

REDEEMING VISION: *Looking at and Learning from Art*

SESSION ONE: A Toolbox for Looking with Love

I. Introduction

- a. Eastman Johnson, *Old Kentucky Home (Negro Life at the South)*, 1859
- b. Why should Christians look?
- c. How should Christians look?
 - i. Embodied look
 - ii. Loving look
 - iii. Transforming look

II. Looking Closely: visual analysis

- a. Formal elements → Formal principles

III. Looking Curiously: interpretation

- a. Interpretation triangle: artwork, viewer, artist

- b. Viewer: what do we bring from our archive?

- c. Artist & artwork: what do we need to know?

IV. Looking to learn

- a. How does *Old Kentucky Home* help us grow in our love for God?
- b. And our neighbors?
- c. More art! Photograph of Ida B. Wells and the Moss Family

SESSION TWO: Art and the Prophetic Imagination

I. Introduction

- a. What is “imagination” for Christians?

- b. Walter Brueggemann and the “Prophetic Imagination”

- c. As viewers soaked in the gospel story, art can help us imagine how things really are, not just how they seem to be. And, art can help us imagine, with hope, how things will someday be.

II. Task 1: Clear-Eyed Critique

- a. Matthias Grünewald, *Isenheim Altarpiece*, 1513
 - i. Visual analysis

 - ii. Historical context

 - iii. What do we learn? How does this help us see how things really are?

- b. Carrie Mae Weems, *From Here I Saw What Happened And I Cried*,
 - i. Visual analysis

 - ii. Historical context

 - iii. What do we learn? How does this help us see how things really are?

III. Task 2: Generative Hope

a. Sam Gilliam, *Relative*, 1968

i. Visual analysis

ii. Historical context

iii. What do we learn? How does this help us imagine something new?

b. Matthias Grünewald, *Isenheim Altarpiece*, 1513, open view

i. Visual analysis

ii. What do we learn? How does this help us imagine something new?

IV. Conclusion: we need art that does both