

The Role of Art in the Church: Beauty, Evangelism, Worship To read David McNutt's excellent *Christianity Today* article on art and the church, or to order Christian artist Makoto Fujimura's outstanding book on beauty and the Christian life, check out the resource section below.

His method consisted of creating paintings in his studio based on sketches in nature. Church made two trips to South America in and and stayed predominantly in Quito , Ecuador. The painting was very large, yet highly detailed; every species of plant and animal is identifiable and numerous climate zones appear at once. The audience sat on benches to view the piece, sometimes using opera glasses to get close, and Church strategically darkened the room with a spotlight on the painting. The work was an instant success. During the Civil War, Church was inspired to paint *Our Banner in the Sky*, from which a lithograph was made and sold to benefit the families of Union soldiers. In his prime, Church was a commercial as well as an artistic success. He and his wife started a new family with the birth of Frederic Joseph in . When the couple had a family of four children, they began to travel together. In , Church began the longest period of travel of his career. That fall he and his family went to Europe, moving through London and Paris fairly quickly. From Marseille they went to Alexandria , Egypt, but Church did not visit the pyramids, perhaps being afraid to leave his family alone. Passing through Jaffa , they arrived at Beirut , where they spent four months. They stayed with American missionaries, including David Stuart Dodge. Later that spring the family visited Damascus and Baalbek , then sailed the Aegean Sea with a stop in Constantinople. A two-week stay in Athens ended the journey in April . Church was said to dislike his time in Rome. Before leaving on that trip, Church purchased the 18 acres 7. In , he began the construction of a Persian -inspired mansion on the hilltop, and the family moved into the home in the summer of . Today this land is conserved as the Olana State Historic Site. This highly personal and eclectic castle incorporated many of the design ideas that he had acquired during his travels. He quipped that he planned to sculpt an actual landscape to his taste. He devoted much of his energy during his last twenty years to Olana. Church had been enormously successful as an artist. By , Church was stricken with rheumatoid arthritis , making painting difficult. He eventually painted with his left hand and continued to produce works, although at a much slower pace. In later life he often wintered in Mexico, where he taught Butler. He kept a studio there into the s, but it was usually sublet to Martin Johnson Heade. His wife Isabel had been ill for years, and she died on May 12, , at the home of their late friend and patron, William H. Osborn , on Park Avenue in New York. Less than a year later, on April 7, , at the age of 73, Church too died at the home of Osborn. His paintings were seen as part of an "old-fashioned and discredited" school that was too devoted to details. Huntington completed a dissertation on Church that explored his influences and milieu. By he had written a monograph on Church and organized the first exhibition devoted to Church since his death, [22] for the National Collection of Fine Arts. The Luminist Movement, "â€", which positioned Church as the leading American painter of his time. Art historian Barbara Novak wrote that Church was "a paradigm of the artist who becomes the public voice of a culture, summarizing its beliefs, embodying its ideas, and confirming its assumptions.

Chapter 2 : Religion: Art Needs the Church - TIME

In Creativity: Art, the Artist & the Church we explore the state of art in the church, the biblical foundations for creativity, and patterns for how to see the local church released to be a creative forerunner on the earth.

The exhibition-quality replica that Andrus created is included in the main-level exhibit that has been open at the museum since its yearlong renovation completed in October. The eyewitnesses from whose descriptions the golden plates replica was based included Joseph Smith Jr. Joseph was reticent about many of the finer details of both the plates themselves and of the translation process. The weight of the book was variously described as weighing from 40 to 60 pounds. David Whitmer and Orson Pratt said a portion of the book was sealed, about two-thirds, according to Pratt. A document that was in the possession of David Whitmer is said to contain characters transcribed from the plates. From these and other descriptions, Andrus fashioned his replica. Using PowerPoint slides and a hands-on demonstration shown with the aid of a television camera and projected on a screen in the museum theater, he detailed and demonstrated his work for the audience gathered for the lecture. Gordon Andrus demonstrates the process of transferring Book of Mormon characters from printed plastic sheets to metal plates prior to engraving. Citing early engraved plates of King Darius 1 and the Dead Sea Scrolls, Andrus said they were cut-engraved, not scratched or chased a stamping technique. The fragment today is now owned by and was used with permission of the Community of Christ. They appear to be from the Book of Mormon. A PowerPoint slide shows a close-up view of Book of Mormon characters Gordon Andrus engraved onto metal for his replica of the golden plates. Using a computer, Andrus made a composite sheet of all the characters and standardized their size. Using this sheet, he built two full, unique plates of writing. The three plates that are fully engraved were hammered over their entire surface and from both sides to keep the stresses of the metal more even. He imagined what it might have been like for the keepers of the Nephite record. In a process called annealing, each plate was softened with fire and quenched in water. Finally, characters were transferred to the metal by printing the full sheets onto plastic with a laser jet printer, then taping the plastic over the plate, which had been covered with a solution that would hold the black ink, Andrus said. The characters were then pressed onto the metal. A display shows Book of Mormon characters that Gordon Andrus printed onto plastic sheets for transferring to metal plates prior to engraving. With the printed characters thus serving as a guide, he engraved them on the metal using a modern engraver. Each of the three plates he engraved took him five hours. To replicate the sealed portion of the golden plates, Andrus encased the edges of the sealed portion of his plates with a solution of beeswax and pitch. Working from descriptions of the three rings that bound the plates, Andrus fashioned three silver D-shaped rings for his replica. Gordon Andrus demonstrates engraving Book of Mormon characters onto metal. Maryanne Andrus, wife of Gordon Andrus, speaks at the Church History Museum as part of presentation the two made about how he replicated the Book of Mormon plates for museum display. Gordon Andrus gives a lecture at the Church History Museum about his making an exhibition-quality record of the Book of Mormon plates. Gordon Andrus demonstrates engraving Book of Mormon characters onto metal using a live projected television image.

Chapter 3 : The Role of Art in the Church; Beauty, Evangelism, Worship

Thriving as an Artist in the Church is a practical guide, full of wisdom and pastoral guidance, that will help you surmount the obstacles and flourish in your ministry. It's packed with examples, discussion questions, personal action steps, and mega-doses of encouragement.

John Yiannias Introduction Anyone who witnesses an Orthodox liturgy for the first time will be struck by its frank appeal to the senses. But the chanting and choral singing, the incense, the vestments and ritual movements of the priest and acolytes, and the images everywhere around are not mere embellishments. They are integral aspects of the whole liturgical "event". They reveal and celebrate its meaning. It has been so for centuries. An old Russian chronicle relates that Prince Vladimir of Kiev d. We know only that God dwells there among men. The Liturgy is the anticipation and conditional realization here and now of that promised end. The Eucharist itself is proof of this. This qualification is important. Many things loosely called "beautiful" in fact embody values symptomatic of the world in its unsanctified condition and consequently have no place in the Church. Such, to give an example, would be a picture, however artistically executed, that depicts a saint as physically attractive or mawkish. One often hears people complain of the somber faces in icons. The outstanding achievement of the sacred arts of Orthodoxy lies in their brilliant and creative response to the requirements of this canon. It also exerted strong influence on the art of Western Christians until well into the thirteenth century. In the Orthodox world the fall of Constantinople in accelerated the development of national styles within the Byzantine tradition - Greek, Serbian, Russian, Bulgarian, Romanian, Arabic - but also led to the gradual adoption of Renaissance and Baroque ideas from the West, until in the nineteenth century the Byzantine essence of Orthodox art was barely discernible beneath the Western overlay. In recent decades, however, Orthodox artists have begun to recover their Byzantine heritage, just as Orthodox theologians have returned to the patristic sources of Orthodoxy.

Orthodox Architecture Origin The Orthodox church building is nothing more or less than the architectural setting for the Liturgy. Originally, converted houses served the purpose. The history of the church as a conspicuous structure begins with the official toleration of Christianity by Constantine the Great in , although there is evidence that sizeable churches existed before his time in some large cities. In the fourth and fifth centuries, buildings were erected to facilitate baptism baptistries and burial mausolea and to commemorate important events in the lives of Christ and the saints martyria ; but it was the building designed primarily to accommodate the celebration of the Eucharist that became the typical Christian structure - the church as we think of it today. The Basilica As early as the fifth century, church plans varied from one part of the Empire to another. A church in, say, Syria or Greece and one in Italy or Egypt were likely to differ noticeably. But most were basilicas, long rectangular structures divided into three or five aisles by rows of columns running parallel to the main axis, with a semi-cylindrical extension - an apse - at one end usually the eastern of the nave, or central aisle. The altar stood in front of the apse. A low barrier separated the bema - the area around the altar - from the rest of the church for the use of the clergy. Sometimes a transverse space - the transept - intervened between the aisles and apsidal wall. Just inside the entrance was the narthex, a chamber where the catechumens stood during the Liturgy of the Faithful. In front of the entrance was a walled courtyard, or atrium. The roof was raised higher over the nave than over the side aisles, so that the walls resting on the columns of the nave could be pierced with windows. The flat walls and aligned columns of a basilica define spatial volumes that are simple and mainly rectangular except for the apse ; they also are rationally interrelated and in proportion to each other, with a horizontal "pull" toward the bema, where the clergy would be seen framed by the outline of the apse. More dramatic spatial effects were made possible when vaults and domes, which had been common in baptistries, mausolea, and martyria, were applied to churches. The architects, Anthemius and Isidorus, created a gigantic, sublime space bounded on the lower levels by colonnades and walls of veined marble and overhead by membranous vaults that seem to expand like parachutes opening against the wind. The climactic dome has forty closely spaced windows around its base and on sunny days appears to float on a ring of light. Hagia Sophia is sometimes called a "domed basilica," but the phrase minimizes the vast differences between the

dynamism of its design and the comparatively static spaces of a typical basilica. No church would be constructed to rival Hagia Sophia; but the dome was established as a hallmark of Byzantine architecture although basilicas continued to be built, and it infused church design with a more mystical geometry. In a domed church one is always conscious of the hovering hemisphere, which determines a vertical axis around which the subordinate spaces are grouped and invites symbolic identification with the "dome" of heaven.

Cross-In Square Of the large number of Byzantine church plans incorporating domes, we shall consider the one that became most widespread. This is the "cross-in-square" plan, adopted in Constantinople in the later ninth century, after the Iconoclastic Controversy had ended about which more will be said. In the simplest terms, this kind of church is cubical on the first level and cruciform on the second, with a dome resting on a cylinder at the intersection of the arms of the cross, and smaller domes or vaults over the four corners of the cube, between the arms of the cross. Schematically it looks like this: The ground plan, if we add three apses on the east and a narthex on the west, looks something like this: The chambers flanking the central apse on the north and south are the prothesis and diaconicon respectively. The former is where the priest prepares the Eucharistic elements before the Liturgy proper begins, and the latter is a place of storage for liturgical utensils, books, and vestments. After the sixth century, Byzantine churches were of modest size but proportionately taller. In the cross-in-square and related plans, the geometric interplay of the spatial units around the domed core compensated for the loss of effects dependent on large dimensions. On the exterior, builders exploited the ornamental possibilities of the brickwork and stonework, producing intricate surface patterns. The overall effect inside and out was one of intimacy. The Slavic Countries and Romania Beyond the Empire, Byzantine plans were taken over with few changes or used as a point of departure for indigenous designs. In Serbia the "Rascian" style, popular until the fourteenth century, has a succession of bays, some domed, on a single axis, and an optional tower over the narthex. In Bulgaria a long barrel-vaulted or domed church, often without freestanding internal supports, was popular. In Russia the familiar "onion" dome was developed by the thirteenth century, perhaps in response to weather conditions it sheds snow easily, preventing it from accumulating at the seam between the dome and the drum. Also in Russia, alongside churches of domed cubical shape, are "tent" churches, developed most energetically in the sixteenth century from native traditions of timber architecture. A tower with a huge steeple, its silhouette contrasting with the flat landscape, rises over the monocameral body of the church and is topped with a tiny lantern or dome: In Romania several monastery churches famous for the paintings on their exteriors are long and narrow, with a single apse almost the full width of the church, and a single roof with a generous overhang. In all of these countries, churches more clearly Byzantine in type were also built. Their diversity does not deprive Orthodox churches of a certain family resemblance. Most have a vaulted superstructure that establishes a "celestial" space overhead. Even more regularly, the interior walls are covered with paintings or mosaics and seem designed for this purpose, since their expanses are ordinarily kept free of sculptural projections such as engaged columns, pilasters, and heavy moldings - except in the case of the churches of Baroque or Neoclassical style. But the most obvious sign of an Orthodox interior is the iconostasis, or templon, the wall to which icons are affixed, which separates the sanctuary from the part of the church occupied by the congregation. An Orthodox church without an iconostasis, such as those in Constantinople that were converted into mosques, seems oddly incomplete. This brings us to the subject of images in the Orthodox Church.

Paintings And Mosaics Historical Background The history of the early Christian world was not planned for the convenience of art historians; the oldest preserved examples of Christian art date only from the late second or early third century. But the Orthodox Church holds the use of images to be an apostolic practice, and it attributes the earliest icons of the Virgin and Christ to Saint Luke. It also records that Christ created the first image of Himself by impressing His features on a piece of cloth - the Mandylion - that was later enshrined in the city of Edessa. In the Orthodox view, the concept of the image is central to Christianity. We shall return to this point after reviewing some of the characteristics of early Church art. Christian themes were initially expressed in the visual "language" of Roman art, which in late pagan times was made up of two interacting styles, a classical and an abstract. Greek artists in the fifth century B. Their Hellenistic successors mastered realism, extending the scope of art over the whole world of natural appearances. This ability to produce lifelike images was later used to satisfy the Roman desire for

realistic portraits, paintings with an illusion of spatial depth, and sculptures commemorating historical events, such as military campaigns. Exactly how much was owed by Roman art to Hellenistic art is a question that will not detain us. This Greco-Roman classical tradition emphasized the physical, the measurable, the comprehensible. At odds with it was an abstracting style of uncertain origin, primitive but forceful, and keyed to realities transcending the world of appearances. This style distorted anatomy when distortion suited its ends; hence the eyes in a portrait may be abnormally enlarged, to indicate spiritual depth. It imposed a geometric order on its compositions, allowing nothing to appear casual or purposeless. It preferred frontality for its figures, arresting their movement and making them seem aware of the viewer. Finally the size and distinctiveness of its objects were regulated not by the laws of vision but by the relative importance of the objects, and so the illusion of spatial depth was absent. Development Christian artists availed themselves of both styles. The third-century paintings in the Roman catacombs, for example, are classical, while the contemporary paintings in a baptistry discovered at Dura Europus, in Syria, incline to the abstract. But gradually a normative synthesis emerged. The result was Byzantine art, which combines the classical respect for material form with the capacity of the abstract style to suggest the transcendental. In this way it is able to present a pictorial world in which the historical and the metahistorical, the temporal and the eternal, intersect. The early art of the Church was undeniably decorative, but its chief function was to instruct and elevate. Representations of Christ, the Virgin, angels, and saints, shown looking at the viewer or engaged in some narrative action, were executed on the walls of churches and other buildings and on ecclesiastical and personal objects of almost every description. The images that were treated with special reverence and used in prayer were the icons. This word simply means "images" in Greek and was employed thus by the Byzantines; but in English it has come to mean the sacred images painted on panels, usually of wood. Icons were venerated out of love and respect for the people represented on them and because the sanctity of their subject matter set them apart from other material objects. This adherence to iconographic tradition did not inhibit artists from exercising their talents. It might even be argued that it freed them to do so. Byzantine art became the criterion of technical excellence and formal beauty. Among the most admired examples of early Byzantine art are the fifth- and sixth-century mosaics in Ravenna, Italy, and those of the sixth century in the isolated Monastery of St. Catherine at Mount Sinai. The deliberate, constructed shapes, bright colors, and shining surfaces of mosaic made it ideal for imparting a vision of timeless, unfading existence, and the medium was raised to its highest expressive level. The Transfiguration mosaic at Sinai, with its simple but powerful evocation of the union of the divine and human natures in the person of Christ, demonstrates how effectively the Byzantines could convey a profound message in visual terms. Also at Sinai are over two thousand icons, including several from the sixth century. The fact that these mosaics and icons and most other existing Byzantine works of early date are in geographic areas inaccessible to the Byzantine emperors in the eighth century explains why we can still see them: The bloody conflict that ensued did not end until , when the cause of the Iconoclasts was finally lost. The Seventh Ecumenical Council and such saintly theologians as John Damascene and Theodore Studite defended image veneration and in so doing clarified the principles behind it.

Chapter 4 : The Catholic Church desperately needs artists.

Many Christian artists live between two strange worlds. Their faith in Christ seems odd to many of their friends in the artistic community—almost as odd as their calling as artists seems to some of their friends at church. Yet Christians called to draw, paint, sculpt, sing, act, dance, and play.

Abstract Art What is Modern Art? For centuries artists enjoyed their place serving the Church, the aristocracy and current public conventions or tradition. Their handiwork decorated castles, stately homes and Churches with allegorical, mythological and religious subject matter. But towards the end of the 18th century things began to change. It was in fact the French Revolution of which caused the shift. The Modern era unfolded in its shadow. Under the mantra of liberty, equality and fraternity, society was irrevocably transformed. Art had become a subject like philosophy and was open to be discussed. Artists became self conscious and self reliant. They were no longer constrained by a preconceived style, subject matter or technique. They critically examined existing conventions and created new possibilities for art. From the late 18th century many artists and art movements arose which challenged traditional thinking about painting, It is widely believed that Modern Art began with the work of the Frenchman, Paul Cezanne. He built upon the new techniques developed by his predecessors like the Impressionists , and together with this tried to recapture a sense of order and clarity. His efforts opened the way for Cubism which reformed painting even more. Many more movements followed, all challenging and transforming the act of painting in their own way. It is here then, where Modernism is said to have ended and a new era begun. What is Contemporary Art? Contemporary art is simply the art created in our lifetime. The subject matter explored is considered to be the most socially conscious, of any previous era. And the techniques employed reflect everyday life. Artists use video, multimedia, nature, music and more, to express their ideas. What is Modern Art?

Chapter 5 : The Church on Apple Music

The church and the contemporary art world often find themselves in an uneasy relationship in which misunderstanding and mistrust abound. On one hand, the leaders of local congregations, seminaries, and other Christian ministries often don't know what to make of works by contemporary artists. Not only are these artists mostly unknown to church leaders, t.

The Clutter and The Call: If you would like more info and all the media from the conference, you can get that here. The task assigned to me was to spend 20 minutes looking at some of the reasons that there is a disconnect between the church and artists and then also to provide some hope and help for the way forward. Below are my long form notes from my talk. I hope they serve you well. Canvas Conference 2 November I am in some ways completely unqualified to be speaking with you tonight, and I am a little embarrassed by the extent of that. On first appearance, I am the archetypal non-creative. I am a suburban Campus Pastor in a multisite megachurch who has spent the last 10 years of his life trying to squeeze camels through the eyes of needles. I am not nearly hip enough for this room. I bought these wonderfully sensible trousers from Target and I am not wearing this sports coat in any sort of ironic way. I actually just like it. I am the man. But, in some small way, I feel like I do have something to contribute for a couple of reasons. Firstly, I have been on both sides of the artist and church leadership divide. I grew up in church, conservative church. Church where the band got shut down the day it brought drums and guitars into the room. And I left church to pursue art. Well art of sorts. I worked as a pro drummer for a few years, paying the bills by playing in Jazz trios on weeknights and alternative rock bands on the weekends. Sadly, I then ended up leaving art to pursue church. It was drumming that took me back into church, but I never found a place for full expression there, and I was told that laying down my life to pursue Christ meant laying down my musical pursuit at the same time. I do miss playing. And then I have been a pastor for more than a decade, and I have worked with a lot of artists, most of them pretty frustrated with the church, and at times I have been pretty frustrated with them. I feel and have lived and do still live the tensions on both sides. Secondly, I am from a different country and culture and have been spared a lot although not all of the Christian industrial megacomplex. It has been startling and stark for me to encounter it here. With all that said, I wanted to provide some admittedly limited opinion and insight on how we got to where we are and what might be a helpful posture moving forward as someone who is both a frustrated artist and some days little more than what feels like a suburban door to door salesman of religious goods and services. This is in no way a comprehensive dealing with the topic. I am just going to whet the appetite tonight. What got us here? We have believed that clarity and beauty are mutually exclusive Truth be told we have done this in both directions. So much of what we see as theological precision lacks beauty, texture, nuance and tension and so ends up being a restrictive jacket that artists cannot wear. And this is how we primarily train people theologically, in terms of systematics, which is an essential but very linear mode of thinking and understanding. In our fight for clarity, we have made people with big questions and out of the box ideas seem and feel heretical instead of slowly discipling them into deeper knowledge. We have insisted on clarity in all things, even things that are by their nature and design mysterious, and this has created fear of finding beautiful ways and images to describe and understand and revel in such mysterious things. But we have also failed to hold the tension in the other direction and so much creative impulse has besmirched the quest for clarity as a vice and exalted doubt and deconstruction as the ultimate virtues of the creative quest. It seems every other week that some form of influential Christian artist who has been squashed by the machine and worn an ill-fitting coat for too long announces their departure away from certainty in key Christian doctrines that have held the faith together for years. Every time it happens my response is not one of disappointment at another artistic heretic, but one of deep sadness and remorse that once again we have failed to tell the truth beautifully and creatively. Beauty and clarity are not mutually exclusive. If we describe God as clearly as we can, beauty and creativity should be the soon and sure response to that. We have turned Christianity into an enterprise and allowed that enterprise to dictate what creativity is. When profiteering replaces prophecy as the outcome for the creative mouthpieces of our churches, then we lose our voice in the

world. Friends, why is so much Christian music and media and art so insipid, and samey, and formulaic? But that is such a worldly desired outcome for an artistic endeavor! We need a hard reboot in our churches, that resets us away from so much that has become Christendom and towards so much of what it supposed to be Christianity. When I hear that artists have left Evangelicalism, I am not nervous, because I know that most likely that means they are leaving an industrial complex, a subculture of our own creation, a voting and funding block. My only hope is that they have something to catch them as they leap. We have made leadership the desired outcome of Christian maturity and modeled most if not all leadership on business efficiency principles I like leader development. Will it take leaders to make that happen, absolutely, but are they the same thing, no. Why do I raise this? The leadership philosophies we embrace and encourage often have more to do with domination, control and efficiency than they do with anything we see in the leadership qualifications and characteristics of Scripture. Or, their reputations get tarnished and their faith tainted when they find themselves on a stage using their gift to advance the influence of a clearly unqualified leader. If our pipelines and development plans aim to make obedient disciples of Jesus, then leaders will emerge from that, but the good news is that they will be obedient disciples of Jesus first and leaders second. This will produce greater variety of leadership in the church and greater fruit and faithfulness to the ministry we get to do together. We have allowed colonial ideas to conflate sound doctrine and religious practice Maybe this is just an indulgence for the international guy and bear with me if that is the case. But, it seems to me that we are ill prepared for the marvelous diversity of worship that we are going to experience in eternity. We ought to be practicing a bit more for that day in our churches today. We have allowed the colonial ideas of cultural dominion to influence our ideas of orthodoxy and indeed some orthopraxy. What this means in large parts of the developing world is that Christianity is being rejected as the Colonizers religion, because in order to be a follower of Christ we have insisted on largely white and very western norms of community, creativity, worship and expression. We are so terrified of syncretism when it comes to cultural practices and norms of Africa and East Asia, but we are more than willing to adopt and hopefully redeem all sorts of knowingly and obviously Pagan rituals and ceremonies that happen to have Western roots. Oh, how we narrow the scope of acceptable artistic expression as we do this. We have struggled to hold on to hopeful realism as the way to view people and the world Christians ought to be the most hopeful of all people. We are a resurrection people. And we ought to be the most realistic of all people. We have doctrine for how messed up we and the world are. Hopeful realism ought to be our tension, but we struggle to hold it. Hopeful realism holds the tension of seeing people as fallen image bearers. Divinely crafted and utterly deluded at the same time. Capable of magnificent mercy and beauty and creativity and good, and simultaneously capable of genocide and cruelty and prejudice and selfishness and narcissism. Hopeful realism holds the tension of seeing the world as both beautiful and terrifying at the same time. Friends this matters for creatives in the church because it keeps us from the two vices of blind optimism and hopeless cynicism. It is actually easy to make art in either of those views but they always lack the tension that makes the best art. Both extremes are deeply unsatisfactory. So much of Scripture holds this tension, and even does so in brilliantly artistic metaphor. Or we end up overextending total depravity into utter depravity, where everything just sucks all the time. This leaves people without hope, and ultimately feeling like cogs in a wheel of what they worry might be divine destruction. Tension makes great art. Hopeful realism is what the world needs. We have scrapped contemplation from liturgy In our quest for efficiency and growth and entertainment, we have removed the opportunity and even the possibility for creative space to process and to grow in response to what we have heard and learned in our gatherings. This is in part why we are yielding such poor results in Christian discipleship. People keep watching a band instead of singing with the saints. They keep getting sermon after sermon and never get space to ask their questions, or to learn how to read the Scriptures for themselves. We need creatives to help us do this better. We need church leaders who allow space for sacred creativity. Okay, what posture from here? We need our artists to be excellent theologians. How unsearchable are his judgments and how inscrutable his ways! To him be glory forever. Serve a local church The church is messy but it is the manifold wisdom of God to a dying world. There is literally no other way to fully display it for believers, but within the community of the body. I am asking you to try again. Were you burned by an overly ambitious pastor? Find a little local church close to your house and serve your guts

out. As you do, the manifold wisdom of God is on display. Broaden your stream In an echo chamber world read broadly, listen widely, explore constantly. I have a deep desire for people to be surprised and confused by my bookshelf. The gospel is too rich. The church is too important. Be people of hopeful realism Be realistic about the church, about the world, about yourself. But be hopeful about the church, about the world, about yourself.

Chapter 6 : The Professional Artist and the Church – Adventures in Faith & Art

Frederic Edwin Church (May 4, - April 7,) was an American landscape painter born in Hartford, Connecticut. He was a central figure in the Hudson River School of American landscape painters, best known for painting large landscapes, often depicting mountains, waterfalls, and sunsets. Church's paintings put an emphasis on realistic detail, dramatic light, and panoramic views.

The Catholic Church desperately needs artists. Vasilev Evgenii via www. The whole secret is here, the whole of history is here. It is an invitation to savour life and to dream of the future. That is why the beauty of created things can never fully satisfy. Himself an artist as an accomplished actor and poet, Pope John Paul II saw the need to appeal to artists in particular to put their talents to use for the Gospel and the salvation of the world. However, a slow but sure movement towards rediscovering the importance of art and beauty seems to be afoot in the Catholic Church. Bringing artists to Christ, and Christ to artists Emily Martinez loves the arts. In particular, the theater. But while she loved Jesus and acting, she longed to see these two parts of her life intersect more. Martinez wanted to change that. Every month, the group hosted different speakers and presenters from a vast array of the arts - dance, music, film, writing, theater - who spoke or performed in front of an audience of students each time, and explained how they were using their craft to glorify God. What if the beauty that they were creating pointed us back to God in some way? Until she received her assignment at New York University, one of the best art schools in the country. At the end of the year, Martinez had her bible study put on a show. They each created pieces specific to their personal medium of art acting, dance, fashion , based on the passage from the bible about the woman at the well, about a time that they encountered Christ, perhaps while looking for something different. The show was a hit, Martinez said. The girls invited their friends, many of whom were not Catholic, to attend. They told their stories of encountering Christ in a way that was authentic and beautiful. Both former youth and music ministers turned digital marketers and designers, the two would often meet with another creative friend of theirs Edmund Mitchell, to complain about the state of affairs with art and the Church. The first topic to tackle? Terrible Church bulletin design. People drove from all over the place, they came from Kansas, New Mexico, Arizona, people were sending in bulletins from Minnesota A collaboration of Catholic artists and creative professionals from across the United States, the group now has a website, a podcast, and a Facebook group with some 1, members, all advocating for better art in the Catholic Church across their respective fields. One of the biggest obstacles to great art in the Church today, Anthony and Marcellino said, is the defensive posture that the Church has taken in modern times. People who understand it are going to stop coming! Not just the church but the world. We need to get the world to recognize the face of Christ again through good art, media and evangelization. Modern Church history has produced some equally displeasing Church buildings and designs. From projects as simple as finding new saint statues to as large-scale as retrofitting a Church for new windows and interior renovations, Murray works with Churches to create fitting houses for God. A millennial and art history buff, Murray said that within the world of Church design, there has been a slow but definite movement toward Neoclassicism, which is a return to the more classic and traditional forms of design and architecture such as Greek, Gothic and Romanesque. Soon after high school graduation, he was a cradle Catholic lukewarm in his faith when he moved to Chicago with his family. Always someone interested in art history, Murray found himself in awe of the beauty of the art and architecture at his new parish. I believe so strongly that sacred art lifts our hearts and minds, but it also connects us to the traditions that the Church has preserved for so long. If this is a worthy goal, it requires sacrifice on our part, and therefore we should make that sacrifice - which these days is usually monetary - to support those artists who are doing this great work and participating in the creative power of God. Good art is not produced by people that do it on the weekends as a part-time thing when they get around to it. Marcellino added that the Church needs to stop operating out of fear, and needs to take a more aggressive approach to evangelization through good art.

Chapter 7 : The Clutter and The Call: Artists and the Church â€“ calendrierdelascience.com

The Art Church is a culture-rich center that recognizes the growing need for a community seeking social change through self-empowerment. Rooted in the heart of Hollywood, the historic and vintage church from the 's has been repurposed into a dynamic event venue.

In a sense, artists were looking for validation and acceptance into the church, both for what they did and for who they were made to be. Indeed, the last few decades have been a period of reclaiming the arts within the church, and I count it fortunate to have been one of the voices in that dialogue. Today however, I have noticed that the dialogue of faith and the arts has shifted from justification and theology to practices and methods. And there are many. Should professional artists be paid for their continual commitment to paint during worship sessions at the church as it helps to bring non-Christians through the doors? Where do you believe the church should stand on this? First off, professional artists should be paid in general. That being said, there are the realities that come with just trying to eek a living, as well as how it works in the church. For those who a regular part of the church family, we do not typically give honorariums, as we consider their service to be part of their sharing of their gifts. Carpenters and accountants work gratis for the church as much as musicians and dancers do, and we all tithe our talents as well as our money. Now for those people I bring in from the outside, it is quite typical that I provide them with an honorarium. And I will typically try to give a larger honorarium if they are a professional in their field e. We believe that the arts should be a normative expression of the body of Christ. We just have the arts be a regular part of everything we do. If not paid, then should their supply costs be covered? Or should that all be donated by the artist? As part of policy, we reimburse all artists in church and outside of church for supply costs, unless they want to donate those as well. This is especially true for the worship artists who paint during services. We also have a storage of canvases that we offer, and we feed them between services. So I have budgeted in my ministries a certain amount of money for visual arts supplies, honorariums, stagecraft, etc. In addition, if someone in the congregation offers to buy the piece, we allow the artist to keep the proceeds or donate them, whatever they decide. We believe the artist should have some say-so as to how the work is birthed into the world. What are your thoughts around this? I might not align exactly with how you see this. I believe that the church as primary patron of the arts was particularized during the Renaissance because the Church was one of only a few institutions that had power during that time. There was no middle class which had discretionary funds to purchase art. There was no free market that allowed artists to sell and buy and prosper. There was only the aristocracy and the church. Those were the only two real ways artists could make a living, the only two ways the arts could develop and prosper. But I do strongly believe that the church should be a champion of the arts and an advocate for artists of faith. I have one oil painter artist friend who started out locally in one gallery, eventually moved to mid-town, and is now displayed in galleries in LA and Carmel, as well as owning her own gallery. I have another friend who started out as a hobbyist and has quietly become a world-class artist, traveling around and giving workshops. And I have other friends who are coming into some local renown in different bands in the area as well. How can the church support the artists in releasing other artists around them? What are your thoughts? You have to be careful with some of these things. We are just about to open up a square foot Art Studio with a larger square foot multi-purpose classroom on campus, which is considered a part of our ministry. One of the first things we will do is have a series of art and worship nights there, with a small band and art going on. A specific note about the art classes. Angela also has her own non-profit organization, New Joy Arts which is administrated through Artists in Christian Testimony, International , and we are partnering with her in doing this. Theoretically, we could also rent to any other non-profit arts organization as well. The other option would be, we could have also legally started a school as a subset of Oak Hills Church and administrated it through that. And I think people will pay them.

Chapter 8 : The Church | Biography, Albums, Streaming Links | AllMusic

But art can grace almost any space in church, and it can include vestments, vessels, furnishings, mosaics, stained glass, architecture, paintings, sculpture, and the way sanctuary space is arranged. Artists get hurt when churches leave them out of the conversation.

Resource Library Visual Arts in Church: Making the invisible Word visible Rainbows, piles of stones, the Ark of the Covenant, a star, a dove. A feature story about the role of visual art in worship. Colorful banners along the main driveway prepare you to expect celebrative worship at Church of the Servant Christian Reformed Church in Grand Rapids, Michigan. During Lent, Fissel and his team of arts volunteers hang wind chimes outdoors, but use cloth and ropes to silence them. This reminds people that, just as Jesus withdrew into the wilderness to prepare for his ministry, Lent invites us to somberly prepare our hearts for Easter. When an Orchard Hill member Bonnie Lindke volunteered to loan her miniature lighthouse collection and lighthouse watercolors, Fissel displayed them throughout the narthex. In the center, he created a floor-to-ceiling abstract version of a lighthouse. Betsy Steele Halstead cherishes the final worship service at an intergenerational worship conference. Friends of the Groom, a drama group, processed in with a dove-shaped kite on a long stretchy pole. The dove had a long trailing tail of ribbons. As we made gestures with the song, someone waved the dove and its streamers above us. The combination of visuals, movement, and music was so powerful, yet so simple. We could feel the Spirit among us. She is a visual arts resources development specialist and conference manager for the Calvin Institute of Christian Worship. In his wonderful book *Passing the Colors: Engaging Visual Culture in the 21st Century*, Chris Stoffel Overvoorde explains that he used to believe he was called to be an artist. And the best way I know to be a Christian is to be an artist," says Overvoorde, who was born to a working class family in the Netherlands, trained as a ship mechanic, moved to the U. If you belong, then you are just as good as the next guy. We need each other. Artists can provide meaningful insights into life and religion. But artists need to learn about the church, and the church needs to learn about artists," he says. Christians who want to serve God through their art will be happiest when they see art as a discovery, Overvoorde believes. I can make landscapes, florals, abstract works, whatever. There are frustrated artists who want to be missionaries. If you want to make art, then make art. If it turns into a prayer, wonderful. But you need skill and technical insight to make art. Painting is a process. Every stroke is a decision. Art is about discovery," he says. Halstead says that sometimes those discoveries become meditative offerings to God. They may also be instructive, like stained glass windows. Or, like angel statues in Gothic churches, these art discoveries may stimulate memories, reminding us that we worship with all the saints in heaven and on earth. Creating visual art to enhance worship involves a special kind of discovery. Artists know about light and dark, about creating movement. Connecting it all gets exciting. For example, you might ask a theological question about whether others see us as we are. The artist might suggest using transparent and opaque fabric to symbolize showing our Christian selves to others instead of keeping our faith private," Halstead says. Artists rarely walk up to pastors and volunteer their services, perhaps because musicians have been valued more in churches than artists have. It was great to get so many artists in the same room with worship planners and pastors," Halstead says. She and Overvoorde see dialogue as the key to using more visual arts in worship. Committing to dialogue requires grace from both artists and churches. But we stress that, in church, art is done in community. Some artists are slightly resistant to that. We have to dialogue about a Christian worldview so we can reclaim art," Halstead says. Many churches hear "art" and think only of liturgical banners, bulletin covers, and projection technology. But art can grace almost any space in church, and it can include vestments, vessels, furnishings, mosaics, stained glass, architecture, paintings, sculpture, and the way sanctuary space is arranged. Artists get hurt when churches leave them out of the conversation. Churches should be sensitive about asking artists to donate time and supplies. That can be expensive and problematic, especially for those who earn their living as artists. Some artists choose to tithe their work. Doing art in community While Overvoorde thinks from the perspective of a professional artist, Halstead says, "We are all made in the image of God. We all have artfulness in us, so we need to discover that creativity and use it. A "pod process" unites

artists and theologians to create visual arts that illuminate scripture for a particular worship service. Pod members start by using lectio divina to pray the scripture. To whom in our culture is this scripture good news? What do we need to do so that those people will hear it as good news? We can all respond to creativity Steve Caton, programming director for worship and arts at Covenant Life Church in Grand Haven, Michigan, encourages similar sensitivity to relationships among those who help him plan multi-sensory worship experiences. As a teacher or parent, you know your kids learn in different ways. So why do churches default to listening? Surveys show that Covenant Life members feel closest to God when they have to leave their seat and participate in a symbolic act related to the sermon, like burning a piece of flash paper with their sins written on it. And multi-sensory learning is ageless. People from age 3 to 93 can get it," Caton says. He and his team plan worship experiences eight weeks ahead. They involve the speaking pastor and look for ways to access several learning abilities, such as touch, smell, sight, sound, and movement. During a series on brokenness, worshipers received a broken tile. During this time, a gentleman was spreading mortar on a table. People were invited to come forward to pray and put their piece of tile into the mortar. They all came forward. Another time each worshiper received a four-foot strip of cloth. The pastor asked them to take the cloth home and use it as a reminder to pray about how God might use them in church, as volunteers, in para church organizations, or other roles. Three weeks later, people brought their fabric back to church. During the service, they went to activity stations scattered around the sanctuary to write what God had called them to do. Then they wove their strips in and out of a mounted frame. He and his team once hung dead trees from the rafters during Advent, adding bits of holly and berries each week. On Christmas Eve, worshipers received dead twigs. The sermon, based on Isaiah 11 , explained how Christ is the new shoot branching from "the stump of Jesse. But it is meaningful. Why are they lighting a candle. What does it mean? [Learn More](#) Consider buying one of these books. Then write a book review for your church newsletter and donate the book to your church library.

Chapter 9 : BreakPoint: The Role of Art in the Church

Ignoring the important role of visual arts should play in church ministry causes artists to feel "isolated, unwelcome, or even betrayed by the church." God still gifts people with artistic ability—and we ignore their gifts at our peril.

The notion of an object is taken widely here to designate the fruit of any sort of work that involves intelligent design. Even when I clean my office, I have in mind roughly an object or end-state that serves to guide my work. But the paradigmatic instances of an art are those that require extensive training and practice. As the Holy Father points out, making-well does not entail moral goodness, since it is possible to use an art in ways that are morally destructive of ourselves and others. Nonetheless, in the best sort of human lives our ability to make-well both serves and expresses our doing-well. In this way our work, done well and with the right intention, becomes a vehicle of growth in moral and spiritual goodness. So all honorable work is potentially sanctifying. It is precisely because of this special nature that work in the fine arts bears a special relationship to the Church. And here we come to the two arguments mentioned above. The first attempts to establish the conclusion that the Church needs the fine arts—in particular, the literary and figurative arts, music, and architecture. The most interesting premise for this conclusion invokes an analogy between objects of art and the Incarnate Word of God, who is himself "the icon of the unseen God. The Incarnate Word serves as the model of corporeal representations of transcendent realities and thus secures the place of the fine arts within the practice of the Church. This premise strikes me as both deep and plausible. I will cite just one liturgical example. This, of course, is true even when the liturgy is celebrated without music in the most plain setting—for example, in the crypt of Sacred Heart Basilica on the campus of Notre Dame, where I often go to Mass on weekdays. By contrast, in the Basilica proper—with its "carpenter Gothic" architecture, its murals and exquisite stained-glass windows depicting hundreds of angels and saints, its Mestrovic Pieta, its hand-painted Stations of the Cross, its magnificent golden main altar, etc. The beauty of the visible signs produced by artists had palpably led the congregation to "see" otherwise unseen realities. The second argument is a seeming "provocation. In each case an important vehicle of the deepest human desires and aspirations has deliberately cut itself off from its possible fulfillment in the Christian understanding of the world. And in light of this now entrenched separation, the very suggestion that art needs the Church sounds strange and outmoded. The argument itself proceeds in two stages. The Holy Father first notes that in almost every culture there has been a close tie between religion and art. For religion seeks answers to those "most vital personal questions" that art in its own way wishes to address—questions concerning "the hidden meaning of things" and, ultimately, the very meaning of human existence. For art to cut itself off from such questions or from the search for "concrete and definitive" answers to them is for it to lose its very reason for being. So art, like philosophy, needs Christ in order to best accomplish its own intrinsic goals. And this is why art needs the Church. The main premise here—namely, that it is only in Jesus Christ that we can fully understand ourselves—is, to be sure, a revealed premise that must be accepted on faith. But it is also a very powerful premise when taken not as a bare statement to be assented to, but rather as an invitation to meditate on the Gospels prayerfully and with an open heart, guided by one of those great saints whose spiritual writings are capable of revealing hidden depths of meaning. For philosophy, much like art, is in the end a matter of the heart as much as of the intellect.