

Welcome to this second online issue of ARTS! We are pleased with the responses we have had to moving ARTS to a quarterly publication with two issues online and two issues in print each academic year. We hope that you will find what we are doing with the online issues to be enjoyable and engaging.

This issue has articles that treat four art forms: painting, drama, jazz, and graphic comics art. Our lead article is about the work of Melvin and Rose Smith, two nationally known artists, who most often treat African American themes from experiences that flow out of their own cultural background. Cindi Beth Johnson, the author of this article has worked with the artists over a number of years exhibiting their works in United Theological Seminary's gallery and calling on them for formal presentation in the school's religion and arts program. They each have distinct styles which provide the viewer a counterpoint of moods, colors, themes, and presence. The power of their art to speak to matters of the spirit is profound.

Our second work is a reprint of an article we published in 2005 (17:2) which was very well received by our readers. The article by Elisabeth Svalin gives us an introduction to the artist and this series of paintings titled *Apostles*. Capturing with a minimum of strokes, abstract forms, and a dynamic use of color, Ostlund offers us an interpretation of each Apostle. The works invite reflection and meditation as they call us into the lives of these religious forebears, the mystery of their faith, and a central characteristic of their of life.

There is a rich history of interest in what jazz might metaphorically say to the way we do theology. Some of the early writings, published in the 1950s and '60s in *motive magazine*, stimulated wide discussion of the relationship and the 1959 Convocation of Methodist Youth and Students for 6000 participants held at Purdue University bought the relationship alive by featuring Odetta, Martha Graham, and Dave Brubeck weaving religious themes out of their artistry. A jazz mass was also commissioned for that event. This interest in the intersections of jazz, religious experience, and theological discourse has continued down to the present. Elise Edwards in her essay, *The Jazz Aesthetic as a Model for Theological Discourse*, continues this conversation with a focus on how theologians can find affinities with jazz and insights from its aesthetic that will enhance and potentially reshape their theological work. She calls upon the writings of jazz musicians, cultural critics and theologians in providing us all a new chapter in thinking about this ongoing conversation.

Theresa Mason writes about two plays by the Filipino playwright, Anton Juan in her article *Symbols of Resistance in Anton Juan's Plays El Flamenco Senaculo and Golgotha: Intersections of Filipino Culture, Religion, Ritual, and Theology*. The plays are based on, a traditional Filipino ritual and theatre form. In each, Juan transform Christ's Passion into a lament for global suffering and an invitation of hope to create a world of peace and justice. Mason moves us into the plays and provides us with a striking understanding of Juan's powerful interpretation of the cross against the backdrop of human suffering, oppression, and marginalization.

In Isaac and Christina Alderman's essay *Graphically Depicted: Biblical Texts in Comic Form*, we are invited into the world of the religious graphic novel. The authors look at the three artists, Siku, R Crumb, and Iva Hoth, and their treatments of the Genesis stories of Adam and Eve, Noah and the Ark, and Cain and Abel. The writers explore the nature of the graphic novel and the blending of image and word in one popular art form. The contrasts of the works reveal different interpretations of the stories and different theological statements. The integration of the "comics" form of speaking figures within sequential frames is shown to be an important contemporary artistic

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expression—one that attracts millions of people—that theologians should take seriously for both their cultural significance and their implications for the creation of theology.

Following these comments, Robin Jensen, the President of the Society for the Art in Religious and Theological Studies (SARTS), calls our attention to the SARTS meeting in San Francisco on November 18-19 preceding the opening of the American Academy of Religion Conference. I join Robin in inviting you to attend our sessions and join SARTS if you are not a member. The SARTS website is: www.societyarts.org. You will also find information about ARTS on this website.

In the last pages of this issue we feature the ARTS partner schools and links to their websites. These schools are important to our own life as a publication and through their own courses and programs to the larger field of religion and the arts. The schools and institutions include: Andover-Newton School of Theology; the Center for the Arts, Religion and Education (CARE) at the GTU; Drew Theological School; Fuller Seminary; The Museum of Contemporary Religious Art at St. Louis University; St. John's University School of Theology; United Theological Seminary; Union Theological Seminary; Wesley Theological Seminary; and Vanderbilt Divinity School.

I want to apologize to all of you who are readers and subscribers of ARTS for the delay in the 2011 Spring issue (22:3). It should have gone to the printer in late May. The delay was unavoidable, but you should have it by late October.

-WY

ATLA

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Announcing the 2011-12 Luce Fellowship Recipients



Elise Edwards

Designers as Agents: Theological Interpretations of Architecture's Ethical Task

Jennifer Awes Freeman

The Opus Caroli Regis and Medieval Western Theology of the Image



Rev. Michael Patella, OSB

The Hermeneutics of the Saint John's Bible



For more information on these projects and the Luce Fellowship Program, visit www.societyarts.org.