

**Union Presbyterian Seminary**  
**THEOLOGY 117**  
*Ethics, Ethnicity and Architectonic Texts*

Dr. Katie G. Cannon  
(804) 278-4331  
Mon – Thurs. 9:00a.m. to Noon.

May Term 2011  
Watts Hall 306 (office)  
Office Hour: by appointment

**Course Description:**

Using African American religious traditions as the framework, seminarians will explore a variety of artworks, artifacts and material culture in western Christianity. This rich legacy of visual texts is not only used to expand the perimeters of aesthetics in the work of justice but also tells a “peculiar” history of theological anthropology.

**Course Objectives:** 1) to investigate the role of religious beliefs which have apparently inspired the creation of many African American artifacts; 2) to identify justice-making themes in African American visual art; 3) to reflect critically upon the interdependent processes of ethical perception and artistic expression; and 4) to become knowledgeable of literature in the field.

**Requirements:**

(1) Everyone is expected to facilitate an **Architectonic Talking Paper**. Facilitators have the following responsibilities: to open with a devotional moment and share copies of their *talking paper*;

(2) complete the assigned reading as scheduled;

(3) all seminar participants must prepare an *architectonic talking paper* based on the required reading each class session, according to the designated guidelines. The first *architectonic text talking paper* is due **May 10, 2011** and every seminar session thereafter;

(4) visit a museum and write a *living lab report*;

(5) submit three (3) *Scholarly Book Reviews*; and

(6) a biographical book critique, due **May 25, 2011**

Everyone should make two copies of each *talking paper*, one for the professor’s files and a second copy for a seminar colleague. The reader of the *talking paper* should write in the margins her/his response to the step-by-step commentary. Your responses might consist of questions, ideas you liked, disagreements, analogies to other readings, bibliographical suggestions, etc. Include your signature at the end of your comments.

On the following class session, the reader should return the *talking paper* to the original author. The author should read the comments and record in one’s journal any comments that serve as a catalyst for further development of ideas and refinement of thought. Ideally, each student should have responses from each member of the seminar by the end of the month.

**Procedure:** After the devotional moment, we will view a segment of the documentary, **The Face: Jesus in Art**, do a free-write, and discuss *talking papers*. Following the break, Steps 4, 5, & 6 will be the basis for the dialogical lecture and Q & A plenary session.

## *Guidelines: Architectonic Talking Paper*

### **Step One:**

Each seminar participant should read the designated page assignments. Write quickly (3 -5 minutes) your first reaction to the first required reading, whatever that may be without critical constraint; do not edit. In other words, write in free-style your “felt sense” of what is important to you in this text. When you finish your free-style writing, edit your reflections.

### **Step Two:**

If you think of this reading assignment as a personal conversation with the author, what has been an important idea that you learned from what the author shared with you?

### **Step Three**

Next, read the assigned pages in Creating Black Americans: African-American History and Its Meanings 1618 to the Present by Nell Irvin Painter. Identify a sentence of conscientization in the required reading that matters to you, a sentence that surprised you, puzzled you, **or** challenged you. Discuss the significance of this statement as to how it deepens your understanding of *Ethic and Ethnicity*

### **Step Four**

Decide on an architectonic image by an African American artist that reflects the zeitgeist of your commentary expressed in the steps above. Become knowledgeable of background information: the African American artist’s biosketch: name, date and place of birth, race, gender, class, educational background, familial influences. In your judgment, how do these factors affect the artist, the artwork, and the art-making process? Share the title of the artwork, year it was completed, how the object came into being, resources used, and its dimensions. Include full bibliographical and/or web citation.

### **Step Five**

In bringing the visual and the textual into alignment, define a word from the readings that increases your ethical lexicon **and** explain why the aesthetic sensibility in your selected African American Architectonic text

- a) helps you gain insights into the continuous call of the African American soul-force to create;
- b) is a visual aid to a deeper understanding of the forces that influence artistic representation and theoretical conceptualization in the work of justice ;
- c) has synesthesiatic meaning for you in the service of the gospel.

### **Step Six: Interrogation/Integration of Ethics, Ethnicity, and Architectonic Text**

Conclude the talking paper by discussing the theological anthropology that this artist exposes, complicates, destabilizes, contests, or adheres to that invites new inquiry and possibilities in our ongoing scholarly study of *Ethics, Ethnicity and Architectonic Texts*.

### **Criteria for Evaluation:**

- accuracy and precision of scholarship
- clarity of oral and written presentation
- completion of assignments on the due dates

- contribution to the group process of inquiry, facilitation and discussion
- creativity, critical judgment, and imagination

**Required Textbooks: (3)**

- Painter, Nell Irvin. Creating Black Americans: African-American History and Its Meanings, 1619 to the Present (Oxford Univ. Pr., 2006)
- Townes, Emilie M. Womanist Ethics and the Cultural Production of Evil (Palgrave/Macmillan, 2006)
- Williamson, Beth. Christian Art: A Very Short Introduction (Oxford Univ. Pr., 2004)

**Required Biography of a Visual Artist: Select (1)**

- Aaron Douglas: Art, Race and the Harlem Renaissance by Amy Helene Kirschke, 1995
- Archibald J. Motley, Jr. by Amy M. Mooney, 2004
- Barthe`: His Life in Art by Samella Lewis, 2009
- Basquiat: A Quick Killing in Art by Phoebe Hoban, 1998
- Betye Saar by Jane H. Carpenter, 2003
- Charles Alston by Alvia J. Wardlaw, 2007
- Charles White by Andrea Barnwell, 2002
- Child of the Fire: Mary Edmonia Lewis and the Problem of Art History's Black and Indian Subject by Kirsten Pai Buick, 2010
- David C. Driskell: Artist and Scholar by Julie McGee, 2006
- Dox Thrash: An African-American Master Printmaker Rediscovered by John W. Ittmann, 2001
- Elizabeth Catlett: An American Artist in Mexico by Melanie Anne Herzog, 2005
- Evolution: Five Decades of Printmaking by David C. Driskell by Adrienne L. Childs, 2007
- Henry Ossawa Tanner: A Spiritual Biography by Marcus Bruce, 2002
- Homecoming: The Art and Life of William H. Johnson by Richard J. Powell, 1991
- Hughie Lee Smith by Leslie King-Hammond, 2010
- Jean-Michael Bisquiat by Dieter Buchant, et al., 2010
- Jean-Michael Bisquiat: A Biography by Eric Fretz, 2010
- Keith Morrison by Renee Ater and David Driskell, 2005
- Margo Humphrey by Adrienne L. Childs, 2009
- Painting Harlem Modern: The Art of Jacob Lawrence by Patricia Hill, 2010
- Seeing the Unspeakable: The Art of Kara Walker by Gwendolyn DuBois Shaw, 2004
- The Art of Romare Bearden by Ruth E. Fine, 2003
- We Flew Over the Bridge: The Memoirs of Faith Ringgold by Faith Ringgold, 2005

**Recommended Texts:**

- Danticat, Edwidge. Create Dangerously: The Immigrant Artist at Work (Princeton Univ. Pr., 2010)
- Graham, Gordon. The Re-enchantment of the World: Art Versus Religion (Oxford Univ. Pr., 2010)
- hooks, bell. Art on My Mind: Visual Politics (New Press, 1995)
- Johnson, Jason M. Soul Sanctuary: Images of the African American Worship Experience (Bulfinch Pr., 2006)
- Jones, Kellie. EyeMinded: Living and Writing Contemporary Art (Duke Univ. Pr., 2010)

Lewis, Samella. African American Art and Artists (revised and expanded edition) (Univ. of CA Pr., 2003)

Metcalf, Jr., Eugene W. The Artist Outsider: Creativity and the Boundaries of Culture (Smithsonian Institution Pr., 1994)

Patton, Sharon. African American Art (Oxford Univ. Pr., 1998)

Peffer, John. Art and the End of Apartheid (Univ. of MN Press, 2009)

Pinn, Anthony B. Black Religion and Aesthetics: Religious Thought and Life in Africa and the African Diaspora (Palgrave. Macmillan 2009)

Smith, Michelle Shawn. American Archives: Gender, Race, and Class in Visual Culture (Princeton Univ. Pr., 1999)

Thaggert, Miriam. Images of Black Modernism: Verbal and Visual Strategies of Harlem Renaissance (Univ. of MA Pr., 2010)

Tuchman, Maurice and Carol S. Eliel, eds. Parallel Visions: Modern Artists and Outsider Art (Princeton Univ. Pr., 1992)

Wallace-Sanders, Kimberly Gisele, ed. Skin Deep, Spirit Strong: The Black Female Body in American Culture (Univ. of Michigan Pr., 2002)

Weinert, Susan M. Politics, Aesthetics and Gender Relations in African American Art (Konigshauson & Neumann, 2009)

World Council of Churches (Faith and Order) Christian Perspectives on Theological Anthropology (2006)

DVD's of Black Christ Portrayals, such as the one with Blair Underwood and Christ-type figures such as Patrice Lumumba in the famous, "Lumumba"

[http://www.amazon.com/Jesus-Never-Knew-Study-Guide/dp/0310218055/ref=sr\\_1\\_21?s=books&ie=UTF8&qid=1298319360&sr=1-21#](http://www.amazon.com/Jesus-Never-Knew-Study-Guide/dp/0310218055/ref=sr_1_21?s=books&ie=UTF8&qid=1298319360&sr=1-21#)

[http://www.amazon.com/Jesus-I-Never-Knew/dp/031021923X/ref=sr\\_1\\_16?s=books&ie=UTF8&qid=1298319493&sr=1-16](http://www.amazon.com/Jesus-I-Never-Knew/dp/031021923X/ref=sr_1_16?s=books&ie=UTF8&qid=1298319493&sr=1-16)

[http://www.amazon.com/Imaging-Divine-Christ-Figures-Communication-Theology/dp/1556128630/ref=sr\\_1\\_1?ie=UTF8&s=books&qid=1298319107&sr=1-1-spell](http://www.amazon.com/Imaging-Divine-Christ-Figures-Communication-Theology/dp/1556128630/ref=sr_1_1?ie=UTF8&s=books&qid=1298319107&sr=1-1-spell)

[http://www.amazon.com/Savior-Silver-Screen-Richard-Stern/dp/0809138557/ref=sr\\_1\\_46?s=books&ie=UTF8&qid=1298319584&sr=1-46](http://www.amazon.com/Savior-Silver-Screen-Richard-Stern/dp/0809138557/ref=sr_1_46?s=books&ie=UTF8&qid=1298319584&sr=1-46)

[http://www.amazon.com/Jesus-Twentieth-Century-Art-Film/dp/0567026671/ref=sr\\_1\\_9?s=books&ie=UTF8&qid=1298318899&sr=1-9](http://www.amazon.com/Jesus-Twentieth-Century-Art-Film/dp/0567026671/ref=sr_1_9?s=books&ie=UTF8&qid=1298318899&sr=1-9)

[http://www.amazon.com/Reading-Gospels-Dark-Portrayals-Jesus/dp/156338387X/ref=sr\\_1\\_2?ie=UTF8&s=books&qid=1298319107&sr=1-2-spell](http://www.amazon.com/Reading-Gospels-Dark-Portrayals-Jesus/dp/156338387X/ref=sr_1_2?ie=UTF8&s=books&qid=1298319107&sr=1-2-spell)

[http://www.amazon.com/Jesus-Movies-Guide-First-Hundred/dp/0944344674/ref=sr\\_1\\_5?s=books&ie=UTF8&qid=1298319209&sr=1-5](http://www.amazon.com/Jesus-Movies-Guide-First-Hundred/dp/0944344674/ref=sr_1_5?s=books&ie=UTF8&qid=1298319209&sr=1-5)

[http://www.amazon.com/Jesus-Gospels-Cinematic-Imagination-Handbook/dp/0664230318/ref=sr\\_1\\_13?s=books&ie=UTF8&qid=1298319263&sr=1-13](http://www.amazon.com/Jesus-Gospels-Cinematic-Imagination-Handbook/dp/0664230318/ref=sr_1_13?s=books&ie=UTF8&qid=1298319263&sr=1-13)

[http://www.amazon.com/Divine-Images-History-Jesus-Screen/dp/0806512849/ref=sr\\_1\\_22?s=books&ie=UTF8&qid=1298319303&sr=1-22](http://www.amazon.com/Divine-Images-History-Jesus-Screen/dp/0806512849/ref=sr_1_22?s=books&ie=UTF8&qid=1298319303&sr=1-22)

### Schedule of Readings and Assignments

**Monday, May 9** Introduction to the Course & 11 a.m. Orientation -Multimedia Classroom

#### **Tuesday, May 10**

**Background Reading:** African American Masters: Highlights from the Smithsonian American Art Museum by Gwen Everett, 2003

Art and Religion in Africa by Rosalind Hackett, 1996

Begrimed and Black: Christian Traditions on Blacks and Blackness by Robert E. Hood, 1994

Created in God's Image: An Introduction to Feminist Theological Anthropology by Michelle A. Gonzalez, 2007

Creating Their Own Image: The History of African-American Women Artists by Lisa E. Farrington, 2005

Reading Bibles, Writing Bodies: Identity and the Book edited by Timothy Beal and David Gunn, 1997

The Beauty of Being Black: Folktales, Poems and Art from Africa by Olivia Pearl Stokes, 1973

The Indigenous and the Foreign in Christian Ethiopian Art by Isabel Boavida and Manual Joao Ramos, 2004

**Required Reading:** Christian Art, pp. 1-47; Creating Black Americans: African-American History and Its Meanings, 1619 to the Present, pp. ix- 61.

\* Due: Talking Paper #1 for Architectonic Text

**Supplementary Reading:** Evocative Objects: Things We Think With edited by Sherry Turkle, 2007

Posing Beauty: African American Images from the 1890s to the Present by Deborah Willis, 2009

Art and Answerability: Early Philosophical Essays edited by M.M. Bakhtin, Michael Holquist, Vadim Liapunon, 1990

Images of Dignity: The Drawing of Charles White by Charles White, 1967

Coming Home! Self-Taught Artists, the Bible and the American South edited by Carol Crown, 2004

The Black Dancing Body: A Geography from Coon to Cool by Brenda Dixon Gottchild, 2005

Black Visual Culture: Modernity and Post-Modernity by Gen Doy, 2000

A New History of Photography by Michel Frizot, 1998

#### **Wednesday, May 11**

Facilitator \_\_\_\_\_

**Background Reading:** A Proud Continuum: Eight Decades of Art at Howard University by Carolyn Shuttlesworth, Tribotia Benjamin, et al, 2005

African American Art: The Long Struggle by Crystal Britton, 2006

Black Looks: Race and Representation by bell hooks, 1999  
Crossroads: Art and Religion in American Life edited by Alberta Arthurs and Glenn Wallach, 2001  
God and Power: Counter-Apocalyptic Journeys by Catherine Keller, 2005  
Image as Insight: Visual Understanding in Western Christianity and Secular Culture by Margaret R. Miles, 2006  
Religion and Art in Ashanti by Robert S. Rattray, 1988

**Required Reading:** Christian Art, pp. 48-120; Creating Black Americans: African-American History and Its Meanings, 1619 to the Present, pp. 62 – 103.

\* Due: Talking Paper #2 for Architectonic Text

**Supplementary Reading:** Dark Designs and Visual Culture by Michele Wallace, 2004  
Afrocuba: Works on Paper 1968-2003 edited by Judith Betteheim, 2005  
Burnin' Down the House: Home in African American Literature by Valerie S. Prince, 2005  
Still on the Case: A Pioneer's Continuing Commitment edited by Roland Freeman, 2006  
How the Other Half Worships by Camilo Jose Vergara, 2005  
The Black Female Body: A Photographic History by Deborah Willis and Carla Williams, 2002

**Thursday, May 12** Facilitator

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**Background Reading:** Art and Religion by Von Ogden Vogt (1921) rpt. 2010  
Creativity and Spirituality: Bonds Between Art and Religion by Earle J. Coleman, 1998  
Disfiguring Art, Architecture, and Religion by Mark C. Taylor, 1994  
Imagery of Lynching: Black Men, White Women and the Mob by Dora Apel, 2004  
Reimagining the Human: Theological Anthropology in Response to Systemic Evil by Eleazar S. Fernandez, 2004  
Religion, Art, and Visual Culture: A Cross-Cultural Reader edited by S. Brent Plate, 2002  
Signs of Change: Transformations of Christian Traditions and Their Representation in the Arts, 1000-2000 by Nicolas Belletah, Nils Holger, and Claus Cluver, 2004

**Required Reading:** Womanist Ethics and the Cultural Production of Evil, pp. 1-28; Creating Black Americans: African-American History and Its Meanings, 1619 to the Present, pp. 104 – 171.

\*Due: Talking Paper #3 for Architectonic Text

**Supplementary Reading:** The Birth of An Artist: A Journey of Discovery by Ed Hamilton, 2006  
Conjuring Bearden by Richard J. Powell, Margaret Ellen DiGiulo, Alicia Garcia, Victoria Trout, and Christine Wang, 2006  
Women and Art in South Africa by Marion Arnold, 1996  
From Site to Sight: Anthropology, Photography, and the Power of Imagery edited by Melissa Banta and Curtis M. Hinsley, 1986  
Rhapsodies in Black: Art of the Harlem Renaissance edited by Richard J. Powell, David A. Bailey, et. Al, 1997

Over the Line: The Life and Art of Jacob Lawrence edited by Peter Nesbett and Michelle DuBois, 2000

**Monday, May 16** Research Day for *Living Lab Report*: Museum Visit

1. Virginia Museum of Fine Arts
2. National Museum of Afr. Am. Hist. & Culture
3. Corcoran Gallery of Art
4. Smithsonian National Museum of African Art
5. The Metropolitan Museum of Art
6. Smithsonian African Am Art Museum
7. Lewis Art Museum at Morgan State U
8. African American Civil War Museum
9. Black History Museum and Cultural Center in Richmond
10. Hampton Univ. Museum
- 11.. Alexandria Black History Museum
12. Howard Univ. Gallery of Art
13. Reginald F. Lewis Museum of Afr. Am History & Culture in MD
14. Anacostia Community Museum
15. Great Blacks in Wax Museum
16. Longwood Center for the Visual Arts

**Guidelines for the Living Laboratory Report**

A Living Laboratory Experience is by definition an occasion in which the seminarian acts as a responsible agent, by integrating professional knowledge of ethics with cultural awareness of issues, questions, and possibilities, in order to grow in theological understandings and communicative competencies. It is not a happening observed, but an event in which students participate. The report will reveal 1) the nature of the student's involvement; 2) the ability to gain quickly an understanding of particular challenges related to the interdependent processes of ethical perception and artistic expression; and 3) an assessment of the various ways that people of faith expand the perimeters of aesthetics in the work of justice.

The Living Laboratory Report must have five parts. The five parts are to be clearly distinguished but they need not be equal in length. If your Living Lab is from the past, it should be recent enough that you are able to recall the details in order to complete the assignment.

a. **Background:** Set the Living Laboratory Experience in context. What did you have in mind when you decided to visit the museum today? What were your hopes or fears? When and how did you become involved in this experience? What person(s) precipitated and shaped this event?

b. **Description:** Report the Living Laboratory Experience. Write what you have seen and heard. Include as much detail as possible in two or three paragraphs. How was the physical space arranged? How did it look? What kind of atmosphere prevailed? Who were the principal actors? To what extent did you participate in programmatic activities? What occurred that informs your understanding of *Ethics, Ethnicity and Architectonic Texts*?

c. **Analysis:** What is the story behind this Living Laboratory? Assess three ways in which this Living Lab experience relates to topics of theological significance discussed in the lectures and in the required readings. What aspects of this experience tie in with information, concepts and interpretative frameworks you have gained from reading Creating Black Americans by Nell I. Painter and Christian Art by Beth Williamson?

d. **Evaluation:** Estimate your effectiveness in this experience. What did you learn? Did you do what you set out to do? If so, how? What factors or dynamics emerged which you did not anticipate? What observations can you make about your skills as an observer/participant? Include at least one theoethical research question generated by your visit to this Living Lab.

e. **Integration:** Reflect on your overall learning at this Living Laboratory. Share one new self-discovery concerning your own conscientization of *Ethics, Ethnicity and Architectonic Texts* as a result of this living lab experience. Will you visit this field site again, why or why not?

## Tuesday, May 17

\*Due: **Living Laboratory Report and Scholarly Reviews (3): one from Recommended List, one from Background List, and one from Supplementary List**

## Wednesday, May 18

Facilitator \_\_\_\_\_

**Background Reading:** Critique of Western Theological Anthropology: Understanding Human Beings in a Third World Context by Bo-Myung Seo, 2005

Healing Cultures: Art and Religion as Curative Practices in the Caribbean and its Diaspora edited by Margarite F. Olmos and Lizabeth Paravisini-Gebert, 2001

In the Embrace of God: Feminist Approaches to Theological Anthropology edited by Ann O'Hara Graff, 1999

Reflections in Black: A History of Black Photographers, 1840 to the Present by Deborah Willis, 2000

Seeing Beyond the Word: Visual Arts and the Calvinist Tradition edited by Paul C. Finney, 1999

The Black Interior by Elizabeth Alexander, 2004

Women, Art, and Society (4<sup>th</sup> edition) by Whitney Chadwick, 2007

**Required Reading:** Womanist Ethics and the Cultural Production of Evil, pp. 29 - 78; Creating Black Americans: African-American History and Its Meanings, 1619 to the Present, pp. 172-217.

\* Due: Talking Paper #4 for Architectonic Text

**Supplementary Reading:** Black Venus 2010: They called Her "Hottentot" edited by Deborah Willis, 2010

At Beck and Call: The Representations of Domestic Servants in Nineteenth-Century American Painting by Elizabeth O'Leary, 1996

The Fact of Blackness: Franz Fanon and Visual Representation edited by Alan Read, 1996

To the Break of Dawn: A Freestyle on the Hip Hop Aesthetic by William Jelani Cobb

New Thoughts on the Black Arts Movement edited by Lisa Gail Collins and Margo Natalie Crawford, 2006

We Won't Budge: An African Exile in the World by Manthia Diawara, 2003

## Thursday, May 19

Facilitator \_\_\_\_\_

**Background Reading:** Art, Creativity and the Sacred: An Anthology in Religion and Art by Diane Apostolos-Cappadona, 1995

Being Human: Race, Culture and Religion by Dwight Hopkins, 2005

Culture and Imperialism by Edward Said, 1993

Gumbo Ya Ya: Anthology of Contemporary African American Women Artists edited Lesley King-Hammond, 1995

Shades of Black: Assembling Black Arts in 1980s Britain edited by David A. Bailey, Ian Baucom & Sonia Boyce, 2005

Interpreting Visual Culture: Explorations in the Hermeneutics of the Visual edited by Barry Sandywell and Ian Heywood, 1999

Sexuality in Western Art by Edward Lucie-Smith, rev. ed. 1991

**Required Reading:** Womanist Ethics and the Cultural Production of Evil, pp. 79-110; Creating Black Americans: African-American History and Its Meanings, 1619 to the Present, pp. 218 – 263.

\* Due: Talking Paper #5 for Architectonic Text

**Supplementary Reading:** The Ringing Ear: Black Poets of Lean South edited by Nikky Finney, 2007

Lyle Ashton Harris: Blow Up by Lyle A. Harris, 2008

Pitch Blackness by Hank Willis Thomas, 2008

New Thoughts on the Black Arts Movement edited by Lisa Collins and Margo Crawford, 2006

A Meditation of Fire: The Art of James C. Watkins by Kippra D. Hopper, 1999

The Color of Stone: Sculpting the Black Female Subject in Nineteenth Century America by Charmine A. Nelson, 2007

## **Monday, May 23**

Facilitator \_\_\_\_\_

**Background Reading:** An Ecological Christian Anthropology: At Home on Earth? by Ernst M. Conradie, 2005

Anthropologies of Art edited by Mariet Westermann, 2005

Challenging Racism in the Arts by Carol Tator, Frances Henry and Winston Mattis, 1998

Christianity, Art and Transformation: Theological Aesthetics in the Struggle for Justice by John de Gruchy, 2001

On the Body: A Contemporary Theology of the Human Person by Carlo Maria Martini, 2001

Re/Righting History: Counternarratives by Contemporary African-American Artists by Barbara Bloemink and Lisa G. Collins, 1999

Theological Aesthetics: A Reader by Gesa E. Thiessen, 2005

**Required Reading:** Womanist Ethics and the Cultural Production of Evil, pp. 111-138; Creating Black Americans: African-American History and Its Meanings, 1619 to the Present, pp. 264-319.

\* Due: Talking Paper #6 for Architectonic Text

**Supplementary Reading:** Race-ing Modernism: Malvin Gray Johnson, Yasuo Kuniyoshi, Max Weber, and “Racial Art” in America by Jacqueline Francis, 2011  
African American Art and Visual Culture: From Slavery to the Present by Celeste-Marie Bernie, 2008  
Contemporary African Art since 1980 by Okwai Emwezar and Chike Okeke-Agulu, 2009  
Decoded by Jay-Z, 2010  
After 1968: Contemporary Artists and the Civil Rights Legacy by Jeffrey D. Grove, 2008  
Theological Aesthetics: God in Imagination, Beauty, and Art by Richard Viladesau, 1999  
New Thoughts on the Black Arts Movement by Lisa Gail Collins, 2006  
Rethinking Social Realism: African American Art and Literature 1930-1953 by Stacy I. Morgan, 2004  
Visual Arts and Religion edited by Hans Alma, et al, 2009

**Tuesday, May 24**

Facilitator \_\_\_\_\_

**Background Reading:** A History of African American Artists: From 1972 to the Present by Romare Bearden and Harry Henderson, 1993  
After Empire: The Art and Ethos of Enduring Peace by Sharon A. Welch, 2004  
The Anthology of Rap edited by Adam Bradley and Andrew DuBois, 2010  
Bearing Witness: Contemporary Works by African American Women Artists by Jontyle Theresa Robinson, 1996  
Good Taste, Bad Taste, and Christian Taste: Aesthetics in Religious Life by Frank Burch Brown, 2000  
Symphonic Poem- The Art of Aminah Brenda Lynn Robinson in association with Harry N. Abrams, Inc., 2002  
The Art of History: African American Women Artists Engage the Past by Lisa Gail Collins, 2002

**Required Reading:** Womanist Ethics and the Cultural Production of Evil, pp. 139-165; Creating Black Americans: African-American History and Its Meanings, 1619 to the Present, pp. 320 – 370.

\* Due: Talking Paper #7 for Architectonic Text

**Wednesday, May 25                      Closure and Evaluation**

\*Due: **Biographical Book Critique**

**Guidelines for a Scholarly Book Review: Due –May 16, 2011**

1. Author of the Book \_\_\_\_\_
2. Include one fact about the Author that might be relevant to her/his contribution to the subject matter.
3. Title of the Book \_\_\_\_\_

4. Publisher \_\_\_\_\_ Date of Publication \_\_\_\_\_
5. Author of the Review \_\_\_\_\_
6. Include one fact about the Reviewer that might be relevant to the Reviewer's approach to the subject.
7. Review Publication \_\_\_\_\_
8. Volume \_\_\_\_\_ Month \_\_\_\_\_ Date \_\_\_\_\_ Page # \_\_\_\_\_
9. According to this scholarly review
  - a. What is the author's central thesis?
  - b. For whom was the book written and what is its purpose?
  - c. What new issues does this text raise?
  - d. What are the book's major weaknesses?
  - e. What are its primary strengths and contributions?

### **Guidelines for Biographical Book Critique**

1. Share background information: the African American artist's biosketch: name, date and place of birth, race, gender, class, educational background, familial influences.
2. In your judgment, how do these factors affect the artist, the artwork, and the art-making process?
3. Discuss this artist's call to create; how her/his artistic work offers you a deeper understanding of the forces that influence representation and theoretical conceptualization in the work of justice; and synesthesiatic meanings embedded in this artist's artwork that can be used in the service of the gospel.