience – miracles, prayer, sacraments, worship, art, among others – are opportunities for additional transformative tastes of the future that God intends and will deliver for the created world. These moments of

eschatological inbreaking, coming from the realm of the transcendent into our imminent world, inspire, orient, and motivate our lives as we move towards these final events.

In his article "Time and Eternity," theologian Richard Bauckham examines the nature of the eschatological inbreaking into history, as described by Jürgen Moltmann. He finds parallels between this religious phenomena and what one experiences in the arts. Moltmann's eschatological vision in *The Coming of God* is of a final reconciliation between God, humanity and the rest of the created world that folds within itself the whole of history and culture. It is a *perichoresis* in which God inhabits the New Creation just as the New Creation lives within God, a mutual indwelling of unequal members. Foretastes of this ecstatic-end break into history both in corporate and individual ways, the most significant being the death and resurrection of Jesus. Bauckham finds moments of eschatological awareness in the experience of art. Responding to his essay, Moltmann perceives Bauckham's thoughts as the beginning of something more extensive, and largely unexplored.⁵ Though Bauckham's article is insightful in its initial connections and in its readings of certain works of art, it remains incomplete.

Bauckham's Construal of Moltmann

Bauckham devotes the majority of his article to the characterization of the eschatology of Jürgen Moltmann.⁶ Drawing on the ideas of thinkers from early this century, Moltmann speaks of a moment, "an eternal Now." Bauckham summarizes the concept as follows. "In this present moment the 'eternal' or the 'eschatological' is experienced immediately, not as a distant prospect along the line of the temporal future."⁷ This idea of the eternal moment is integrated into Moltmann's eschatology in *The Coming of God*.

Bauckham divides Moltmann's understanding of the eternal moment into three ways in which this moment is experienced in the present: simultaneity, *kairos*, and mystical moment. The first of these, the present experienced as simultaneity, is the experience of other times, both past and future, as the present. This experience, due to memory of the past and expectation of the future, is present in a greater or lesser degree in all experience of time. The present then is always in some way made up of the past and the future, similarly as in "that eternal time [the eschaton] all the times of history will be gathered together in simultaneity."⁸

Second, the present may be experienced as *kairos*. These moments are special, set apart from the rest of time by their significance as an experience of the eternal. In the *kairos* moment, "the flow of time is ruptured" and one experiences the "dawn of the eschatological future."⁹ This moment is not non-temporal, but a discontinuity with the perception of time, which points the individual towards the future final eschatological event. Moltmann shares

⁵ Jürgen Moltmann, "The Bible, the Exegete and the Theologian," *God Will Be All in All*, ed. Richard Bauckham (Edinburgh: T&T Clark, 1999), 227.

⁶ Whether Bauckham appropriately assess Moltmann's perspective is debatable. For the purpose of this study, however, that question is secondary. This examination works with Bauckham's understanding of Moltmann as it relates to the eschatological in art.

⁷ Richard Bauckham, "Time and Eternity," *God Will Be All in All*, ed. Richard Bauckham (Edinburgh: T&T Clark, 1999), 187.

⁸ *Ibid.*, 188.

⁹ *Ibid.*, 188.

this *kairos* moment with Karl Barth and Rudolph Bultmann, but criticizes them for misinterpreting the moment as the eschatological event itself, rather than simply an anticipatory taste. The *kairos* moment is not the goal. It is a foretaste of the final glory that gives one the hope and ability to live oriented toward that future end.¹⁰

Third, the present as mystical moment “is the fulfilled moment, the depth-dimension of the present which is experienced when one is wholly present in the present.”¹¹ The key to understanding this experience of the eternal moment is its momentariness. This category is in some ways a fuller, supernatural version of the present as simultaneity. In the mystical moment, all of time is experienced at once in the present. Existence is experienced as a fullness and goodness that permeates one thoroughly. This passing instant becomes thicker and deeper than common experience. The moment, however, is brief and leaves us with a deep desire for a permanence of this level of fulfillment. The instillation of this longing for eternity is the source of the eschatological orientation of the mystical moment.¹²

The first of these three categories, simultaneity, is a normal feature of how humans experience time, the present as the compounding of past and future. The *kairos* moment is different in that it gives one an inkling of the future state by disrupting the flow of time. The mystical moment has an almost inverse affect by briefly making all things fully and immediately present in time. It is important to note that Moltmann sees the importance of these events primarily in the hope they offer for the future eschaton, and for the ability to live in that hope that they provide for this present life.

Bauckham’s Eschatological Aesthetics of the Moment

With these conceptions in place Bauckham spends the latter section of his essay trying to address the relationship of the eternal moment to art. Bauckham’s work in this area is brief, but thought provoking. He opens with a short theoretical introduction of the connection between art and the eschatological moment. This underdeveloped section then gives way to an exegetical interpretation of Virginia Woolf’s *To the Lighthouse* and Claude Monet’s series of *Nymphéas* paintings. While Bauckham’s analysis is quite insightful, and largely dead on, it is almost exclusively an analysis of how the content of the chosen pieces reflects the eschatology that he finds in Moltmann. Bauckham converts Woolf and Monet into theologians (or more precisely eschatologists) who present artistic expressions of *The Coming of God*. The essay reveals a fictional tale and oil paint couching of Moltmann’s thought. In only a few places does Bauckham touch on the nature of the relationship between art and the eschatological estranged from the particular content of specific pieces.

Bauckham raises the common comparison of the artistic endeavor to the creation of the world. The account in Genesis describes the work of creation in such a way that it is hard not to see parallels with the painter or sculptor.¹³ Bauckham makes a compelling move in

¹⁰ Ibid., 189.

¹¹ Ibid., 189.

¹² Ibid., 190.

¹³ A typical example of the perceived parallel between the creative act of God and those of the artist can be found in Francis Schaeffer, “Art and the Bible,” *The Complete Works of Francis A. Schaeffer*, Vol. 2 (Wheaton, Illinois: Crossway Books, 1982, orig. 1973), 394-395.

suggesting that the more properly analogous event is the eschatological new creation. He writes,

Especially in the light of Moltmann's understanding of the new creation as the taking into eternity of the whole diachronic extent of this creation, gathering in all the times of historical time, preserving and transfiguring them, the artistic 'attempt to transform the instantaneous [or, better the transient] into the present' evinces an implicit anticipation of the new creation. Art "is not creation *ex nihilo*, but nor is it mere imitation of what is given in the world. It attempts the preservation of the transient, while making something new of it." When artists work to preserve the transient in their pieces, they show the continued importance of the present once it has become past.¹⁴ Even performance pieces or works purposefully made of ephemera, that cease to exist when the performance ends or the work decomposes, emphasize these temporal issues and attempt to grapple with their significance. The same attention can be seen in God's desire to bring together all times in the eschaton.

Three Categories of Moment in Art

If art is to be seen as a manifestation of the eternal moment, one must ask how it interacts with the three types of eschatological moments – art as simultaneity, art as *kairos*, art as mystical moment. Bauckham fleshes this out in the most limited fashion. It needs to be demonstrated that art embodies all three modes of the eternal. Additionally, it is integral to examine the nature of art on both of its fronts: its role in relation to the artist, and its role in relation to the viewer.

Not surprisingly, Bauckham gives the most attention to the least esoteric of the three moments. Art as simultaneity must incorporate memory of the past and expectation of the future into itself as a work in the present.

In relation to the artist, artwork incorporates this layering of time in several ways. Most simply, the artist's work is done over time. As a finished piece, it houses the artist's experience of the time from which it was begun until it was completed. On a slightly deeper level, throughout the period of production, artists carry their own personal layering of time in their memories and expectations. This element is then naturally, and often subconsciously, infused into their work.

A poignant example of the role of simultaneity in the artist's creation can be found as a secondary feature of Bauckham's analysis of *To the Lighthouse*. In the novel, one of the characters, Lily, is working on a painting of a lighthouse. She works on the painting in two intervals, separated by ten years. Here the piece of art gets its own layering of times from its lengthy time as a work in progress. More importantly, however, the Lily that began the painting and the Lily that finished the painting possessed different sets of experiences and emotions towards life and the subject; including the death of a friend, a world war, and a new perspective towards the future. These elements become intermingled with the other layers of time from when the painting was begun. Granted, the shifts in an artist during their work may not always be this dramatic, but even a much subtler difference can affect the final composition and layer of time in the simultaneity of a painting.

For the viewer, Bauckham points out several of the ways in which art may possess a "thick" moment of time. A story or painting that involves a cultural figure (saints, Greek

¹⁴ Bauckham, 194.

heroes, etc.), while only addressing a specific moment, carries with it all the other elements of the story, not to mention its subsequent retellings, interpretations and allusions to it in other artistic works. The luggage does not only belong to well know tales. “Many human scenes invite viewers to imagine their extended past and the possible futures to which the depicted moment is open.”¹⁵ The notion of thickening time has been discussed as an ontological component of the photographic medium since its inception. Photographic historian Geoffrey Batchen writes that Daguerre’s early photographs “showed that photography was, in the way it brought the present and the past together in the one viewing experience, capable of folding time back on itself.”¹⁶ Within artwork the compositing of time can happen within the subject or the medium.

As with the artist, the viewer also experiences art within time, adding an extra dimension to the simultaneity. A novel must be read or a film watched. Static visual arts appear at first to lose some of the chronol element on the part of the viewer. These works, however, must also be experienced over time. The eye must work through a painting or over a sculpture; just as a novel, it is read. It is woven into the mind and experience of the viewer. And, in a more complicated encounter, a viewer coming to the same piece for the second or third time brings another form of layered time, experiences and meaning to the piece, and may be affected in new and different ways.

The artwork itself is a vessel for meaning and repository of time, in the shorter durations described above. But, this chronological component is even more dramatic for the viewer who comes decades or centuries after the piece was created. As historian Vincent Scully said, “works of art stay the same, but meanings drain in and out of them according to the experience of a generation.”¹⁷ The simultaneity of the moment is not that one instantly sees all of the layers of the piece, but that one experiences the past and future life of the piece.

It is more difficult to speak meaningfully and concretely about the nature of art as *kairos* and mystical moment than it is of art as simultaneity. This is likely the reason that Bauckham does not really speak of it at all. Both of these moments, however, can be housed in art. Art often disjoins one from time and gives just a taste of the eternal, of something beyond itself. Art can also cause one to feel fully present and fulfilled for brief moments of time. In one of his few comments in this area, Bauckham notes, art does not, in its anticipation of the end, “create eternity,” as the work itself will last only for a period of time. Instead it is “an image of eternity within transience and gives the experience of the eternal moment in time.”¹⁸

It is easiest to speak of this by personal example. Almost anyone can tell you of a piece of art that causes them to step out of time and enter a transcendent space. In such an experience, the viewer can enter into the time of the painting or novel or dance. The work brushes the eternal by them in a moment, foreshadowing the contact that one will have in the eschaton. This is art as *kairos*.

One may also think of the same piece of art, or another, that moves them on the deepest level. For just a fleeting moment, the perception of the piece wells up a fullness in

¹⁵ Ibid., 213-214.

¹⁶ Geoffrey Batchen, *Each Wild Idea* (Cambridge, Massachusetts: MIT Press, 2001), 12.

¹⁷ Richard Conniff, “The Patriarch,” *Yale Alumni Magazine*, March/April 2008, 38.

¹⁸ Bauckham, 195.

them that makes the present completely present. Nothing is lost in that moment when viewing or reading the work in question. Just as described by Moltmann, however, the moment passes quickly leaving behind a hunger for more of the same. This is art as mystical moment.

The viewer's experience of art as *kairos* and mystical moment are similar to that of the artist. The difference is in the relation to the piece. The artist, who may at times also be the viewer, may experience the *kairos* and mystical moment in the very act of creation, while painting, acting or writing. This moment is not more powerful or more authentic than that of the viewer; it simply stems from a different genetic relation to the piece. The only advantage of the artist over the viewer is that the artist alone is capable of experiencing a particular piece as both creator and beholder. So, the role of the viewer is not diminished, and is in fact absolutely necessary. Without the viewer art remains incomplete, awaiting the viewer's active role in its existence. As theologian Paul Tillich asserts, "In order to be spiritually creative one need not be a creative artist, or scientist or statesman, but one must...participate meaningfully in their original creations. Such participation is creative insofar as it changes that in which one participates, even if in very small ways."¹⁹ The artist and the viewer are both essential players in the creative act and the artistic experience.

Outside Resonance

The perceptions of art described above are not limited to Bauckham. Others have observed these features of art; only they have not made the connection with eschatological anticipation. Literature scholar Leland Ryken describes the general function of the arts in the following terms. "In short, the reward of contact with the arts is heightened awareness – awareness of ourselves, of people, of the world, of God. The function of the arts is partly that of revelation."²⁰ These ideas bear a striking resemblance to art experienced as mystical moment, granting a fullness of presence – a revelation of eternity. Ryken adds, "Art aims to help us cope with life by temporarily removing us from it and then sending us back to it with renewed understanding and zest."²¹ This purpose directly parallels the nature of the *kairos* moment.

In her slim but insightful book, *On Beauty and Being Just*, Elaine Scarry looks at the relationship between beauty and morality. In Scarry's discussion, beauty is a common though not universal attribute of the arts that has more in common with the sublime than with the sentimental. Beauty has a close relationship to truth and prompts life-altering invigoration. Scarry writes that beauty

ignites the desire for truth by giving us, with an electric brightness shared by almost no other uninvited, freely arriving perceptual event, the experience of conviction and the experience of error...It creates without itself fulfilling, the aspiration for enduring certitude. It comes to us, with no work of our own; then leaves us prepared to undergo a giant labor.²²

Her understanding of the role of beauty in history has much in common with the eschatological inbreakings described by Moltmann and ascribed to art by Bauckham. She

¹⁹ Paul Tillich, *The Courage To Be* (New Haven: Yale University Press, 1952), 46.

²⁰ Leland Ryken, *The Liberated Imagination* (Wheaton, Illinois: Harold Shaw, 1989), 31.

²¹ *Ibid.*, 32.

²² Elaine Scarry, *On Beauty and Being Just* (Princeton, New Jersey: Princeton University Press, 1999),

describes strikingly similar experiences with different but related vocabulary. It would not be unfair to read “art” in place of “beauty,” or at least one should understand art as a likely carrier for the beauty she is describing.

Filling in the Gaps

While the above account of art in relation to the three categories of eschatological moment is an elaboration on Bauckham’s thought, it is easily derived from his work. The breadth of Bauckham’s thesis, however, is insufficient and incorrect in several areas. These gaps and flaws must be patched in order to get a fuller understanding of how art stands in relation to brushes with the end in the present.

The first concern is the frequency of occurrence of art as eternal moment. Experience clearly dictates that the claims made here for art cannot be made for all art, at all times, for all people. The experience of art as the trigger for a *kairos* or mystical moment is an occasional event. It is specific to the person, the time, and the piece of work. One individual may experience the eternal while looking at an Andreas Serrano photograph [fig. 1], while the viewing of the print far from fulfills another person. Another Serrano, however, may have no affect on the person so dramatically moved by the former. A person, who once experienced the eternal in the dissonant sounds of John Cage, may hear the same piece again and be left with no more longing for the eschaton than she had when the piece began. The eschatological nature of the art, its ability to conjure an eternal moment, is completely dependant on its relationship to the individual creating or viewing it within that particular moment in history.

Bauckham limits art, as analogous to new creation, to that art which has some representational content. He finds that totally abstract art, which seeks to stand on its own terms alone and “deliberately repudiates any connections with natural forms, is the attempt to rival or replace God’s creation *ex nihilo*”.²³ He views this as the antithesis to art as foretaste of the eschaton. If art is deliberately opposed to the idea of new creation, as he suggests many modern abstract artists are, then that art form has separated itself from the eternal moment.

If the art does not preserve the present in a new form it cannot be said to be taking on an eschatological role. That much holds with Bauckham’s thesis. The problem, however, is with Bauckham’s conclusion to eliminate the abstract on these grounds. No piece of artwork, no matter how modern, abstract, or ephemeral fails to transform and preserve the transient in some fashion. Even if it is the expressed intent of the artist, they cannot create *ex nihilo*; they will simply fail at their intent. Artwork will always be a recreation – preservation with transformation.

These abstract works instead approach recreation from a different perspective. On the most fundamental material level, the artist cannot break from transforming what is before them – paint, canvas, stone, or language. None of these media may be left behind. In regards to content, only the way of getting at the ideas and emotions has changed. Rather than working with people, or buildings, or animals, they transform and preserve the experiences of elements such as color and texture. The juxtaposition of warm colors with cool colors, the flow of the canvas from a smooth surface to a thick grated layer of paint

²³ Bauckham, 194-195.

painful to the touch; these are the modes of expression. There is also a response to the art historical dialogue that has come before them, and in this sense the artist's new creation is a transformation of the forms of previous artworks. It is distinct from representational art, in terms, of vocabulary and syntax, but it speaks to the same types of issues. The eschatological nature of the art can exist free of any theological foundation or intent of the artist.

Even a conscious attempt to break from recreation on the part of the artist, thus removing the art from the arena of this discussion, does not mean that such a break has been made. In his discussion of *To the Lighthouse* and *Nymphéas*, Bauckham notes that both Woolf and Monet were approaching their work from an atheistic worldview. Both artists' work can still be interpreted for the eschatological content and kindle for the eternal moment, without any need of intentional connection to the divine reality behind it.²⁴ Bauckham allows for this eschatological content without theological foundation in one sense but not in the other. The inclusion of the abstract artist broadens our understanding of art to allow the very eschatological nature of art (not just a work's particular content) to stand free from theological foundation on the part of the artist.

Having broadened Bauckham's category to include nonrepresentational art, we must broaden it once again. Throughout the discussion, art is used only in its most limited sense, its most common twentieth-century meaning – high art. Bauckham speaks of the stuff of museums, the art of elite culture.

Architecture, with its utilitarian component, was often lost in the elitism of the art world. The graphic arts, conscripted for purposes other than mere contemplation, have been disparaged. Furniture design, fashion, comic books, television, music videos, popular film, and rock music need to all be allowed to breathe as art. All of these things, and certainly others, serve the function of expression of the artist and illicit response and interaction from the viewer. Thankfully the contemporary art museum no longer eliminates work based on medium. The aspersion of architecture, design, and popular formats is a relic of modernism that has largely faded in the curatorial practice of significant art museums who now celebrate quality work in any of the media and forms listed above and many others.

More importantly for the purposes of this discussion, these additional arts are just as valid and likely a vehicle for the eternal moment as a Sam Shepherd play. They, sometimes, may even be a more frequent vehicle, simply due to their wide availability to a greater number of people. The issue that remains is a question of quality and of the experience of the individual in relation to the work. Eschatological moments are more likely to be experienced in works that are of the highest caliber. While there is no hard evidence for this, and the notion could stem from optimism and occupational conceit, it seems there is a likely correlation between the transcendent experience of a work on the part of viewers and its persistence in exhibition, critical writing, and art history. The eschatological aspects of art must be understood with a full sense of the term, not bound to a few select media.

Much is made of time, the transformed nature of time in the eschaton, and the experience of that transcendence in relationship to historical time. Little has been said above about space, but this is something that should be brought into the fold. Space and time are intricately woven together, and speaking of such dramatic changes and relations to one, must also have implications for the other. This is particularly true in relation to the visual arts, and

²⁴ Ibid., 196-197, 212, 226.

has never been more important than it is now. Art is object oriented, objects that are experienced in space. The most obvious experience is of the three-dimensionality of sculpture, but the two-dimensional work is also spatial, even if that space is an illusionary projection into the image. Architecture has always been centrally about space and the human experience and utilization of that space both functionally and aesthetically. Much of contemporary art has moved in a new direction, towards work based on installations of objects in a space where the viewer experiences not just the object set apart, but all the objects in intentional relation to one another. This work becomes an experience of space through time as the viewer physically moves through the piece. There site-specific and site-responsive work that is made for a particular space or remade for each exhibition in direct relation to the venue.

Sometimes the experience is just of space itself. Antony Gormley created a striking spatial experience in *Blind Light* [fig. 2], where within the gallery one can circle the outside of a large glowing glass room filled with fog. An opening in the glass allows one to enter the space. The warm mist quickly becomes an overwhelming sensory experience, eliminating vision until one has all but run into other visitors cautiously navigating the room. The mist becomes so thick in one's lungs that breathing is difficult and remains so even after finding one's way back to the single doorway – no easy task – and exiting the piece. While in some ways oppressive, the effect of this space was to remove the viewer from space through the density of fog, and then heighten one's awareness of space upon departure. These kinds of experiences manifest the possibility of *kairos* and mystical moments that are connected primarily to space rather than time.²⁵ Other artists like Robert Irwin, James Turrell, and Olafur Eliasson are making similar kinds of spatial-experience driven works. In pieces like *Blind Light*, the transformative experience of space is central to the content of the artwork. While in other artworks the content may be of a different nature, not attempting to adjust the viewer in space, but just as capable of facilitating an eschatological experience of space or time.

Art Set Apart

With the understanding of art as an eschatological moment outlined above, we come to the next problem. What sets art apart as a special conduit of the eternal? People are not restricted to participation in the arts to encounter a *kairos* moment. One might have such an experience during prayer, or upon a familiar scent of cooking from one's childhood, or when staring into the eyes of the beloved, or gazing out across the Grand Canyon. These are comparable experiences of a foretaste of the eschaton, but they come upon us by way of a different channel than art. Eschatological moments are not limited to the creation or perception of art. Art, however, does have a special propensity towards the eschatological.

Theologian Paul Tillich writes of the particular power of art in mystical terms and on some occasions speaking of art as specifically eschatological. "The expressionist element does something with the surface of reality: it breaks it; it pierces into its ground; it reshapes

²⁵ In a liturgical setting this kind of mystical relation to space is emphasized in the Eastern Orthodox Church, where it is believed that during worship the space is cohabited by heaven. This is much more dramatic than the general ideas of holiness and sacred space ascribed to churches by most other Christians.

it; reorders the elements in order more powerfully to express meaning.”²⁶ Tillich is speaking specifically of the Abstract Expressionists of his time, but in light of his conviction that art and culture are specific to a time period, asking ultimate questions in the form needed for those people at that time, it is likely that Tillich would see contemporary art as reordering reality for us now to express the meaning that is relevant and crucial for our time.²⁷

Ryken finds the peculiar nature of the arts in their combination of event and meaning. The arts go beyond our daily perception of facts and the face of events. They add emotion and meaning to those events. They get at the driving forces beyond them.

A science textbook tells us the physical facts about nature; a Constable landscape painting or a nature lyric by Wordsworth gives us a sense of the moral meaning of the landscape. A newspaper obituary gives us the facts about someone’s death; a poem on the same event tells us what the event means in human terms.²⁸

Art, by its very nature, is a step closer to the transcendent than the everyday affairs we encounter. It is a great interpreter of the world and humanity. Even if those interpretations are wrong, and oftentimes they are, the nature of the effort pushes us to an experience beyond mere observation of the world. Artist Olafur Eliasson says that art objects are “devices for the experience of reality.”²⁹ There is a doorway here for the eternal to enter our lives. While the eschatological incursion is by no means limited to this passage, it is no surprise that such a threshold is easily and frequently crossed.

The artist makes art in their cultural context, striving to express, communicate or understand the world around them. Often the ideas and experiences they seek to understand through their work are concrete material experiences that, while right before our eyes, are no less mysterious. Other times, the artist seeks to understand a world that they cannot see, but must intuit or encounter through grace or revelation. Cornelia Hesse-Honegger describes a little known historical aspect of scientific illustration that is relevant to the artistic process as a whole:

Today we consider scientific drawings to be mere illustrations, visual representations of what we already know – we think these illustrations show us what has already been seen, thought, and said. But from the Middle Ages until the twentieth-century, scientists used illustration as a primary mode of research, as a means of seeing and knowing what cannot be seen or known without the act of connecting eye and hand.³⁰

The act of making is a way of discovering and revealing. Similarly, artist and historian Carol Becker declares that what artists do best is a “concentrated visual experimentation on the relationship of form and content, a type of work that when successful, advances the entire civilization’s ability to see.”³¹ Art critic, Thomas McEvilley, goes so far as to suggest that “just as it seems we can’t think anything that our language can’t formulate, so it seems we

²⁶ Tillich, *On Art and Architecture*, 176.

²⁷ In this same lecture, “Religious Dimensions of Contemporary Art,” given in 1965, Tillich offers a brief mention of Pop and Op art. His struggles with these new styles are plain, as well as, his acknowledgement that they speak to the time and culture of a new generation, reshaping a new reality.

²⁸ Ryken, 34.

²⁹ Elizabeth Sims, “Take your Time,” *X-TRA*, Vol. 11, No. 1 (2008): 39.

³⁰ Cornelia Hesse-Honegger, “Mutations,” *Cabinet*, No. 25 (2007): 62.

³¹ Carol Becker, “The Artist as Public Intellectual,” *The Politics of Culture*, edited by Gigi Bradford, Michael Gary and Glenn Wallach (New York: The New Press, 2000), 240.

can't see anything that our pictorial tradition does not include or imply."³² According to McEvelley,

The artist makes unverifiable hypotheses or intuitive proposals about the unknown, and the critic drives out into the verbal open their networks of implications. Together they comprise an investigative tool that which is not fatuous, in that it does not duplicate the methods of science, scholarship, or philosophy.³³

The artist is pursuing a kind of knowledge through this physical and mental investigation, one that can only be known and seen through this particular set of acts, and for which no other approach will be sufficient or yield the same results. These particular recreations of reality, or attempts at our own human premature eschatological recreation, are an integral part of our relation to and discovery about the world around us and the world beyond. Rock musician and songwriter Nick Cave describes his writing of love songs as "the blanket that I threw over the invisible man that gave him shape and form...the Love Song exists to fill with language, the silence between ourselves and God, to decrease the distance between the temporal and the divine."³⁴

In his understanding of the "imaginative and aesthetic" nature of Scripture, theologian Hans Frei, regards the artistry of the Gospel narratives as an essential component of their testimonial power in order to function as "the indispensable means for grasping, even though not explaining, the mystery of Christ's resurrection as a real event."³⁵ According to Frei, the revelatory power of Scripture is directly linked to the particular, aesthetic and narrative structure of the texts, which would not present the same Gospel if these attributes were removed. The aesthetic component is an essential part of Scripture's character as a means for encounters between God and the world.

In the Gospel of John's account of the scribes and Pharisees's presentation of a woman caught in adultery to Jesus for judgment, his profound and now nearly clichéd ruling "Let him who is without sin among you be the first to throw a stone at her." is preceded and followed by an act of creation.³⁶ Jesus stoops to the ground and begins writing in the sand. Only after this does he speak, and when he does, the words open a whole new possibility for the reality and direction of human history lived outside of judgment and condemnation. He then returns to the sand. The Gospel provides no details about this enigmatic act in the sand, but its inclusion speaks to its significance. The mark making is a form of (re)creation that is maybe like a prayer or way of communing with God that provides a certain access, wisdom, and knowledge that ends in profound eschatological truth.³⁷

The subject matter of artwork, no matter how mundane, has the ability to open these encounters. In fact, the particular and banal may be the most effective. Writing about the parables of Christ, Frei suggests "ordinary language and ordinary work, or political or household experience is sufficient for the utterly odd, the disproportionate, the transcendent, the Kingdom of God, to be rendered verbally and proclaimed."³⁸ If such subjects are the

³² Thomas McEvelley, *Art and Discontent*, (Kingston, New York: McPhearson, 1991), 71.

³³ *Ibid.*, 173-174.

³⁴ Nick Cave, "The Secret Life of the Love Song," *The Secret Life Of The Love Song & The Flesh Made Word: Two Lectures By Nick Cave*, audio CD (London: King Mob, 2000).

³⁵ Hans Frei, *Theology and Narrative* (New York: Oxford University Press, 1993), 95 & 203.

³⁶ John 8:3-11 Revised Standard Version.

³⁷ Nick Cave, "The Flesh Made Word," *King Ink II* (London: Black Springs Press, 1997), 139.

³⁸ Frei, 209.

choice of Jesus for this purpose, then why would they not also be that of artists who know only of this time and “plane where God and humans meet.”³⁹ Art historian John Dixon underscores the importance of human ordinariness as “inseparable from the sacred revelation, no, [it] is itself a part of the revelation.”⁴⁰ This particularity and concreteness is also important, because as Carol Becker writes, “The best art goes so far into the personal that it broadens its own particularity and touches the world.”⁴¹

The world is what we know and what was given to us by the creative act of God. It is with this material that we imagine what might be, and with this same material that God will make the possible into the real. Whatever the subject matter, each artwork takes the world available to the artist and reworks it into a new creation. John Dixon notes that “Art is not an ornament to the existing world, it is the primary means of forming that world.”⁴² These formative acts are not necessarily a progressive move forward towards this final eschatological event, and in many instances may seem to have nothing, either because of content or quality, in common with the Kingdom of God. That, however, does not keep the acts, and in turn the objects that result from them, from existing as a human manifestation of a divine impulse planted in us at our creation. Dixon suggests the importance of the diversity of artwork is that “a style is a manifestation of one of the possibilities within the matter of the earth. All styles are thus revelatory of our humanity.”⁴³

Photographer Henry Wessel [fig. 3] understands his photographic process in a similar way, as a process of recreation and reforming the world in relation to both time and space, though he would not choose the same kind of language to describe it.

The physical world is so chaotic...and we can look at our past, when we look at our past, we reorder it. The future we do the same thing. The present is chaos. So, of course, that's very exciting and very challenging, because to order chaos is...woah, that feels really, umph! And that's what still photography is....To me it's very spiritual. I mean, it's secular, but it's very spiritual because you are suddenly seeing the coherence and the interconnectedness of everything, left to right, top to bottom, front to back. It's all connected.⁴⁴

This sentiment, making order from chaos, is common among photographers, and has been expressed many times as a way of understanding the transformative act of the camera – selecting objects within the frame and composing them in a certain way, while editing out the space around the frame, and selecting the moment of exposure, while excluding the moments before and after it. This is a process of restructuring and selecting reality to order it in the vision of the artist.

Sculptor Martin Puryear [fig. 4] withholds a little bit of order from his understanding of the process, recognizing a persistence of chaos despite his best efforts, or perhaps as a natural result of them. “I would describe my usual working process as a kind of distillation – trying to make coherence out of things that seem contradictory. But coherence is not the same thing as resolution. The most interesting art for me retains a flickering quality, where

³⁹ Ibid., 219.

⁴⁰ John Dixon, *Art and the Theological Imagination*, (New York: Seabury Press, 1978), 97.

⁴¹ Becker, 244.

⁴² Dixon, 12.

⁴³ Ibid., 15.

⁴⁴ Henry Wessel, “Spark, Artist Profile: Henry Wessel,” KQED, <http://www.kqed.org/arts/programs/spark/profile.jsp?essid=17900> (accessed August 10, 2007).

opposed ideas can be held in tense coexistence.”⁴⁵ Robert Storr, Dean of the Yale School of Art, also has some hesitation with regards to the idea of artists making order out of chaos. Storr sees that such a quality may seem inherent to art, “until one recalls how much of modern art has been about taking things apart – with Cubism and Dada irrevocably dismantling the Renaissance conventions – and how much art history has been about them falling apart.”⁴⁶ Storr’s point about art history seems to be more about natural decay than it is about any (re)ordering principles that might be present in art. The question of art taking things apart is a more serious concern, but not one that is unanswerable. The disassembling acts of artists are a response to their point in time and the materials and ideas that are before them. When they undo these things, they then reconstitute them in ways that had not been seen before, opening new paths and possibilities. The new visions and potentials open up new sight and a new kind of order, one that is potentially more complex and expansive than what came before. Making order from chaos is not necessarily a neat process and the reorganization may not be the perfect reintegration of material, but as John Dixon writes, “The optics of the truly modern imagination is not the fixing of a static order into a rigid and permanent form, but the placing of us into the process of a growing world.”⁴⁷ There are many kinds of order and they are not necessarily static.

Art in the End

There is an intimate connection between art and the eschatological moment, as a foretaste of the final culmination of all things. It still, however, remains to be seen how the arts are incorporated into the wholly present Kingdom of God. This moves into a more speculative arena, where claims must necessarily be more tentative. Yet, some general assertions can still be made.

The primary purpose of these eschatological moments is not in and of themselves, but instead in the longing they instill for the final state, and the ability they give us to live now with that hope in mind. Moltmann describes the fruit of the eternal moments as follows. As a result of experiences of “moment-like eternity, we develop a hunger for a wholly and completely unclouded fullness of life, and therefore for the life that is eternal.”⁴⁸ For the more practical application we go elsewhere in Moltmann’s text. “At that moment another future becomes perceptible...God’s messianic future wins power over the present. New perspectives open up....The way becomes free for alternative developments.”⁴⁹ Art awakens this longing for the eternal, and opens the door for new paths in history. It has the ability to suggest the potential of humanity, and reveal our shortcomings. It has the ability to make visible and tangible ways forward toward reconciliation, hope, and transcendence in the physical, emotional, and spiritual experience of the individual and of society.

Philosopher and theologian Nicholas Wolterstorff, in *Until Justice and Peace Embrace*, finds art and the aesthetic to be an integral component in the final consummation.

⁴⁵ *Martin Puryear, November 4, 2007 – January 14, 2008*, exhibition pamphlet (New York: Museum of Modern Art, 2007), 1.

⁴⁶ Robert Storr, “Some Assembly Required,” *Yale Alumni Magazine*, March/April 2008, 60.

⁴⁷ Dixon, 154.

⁴⁸ Jürgen Moltmann, *The Coming of God*, trans. Margaret Kohl (Minneapolis: Fortress Press, 1996, orig. 1995), 291.

⁴⁹ *Ibid.*, 45.

Wolterstorff defends a significantly different eschatological vision, though not incompatible with what has been put forth by Moltmann. He is not concerned with the eschatological or eternal moment. Instead, Wolterstorff presents a world-formative Calvinism that works towards the Kingdom of God, or *shalom*. The final achievement of *shalom* still remains the work of God, but Wolterstorff presents an almost programmatic scheme for advancing towards it. In this work, Wolterstorff focuses most specifically on an aesthetic of the city, a beautification of the environment, as a necessary and important component of the Kingdom. He argues that “a city devoid of sensory delight is itself a form of poverty.”⁵⁰ Poverty, of course, is not a characteristic of the Kingdom of God. Wolterstorff comments that this idea applies also to the arts. His particular concern for the aesthetic of the city stems from its potential impact on mass numbers of individuals – while high art reaches only a limited audience. A case might be made here for the increasing importance of digital aesthetics and of popular artforms for the same reasons. This aesthetic aspect is a prime component of Wolterstorff’s eschatological vision, as it should be for all.

Truly, a conceptualization of eternal existence must take into consideration the aesthetic. Saint Augustine, shared this same concern. When dealing with the resurrection of the body, in *The City of God*, he goes to great lengths to assert the perfect beauty of all in the final recreation. Bodies, though composed of the same matter, will be reshaped so that deformities and disproportion are lost.⁵¹ Augustine shows great concern with the general aesthetic of the eternal existence, not just in the realm of the spirit, but as it is expressed in the physicality of our bodies.

With the general necessity of the aesthetic in mind, we proceed to art more specifically. After the transition to the eschaton, art could no longer fit into life in the same way it does today. There will be no more longing for the eternal, because the eternal will be fully present. Additionally, with “God’s messianic future” as the state of affairs, new paths for history – more specifically, ones that overcome sin – will no longer be needed. This, however, does not mean that art is lost. In fact it means art is brought to a whole new level. The eschaton is a fullness of what we now experience as the eternal moment. Appropriately, the eschaton will be a fullness of art.

Speaking of culture more generally, Geoffrey W. Bromiley addresses the issue of the passage of human achievement into the eschaton. He argues that the end will bring forth a complete fulfillment of culture. The book of Revelation says that “the kings of the earth shall bring their glory into it [the temple]...they shall bring into it the glory and honor of the nations.”⁵² Bromiley surmises that such things must include more than just riches, the eschaton promises “a recapitulation of all the great and worthy artistic, literary, technical, political, and legal achievements of the whole race, which Calvin had already attributed to the general working of the Holy Spirit.”⁵³ Art will not be lost in recreation, but made more full, abundant and complete, along with the entirety of creation.

⁵⁰ Nicholas Wolterstorff, *Until Justice and Peace Embrace* (Grand Rapids, Michigan: Eerdmans, 1983), 140.

⁵¹ Saint Augustine, *The City of God*, trans. Henry Bettenson (London: Penguin Books, 1972), 1061.

⁵² Revelation 21:24-26 Revised Standard Version.

⁵³ Geoffrey W. Bromiley, “Eschatology: The Meaning of the End,” *God and Culture*, ed. D.A. Carson and John D. Woodbridge (Grand Rapids, Michigan: Eerdmans, 1993), 84.

Evangelical theologian and apologist Francis Schaeffer finds scriptural affirmation of the arts in the heavenly city in Revelation 15:2-3.⁵⁴ The harp playing and singing, mentioned in this passage, are a common presence in biblical descriptions of eternal life, and the popular depictions that flow from them. While some art forms get short shrift in heavenly visions, it is reasonable to imagine that they also will be employed in the enjoyment of eternal life and the praise of God. The arts will be made fuller, not discarded.

Eternity remains something that we hope for in our hearts and minds. It is the promise of Jesus to Christians of all times. We catch glimpses of this eternity, in brief eschatological moments, pulled out of time or fulfilled within time. They give us a taste of and longing for what is to come. They give us the impulse and ability to live today in light of that final goodness. These moments are unpredictable. They could come at any time, close together or ages apart. They do, however, frequently reach humanity through similar means. One of these is art. As a human endeavor, art strives to get at the meaning and truth hidden behind what we see everyday. It pushes at all aspects of culture and the world around us to expose the ways in which it may be transformed and moved forward. With such a goal, it is no surprise that it has a tendency to clear the path for a true experience of that meaning within the world – the eternal presence of God. The experiences we have now, only in part, will become full in that last day, and with them so will art. This struggle for human understanding, a pillar of culture, will not be knocked down, but will be refashioned into the fullness that humanity has striven to give to it and achieves only in bits and pieces.

⁵⁴ Francis Schaeffer, "Art and the Bible," *The Complete Works of Francis A. Schaeffer*, Vol. 2 (Wheaton, Illinois: Crossway Books, 1982, orig. 1973), 390.

Appendix – A Proper Integration of Faith and Learning for the Arts

If we take this thinking seriously, that artwork expresses something unique and is a means of opening new ideas and paths not possible through other means, and we understand the theological implications of this as a means of encountering the Kingdom of God, then we must reevaluate the way we deal with both art and artists within the Protestant Church. We must, as Dixon argues, reintegrate the visual into our theological imagination, understanding, liturgy, and practice as well as our daily lives. It is not our faith and learning that need to be integrated, they were never estranged; those things both come from God, flowing symbiotically together. It is the visual that must be reintegrated with the verbal. Only in this way can we have fullness in our encounters with God and open ourselves to the range of eschatological potential that is housed in the work of art. This should be art on its own, not a verbal explanation of the work, which bogs down the encounter with the weight of the verbal that is so out of balance in our religious experience. So, the IFL statement as requested remains problematic at best and should give way to a more robust understanding of learning that welcomes the non-verbal, physical, embodied image of an artwork, which can carry so much in a trinity of senses of the eschaton. The ideal IFL statement for the artist would be a presentation of their work.

Fully aware that I have just done the opposite of what I suggest, providing the verbal rather than the visual in order to satisfy the framework I have been given, I will do so again, in the hope of further illustrating the pertinence and fittingness of artwork as IFL statement. My photographs deal explicitly and implicitly with the tangible present reality of the American scene and its convictions about “paradise.” They embrace the decay of those visions as failed utopias in this life, but equally reveal how the failure of those utopias is so poignant exactly because they bear witness (as architecture, image, landscape, space and time) to the eschaton of God, which will not fail. My photographs deal with the paradox of belief and hope rooted simultaneously in American-History-as-hope, which fails and decays as façade, and yet is mysteriously still underwritten by the actual presence and future of God’s hope. The poignancy of three forms of eschatological inbreaking is doubled by the photographs because they explore the question simultaneously in opposite directions: through the banal human metaphor of entertainment attractions wanting to succeed financially by trading on the deepest American beliefs about God, country and calling; versus the perennial American realization that faith is present, the Kingdom of God is present, despite the travesty and banality of these spaces within our human and cultural failures.

In *Tiki Gardens*, the space opens with a transition from gravel to grass, quickly rising into a wall of dense foliage. Small palms, kudzu, and other sub-tropical plants have spread to block an old pathway under the sign that now reads “iki gardens.” Made of wood, with flaking paint, the letters are cut into a 1950s tiki-bar font so that each letter appears to be composed of pieces of bamboo. Their shape evokes a sense of the exotic as well as a kind of nostalgia for the leisure and pleasure associated with tropical islands and fruity cocktails. But, weather and wear have removed one letter, washing away the idyllic notions of the garden that stands before us. It is now “iki” – things having returned to a wild state. It is no longer the managed perfection that gave us comfort. But, then again, was it maybe truly iki

before, time revealing its flawed and contrived nature, and only now are the wild palms reclaiming and recreating a state of paradise?

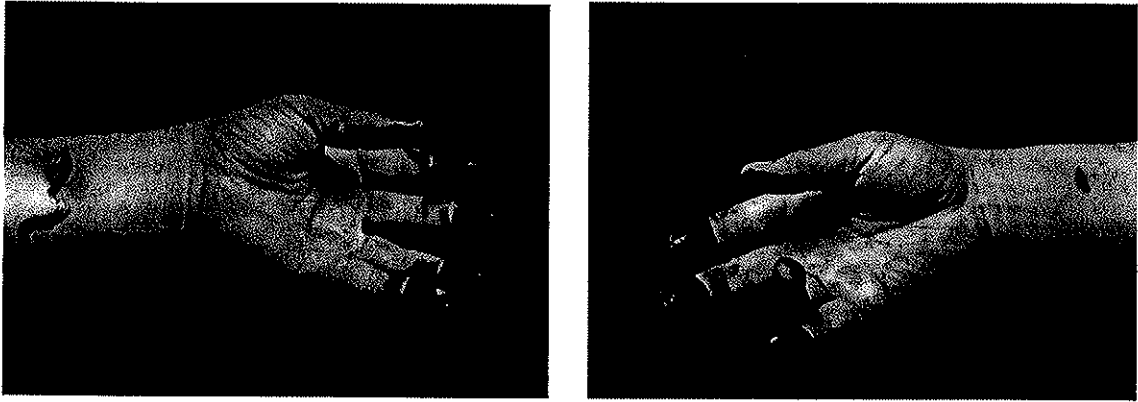
Now that I have done what Robert Frost humorously warned against – when asked to explain the meaning of one of his poems, he responded “You want me to say it worse?” – I will give you the work itself.⁵⁵



Lex Thompson
Tiki Gardens
Chromogenic Print
2003
19x24”

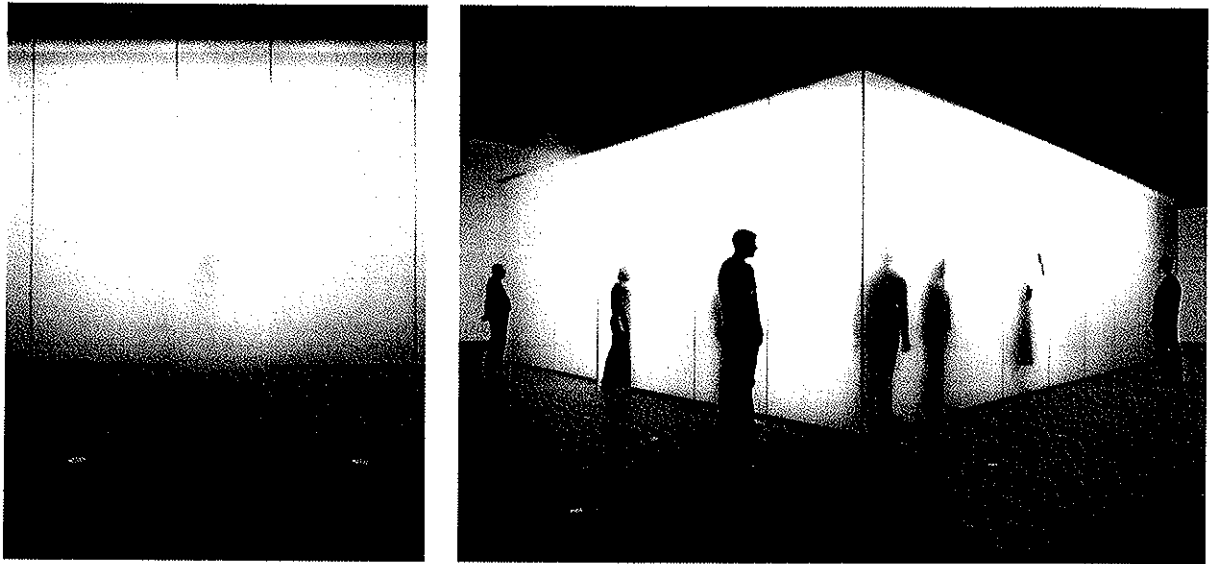
⁵⁵ Robert Adams, *Why People Photograph* (New York: Aperture, 1994), 33.

Figure 1



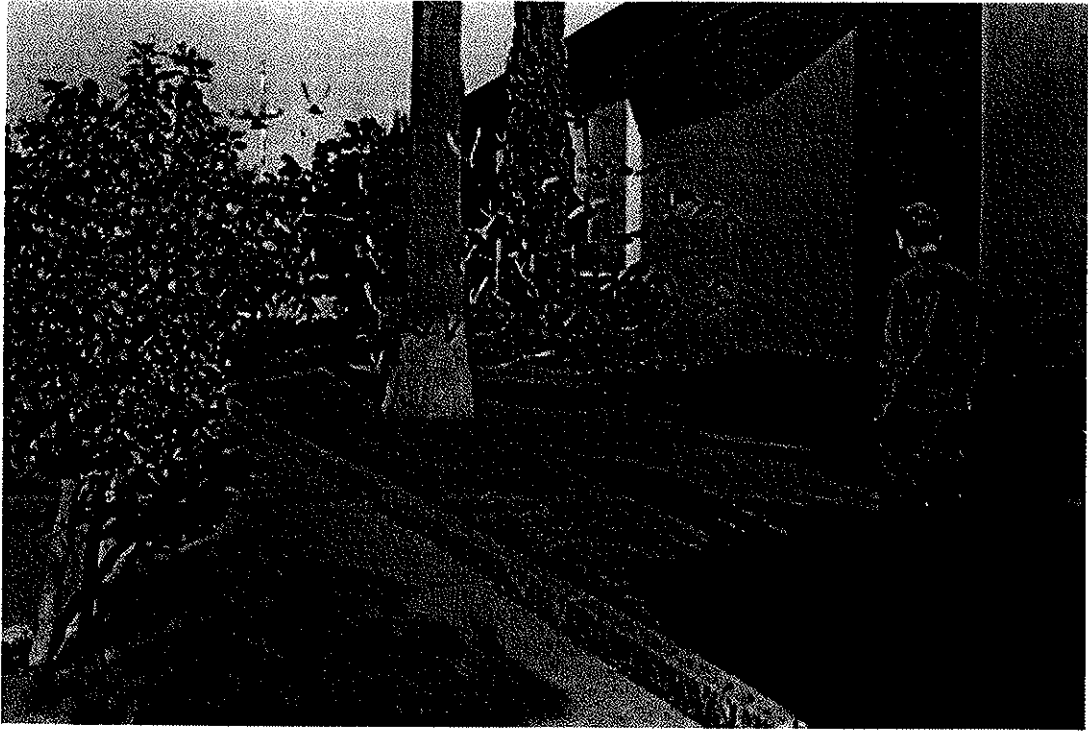
Andres Serrano
The Morgue (Knifed to Death I and II), 1992
 Cibachrome
 49 ½" x 60"

Figure 2



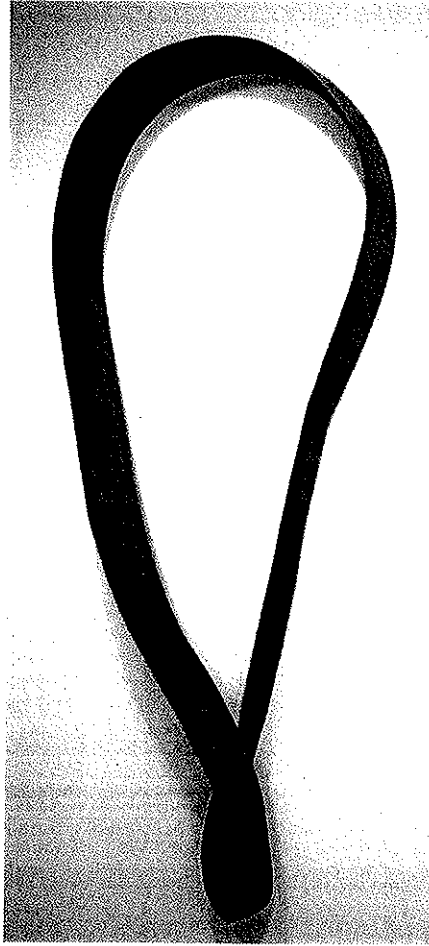
Antony Gormley
Blind Light, 2007
 Fluorescent light, water, humidifiers, glass, aluminum
 10' 6" x 32' x 28'
 Hayward Gallery, London, 2007

Figure 3



Henry Wessel
Santa Barbara, 1977
Gelatin silver print
20 x 24 inches

Figure 4



Martin Puryear
Pride's Cross, 1988
Red cedar and poplar
9'9" x 48" x 1 1/4"

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