SPIRIT *OF THE* ARTS

Towards a Pneumatological Aesthetics of Renewal

Steven Félix-Jäger

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"Steven Félix-Jäger's *Spirit of the Arts* is surprising in a number of ways. First, it's remarkable that the book exists at all, given that pentecostals and charismatics historically have given such little attention to aesthetics. Even when we have done so, we've failed to take seriously arts like dancing or architecture; music and orality have been much more our style. Thankfully, Félix-Jäger's thinking runs as broadly as it does deeply. Second, only the rarest theological/philosophical texts in any tradition actually have the power to move the conversation forward. But this work should prove to be an exception. Equal parts learned and creative, irenic and curious, it is a book Pentecostals and charismatics need to read. Who knows where the conversation might go?"

—Chris Green, *Associate Professor of Theology, Pentecostal Theological Seminary, USA*

"Pentecostals have been comfortable to engage applied art but not engage the world of fine art. Now, a pathway has been forged. This volume provides for Pentecostals, and those located in contexts of charismatic renewal, a pneumatological model to engage the public artworld. But it doesn't end with description, it envisions a creative future for the Pentecostal community. For those desiring to explore both a theological and phenomenological study of the arts in the renewal tradition, I heartily commend this book."

—Jacqueline Grey, *Associate Professor of Biblical Studies, Alphacrucis College, Australia*

"In this theologically informed interdisciplinary study Félix-Jäger constructs a 'pneumatological aesthetics' that reflects the character and values of Pentecostal and charismatic communities. At the same time, he calls those same communities to a finer appreciation and experience of the arts, beyond their mere usefulness for worship, confident this will result in more imaginative and visionary appropriations of various art forms that will significantly enrich the embodied and communal dimension of renewal movements."

—Blaine Charette, *Professor of New Testament, Northwest University, USA*

"Faithful to his tradition and imminently open to fresh discoveries, Félix-Jäger performs a great service for the broader conversation regarding theology and the arts with his creative proposal toward a 'renewal aesthetics.' In this remarkable project, he manages to balance the potentially disparate concerns of maintaining a distinct ecclesial tradition and demonstrating generous and generative engagement with a multiplicity of art forms. Few scholars have attempted such endeavors, and even fewer have demonstrated such astounding fidelity to both concerns. Félix-Jäger provides a theological model for understanding and stewarding the arts that will both encourage and inspire."

—Taylor Worley, *Associate Professor of Faith and Culture, Trinity International University, USA*

Acknowledgments

In the same way that it "takes a village" to raise a child, it takes many perspectives, observations, and conversations to form a scholarly discourse. In like fashion, this book came about by stringing together many voices that have shared the common interest of theology and the arts. Some of these voices came from the giants who have written on these matters before, but many voices came from friends, pastors, students, and teachers who, through conversation, purposely or inadvertently helped to shape the contents of this book.

I'd first thank the series editors Amos Yong and Wolfgang Vondey whose initial invite into the series was both humbling and much appreciated. They also offered a wealth of insight and support along the way. I also extend my gratitude to the whole excellent team at Palgrave. I thank William K. Kay and Peter Althouse, who have been my greatest mentors in my endeavor as a young scholar. Chris Green and Robby Waddell have encouraged me tremendously in my pursuits in aesthetics and Pentecostal studies. I also thank Wilfredo Felix, Jeff del Nero, Terry Tripp, Guy Kinnear, Bill Catling, and Brent Dickinson for giving me much to think about throughout the writing of this book, and also the great people at SPS (Society for Pentecostal Studies) and CIVA (Christian in the Visual Arts). Most importantly, I thank God for providing the clarity and strength that was needed to write this book, and my family, especially my wife Connie and daughter Mila, for their continual support of me as I pursue the life of an artist and scholar.

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CHAPTER 1

Introduction

The arts shape the manner in which a person perceives the world through what it yields to the senses. Re-formed perceptions reflect the world surrounding the perceiver, rendering and extending the values and aspirations of a culture. Our sensed experiences shape our understanding of the world, and the arts, when at their best, bring forth what is most affective and most provocative to expand and enrich a person's understanding of the self and the world. When at its best dance allows us to better understand what it is to move, music what it is to hear, orality what it is to vocalize, visual art what it is to see, cinema what it is to relate, and architecture what it is to belong. A deep engagement with the arts will only enrich lives as it posits intentional and creative ways in which senses perceive. The arts, when at their best, draw us in and reveal new ideas, images, and feelings that invite us into deeper conversations about what it means to truly be. By allowing observers to enter another's vision of the world, the arts expand a person's restricted sense of the world. As such, observers acquire a stronger vision when realizing a fuller understanding of another's perspective and perception. A thorough engagement with the arts will not only enrich our experiences but can also foster our spirits as they help us think creatively and imaginatively about religious matters, giving us new insight into the ways of redemption.[1]

[1] Alejandro García-Rivera, *A Wounded Innocence: Sketches for a Theology of Art* (Collegeville: The Liturgical Press, 2003), 44.

S. Félix-Jäger, *Spirit of the Arts*,
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The arts are a product of a community's creative output, and they teach us about the sociohistorical context from which they come. If a community is a group of interacting individuals, then there are all sorts of communities that exchange and interpenetrate. We have a seemingly never-ending network of communities and subcommunities that contribute something unique to the world's collective consciousness. Art has that inimitable ability to expose something about its native community to the world. This book will focus on the arts that are produced by the communities derived from the charismatic renewal movements. The charismatic renewal movement consists of various interdenominational Christian groups that emphasize Spirit empowerment, spiritual gifts, and charismatic worship.[2] The movements within the broader movement comprise Pentecostals, neo-Pentecostals, and charismatics, along with denominational Christians that practice an analogous spirituality.[3] It is my belief that an analysis of the arts and how they are experienced across the charismatic renewal movements can generate a unique theological perspective concerning the Holy Spirit in community that can enrich the broader discussion of theology and the arts as it pertains to embodied spirituality and communal identity.

Overcoming Disdain of the Arts

Before embarking on this journey, however, we must address the issue concerning the historical Pentecostal and charismatic *dis*engagement of the arts. While the renewal movements have utilized the arts within the context of worship, they have not adequately engaged the arts in a broader public sense. Theologian Edmund Rybarczyk believes this is due to the general distrust that early Classical Pentecostals had towards culture. Rybarczyk writes, "A marginalized minority, Pentecostals largely viewed American culture as fallen; accordingly societal functions and cultural accoutrements [*sic*] were jettisoned as worldly."[4] As such, Rybarczyk believes Pentecostals have fallen into a sort of neo-Gnosticism that denies the material, deeming the arts as a means to indulge the flesh.[5] Perhaps this is due to Pentecostalism growing out of, and being influenced by,

[2] Allan Anderson, *An Introduction to Pentecostalism: Global Charismatic Christianity* (Cambridge: Cambridge University Press, 2004), 10.

[3] Anderson, *An Introduction to Pentecostalism*, 14.

[4] Edmund Rybarczyk, "Pentecostalism, Human Nature, and Aesthetics: Twenty-First Century Engagement," *Journal of Pentecostal Theology*, No. 21 (2012), 243.

[5] Rybarczyk, "Pentecostalism, Human Nature, and Aesthetics," 243.

austere Protestant movements such as Pietism, the Holiness Movement, and the Keswick Movement. But, surprisingly, even while disdaining the arts as worldly, Pentecostals and charismatics have utilized the arts effectively in a context of worship.

Rybarczyk believes that Pentecostals have some epistemic commitments to their worldview that lend themselves to artistic engagement, namely that Pentecostals are emotional and practice an embodied pneumatocentric spirituality. Rybarczyk writes, "Pentecostals—because they are traditionally inspired by visceral, embodied, emotive, and intuitive characteristics of human nature—have a ready-made way of being for the presence of aesthetes and aesthetic flourish."[6] It is the Pentecostal propensity towards gestural and embodied practices that renders it a particularly *sensational* spirituality. Cultural anthropologist Birgit Meyer sees Pentecostalism as bringing the aesthetic, especially how it relates to the feeling body, to the forefront.[7] Meyer writes, "Pentecostalism not only epitomizes the centrality of the body as a harbinger of truth and identity in our time, but its global popularity also emphasizes the necessity for scholars (and practitioners) in the fields of religion and politics to come to terms with the body, sensations, and experience."[8] Because of Pentecostalism's holistic spirituality, it ought to be studied by examining the ways in which the divine is embodied through sensational forms.[9] In this way, by analyzing its aesthetic dimensions, Meyer seeks to study Pentecostalism in a new way distinct from the rationalistic Protestant lens that is "blind to the importance of sensation."[10] Some Protestant denominations, largely because of the Calvinistic iconoclastic influence of the Reformation, are burdened by a disdain of liturgical art. Reformation Iconoclasm allowed for art to be valued outside of the church (so long as it had a beneficial didactic function), but was prohibited within the church.[11] Theologian Clark Pinnnock points out that this mentality goes inherently against a robust pneumatology that makes room for the Spirit's movement through the arts. Pinnock writes,

[6] Rybarczyk, "Pentecostalism, Human Nature and Aesthetics," 259.

[7] Birgit Meyer, "Aesthetics of Persuasion: Global Christianity and Pentecostalism's Sensational Forms," *South Atlantic Quarterly*, Vol. 109, No. 4 (2010), 748.

[8] Meyer, "Aesthetics of Persuasion," 759.

[9] Meyer, "Aesthetics of Persuasion," 754.

[10] Meyer, "Aesthetics of Persuasion," 758.

[11] William Dyrness, *Reformed Theology and Visual Culture: The Protestant Imagination from Calvin to Edwards* (Cambridge: Cambridge University Press, 2004), 191.

> The life of many churches needs to be enriched with more signs and symbols. Iconoclasm has impoverished the life of the church and often reduced worship to a cognitive affair. This means that the Spirit is denied certain tools for enrichment. We are impoverished when we have no place for festivals, drama, processions, banners, dance, color, movement, instruments, percussion and incense. There are many notes on the Spirit's keyboard which we often neglect to sound, with the result that God's presence can be hard to access.[12]

While Pentecostals and charismatics have done well exploring the Spirit's creative work in the context of worship, they still must engross the vernacular of fine art—truly *become* artists—so suitable communication within the broader creative public can ensue. If art is a high expression of human ingenuity and creativity, then Pentecostals ought to express their worldview in meaningful and imaginative ways. Because Pentecostals and charismatics have only truly engaged the arts in the context of worship, they have *used* the arts for an ulterior purpose (worship), rather than allow the arts to address the observer on its own terms. Pentecostals and charismatics thus have engaged the *applied* rather than *fine* arts.

The difference between fine and applied art is one of utility. Fine art is appreciated for its own aesthetic distinctions, whereas the value of applied art is embedded in the successful realization of its proposed assignment.[13] There are overlapping mediums in both fine and applied art that can only be distinguished by their purpose. For instance, a painting can be made simply as an expression of the artist's introspective musings, and indeed this piece could become commercially famous and fiscally valuable, but it would not lose its standing as fine art. If the same artist were to make the same painting for a commissioner to be used for a magazine cover, however, the piece would be an applied art. To complicate things further, if the piece of fine art was made, grew to notoriety, and then was used for a magazine cover, the original piece would be a fine art, and the latter would not be an applied art, but rather the commercial usage of a fine art. Indeed, one can effortlessly find renowned paintings such as Da Vinci's *Mona Lisa*, Munch's *The Scream*, or Van Gogh's *Starry Night* printed and reprinted on myriad marketable items such as shirts, mugs, and posters. Yet no one would question the status of the original paintings as fine art.

[12] Clark Pinnock, *Flame of Love: A Theology of the Holy Spirit* (Downers Grove: InterVarsity Press, 1996), 120–121.

[13] John Maciuika, *Before the Bauhaus: Architecture, Politics and the German State, 1890–1920* (Cambridge: Cambridge University Press, 2005), 285–286.

Post-World War II educators such as Walter Gropius tried to blur the lines between the fine and applied arts by raising the so-called unified art school known as the Bauhaus.[14] Also, various late modern art movements such as Dada, Pop Art, and Conceptualism shared a similar agenda of questioning the notion of what qualifies as art. Nevertheless, although the status and function of art have been ambiguated in our contemporary climate, the Pentecostal and charismatic tendency to ignore the artworld while utilizing the arts in a context of worship prevents the broader artworld from efficaciously engaging Pentecostal and charismatic communities. It is my view that Pentecostals and charismatics can add a unique voice to the broader artworld, but this voice will never be heard if Pentecostals and charismatics use the arts only for bolstering the worship service. Pentecostals and charismatics should create art that comes from their particular worldview, from their own understanding of what it means to be. The art should not hold to a didactic or evangelistic agenda, but rather should testify of God's work in the artist's life solely because it emanates from a context of renewal. In this way Pentecostals and charismatics can simply *be* artists instead of "creative evangelists" or "artistic teachers" of the faith. That is not to say that Pentecostals and charismatics should shift to utilizing the arts only outside of the church. The arts *should* be utilized in the context of worship, but not only in this way. Pentecostals and charismatics should practice a both/and, engaging the arts within and without the context of worship.

A Renewal Theological Aesthetics

This book sets out to craft a theological aesthetics of the renewal movements. While we have already defined what is meant by the renewal movements, in order to better get after what this book is about, we must also qualify what is meant by "aesthetics," and furthermore, "theological aesthetics." Aesthetics is often equated with the philosophy of art, but this is not what was intended when the German philosopher Alexander Baumgarten coined and defined the term in his 1750 book *Aesthetica*.[15] Baumgarten appropriated the Greek term *aísthēsis* (sense perception),

[14] Maciuika, *Before the Bauhaus*, 287.

[15] Baumgarten's very first usage of the term was in his doctoral thesis, but he later published the treatise *Aesthetica* in 1750, and a second part in 1758, which expanded on the meaning of the new field of study.

which opposes *nóēsis* (intellectual thought), to develop a new field of study. While aesthetic ideas were subsumed in epistemological discourse, Baumgarten made aesthetics a separate and distinct field of study in order to create a "science of sensible cognition."[16] Early modern rationalists saw sensible cognition as fallible and thus contrasted it unfavorably to intellectual cognition.[17] Baumgarten, however, believed that not only was a science of sensible cognition possible, but it could present beauty, which is the perfection of sensible cognition.[18] Consequently, discourses on beauty were tied to the field of aesthetics until postwar modernity rebelled against it. As we craft a theological aesthetics, ours will be in the spirit of Baumgarten looking first at sense perception in general, and then analyzing how these perceptions manifest in different forms of the arts.

Furthermore, our focus is on *theological* rather than *philosophical* aesthetics, because attention is given less to the definition, classification, and evaluation of aesthetic experiences, and more on how these sensations shape the formative religious yearnings of those who experience them. Theologian Alejandro García-Rivera distinguishes between theological and philosophical aesthetics claiming that the former asks questions of difference between the copy and the original, whereas the latter asks questions of identity. It is the question of difference that makes room for a "sacrificial transcendence of identity."[19] A theological aesthetics is concerned with the limits of experience and what may exist beyond. García-Rivera writes, "The aesthetics of the theologian concern the human capacity to know (and love) the unknowable, to name the unnamable, to make visible the invisible. The aesthetics of the theologian elevate the human capacity for the beautiful into the human capacity to know and love God."[20] For our purposes here, we are trying to probe the ultimate questions that concern knowing and loving God, but from a vantage point of renewal. This book sets out to understand not only the phenomenological extent and limits of aesthetic experiences, but also how these experiences

[16] Jospeh Tanke and Colin McQuillan, Eds. *The Bloomsbury Anthology of Aesthetics* (New York: Bloomsbury, 2012), 97.

[17] Tanke and McQuillan, *The Bloomsbury Anthology of Aesthetics*, 97.

[18] Tanke and McQuillan, *The Bloomsbury Anthology of Aesthetics,* 97.

[19] Alejandro García-Rivera, *The Community of the Beautiful: A Theological Aesthetics* (Collegeville: The Liturgical Press, 1999), 73.

[20] García-Rivera, *The Community of the Beautiful*, 74.

foster a Pentecostal and charismatic spirituality, and how the renewal sense of the world can shape aesthetic engagements with the public at large.

In my first book, *Pentecostal Aesthetics: Theological Reflections in a Pentecostal Philosophy of Art and Aesthetics*,[21] I laid out a theoretical ontological foundation of aesthetics to provide a philosophical ground for a Pentecostal engagement of the arts. At times I contextualized my findings with examples of art (which were limited to the visual arts), but these engagements were tributary to the book's greater philosophical purpose. *Spirit of the Arts*, on the other hand, creates a pneumatological model for creativity and the arts and then explores how this model manifests in various prevalent art forms. As such *Spirit of the Arts* is not a mere companion or second volume to *Pentecostal Aesthetics* because it asks and answers fundamentally different questions. Rather, *Spirit of the Arts c*an be read individually as a map of the arts in and around the charismatic renewal movements, addressing three primary issues: (1) how the arts are experienced and interpreted theologically through a renewal lens, (2) how they are utilized and adapted in the liturgical setting, and (3) how they are engaged by the broader public. Addressing aesthetics in this way allows readers to take a deeper look into the aesthetic practices of renewal spirituality and how renewal movements such as Pentecostalism engage the broader artworld.

García-Rivera also believes that the arts and theology need each other because art can help theology learn how to "see" again.[22] It is not that theology is blind or devoid of understanding the aesthetic dimension of experience, but rather that modern theology has been preoccupied with epistemological concerns about the truth and reliability of the religious experience. Instead, if we start from a point of faith and see the experience as already interpreted into a religious frame, then we can see the forms, contours, and compositions of what it is we have experienced. In this way theological aesthetics takes the aesthetic experience as a point of fact and proceeds from there. The arts, according to García-Rivera, also need theology because it can "guide and encourage art to look for the beautiful in the depths of the human mystery but can also help art regain its communal dimension through which the beautiful shines through the violence and

[21] Steven Félix-Jäger, *Pentecostal Aesthetics: Theological Reflections in a Pentecostal Philosophy of Art and Aesthetics* (Leiden: Brill Academic, 2015).

[22] García-Rivera, *A Wounded Innocence*, 4.

pain of this troubled world."[23] This point should be qualified, however. The arts do not *need* theology outright, because much modern and contemporary art is unconcerned with either beauty or transcendent human mystery. As such, his quote should be modified to say that the arts need theology "*when* they look for the beautiful in the depths of the human mystery." In other words, when the arts seek out ultimate concerns (which they often do not), *then* they need the guidance and encouragement of theology. In our case, we *are* looking at the extent of the phenomenological experience as it approaches the ultimate, so we need the guidance of theology.

The Structure of the Book

This book begins by selecting an appropriate root for grounding a pneumatological model for creativity and the arts. In Chap. 2 I contend that we can view the arts as an outworking of the Spirit being poured out on all flesh. The "universal outpour" motif, I believe, respects the primacy of embodiment already present in Pentecostal spirituality, and evokes the gathering community. After establishing this pneumatological model, the next six chapters show how Pentecostals and charismatics have engaged the broader artworld communally and in the context of worship with particular art forms. I group these chapters in threes, knowing that the first group (Chaps. 3, 4, and 5) should examine the kinesthetic and auditory because a Pentecostal aesthetics was first of all oral and kinesthetic before involving the visual and other faculties. The second group (Chaps. 6, 7, and 8) should engage the visual and tactile as these art forms became more prevalent in the renewal movements as the twentieth century progressed. I also wanted the first group to deal primarily with embodiment and the second group to further engage community. In this way the book can approach the aesthetic phenomenologically as it moves out from the felt corporeal body to the seen communal body. Each chapter begins with an overview of the art form's sensory engagement, and then discusses how this art form is and can be assessed in a renewal aesthetics. Each chapter ends with a prescriptive account of how the arts should proceed in a renewal aesthetics. Each chapter employs several contextualizations of the arts with contemporary examples. As such, this book is interdisciplinary in character, tying

[23] García-Rivera, *A Wounded Innocence*, 5.

together various phenomenological, sociological, historical, art critical, and theological insights.

After initially parsing out the two groups, I had to decide exactly which of the arts I should engage and how. The art forms that get the most attention in the field of aesthetics are music, painting, and literature,[24] and while all of these are engaged in this book, I thought a few amendments were necessary in order to craft a theological aesthetics that is relevant both to the renewal movements and to our contemporary times. First, I thought adding a chapter on dance was necessary to better display the embodied worship that flows out of Pentecostal spirituality. I also thought chapters on cinema and architecture could better construct the full range of sensory engagement involved in a renewal aesthetics. Cinema is the most accessible of the arts for the general population and can detail significant theological issues in myriad ways, having become the twenty-first-century's *gesamtkunstwerk* by incorporating visual art, literature, performance art, music, and more. Additionally, architecture is important for any theological aesthetics or account of visual culture because it plays a formative role in the way a person structures his or her comprehension of the world. Instead of focusing only on literature or poetry, I begin with orality as foundational for the narrative and persuasive character of Pentecostal discourse. Pentecostals and charismatics incorporate a number of distinctive utterances, like tongues speech, shouts, and noises, into their spirituality to shape the manner in which narratives are recounted and recorded. Finally, instead of only painting, I look at visual art and visuality in general citing examples from both painting and installation art.

Another issue I came across is that I could not easily come to terms with the order of the chapters, deciding which chapter should precede the other. Unlike Hegel, I do not see some arts as purer exemplifications of a general spirit. I do not believe any one art form is better than, or the zenith of, another. I agree with Galen Johnson as he writes: "A painting is not substitutable for a thousand words, nor may a thousand words replace a painting. In the end what we must say is that language is neither primary or secondary to painting, both are different modes of signification for the expression of meaning."[25] So if each art form is its own different mode of

[24] Maxine Sheets-Johnstone, "'Man Has Always Danced': Forays into the Origins of an Art Largely Forgotten by Philosophers," *Contemporary Aesthetics*, Vol. 3 (2005), 1.

[25] Galen Johnson, "Structure and Painting: 'Indirect Language and the Voices of Silence,'" in *The Merleau-Ponty Aesthetics Reader: Philosophy and Painting*, Galen Johnson, Ed. (Evanston: Northwestern University Press, 1993), 34.

signification, can we truly order them in some sort of hierarchy? I believe we cannot. So the order I have chosen has to do with the primacy of experience rather than a hierarchy of value. I decided to proceed out from the first experience, but this still posed some issues. For instance, should a chapter on dance or music be considered the first experience and start off the book? Dance and music are intrinsically tied together, so seeing which form of art, even as it concerns embodied action, should lead the other was a difficult task. Cynthia Winton-Henry states it well: "Music is dance's somatic twin. Get a rhythm going, and dance follows. The two hate being separated. In many ways music is a sanctuary, and dancers are its priests. Music creates landscape, and dance travels through it, directing the energy."[26] In this case, as with others, it is unclear which art form precedes the other.

Ultimately I chose to engage dance first in Chap. 3, giving precedence to the kinesthetic. Our first experiences deal with us *feeling* our way in the world, grasping notions of spatiality and movement. So dance allows us to really discover what it is to move bodily in the world. This is important to a renewal aesthetics, as one of its main convictions is that we are holistic and not disembodied or dualistic beings. Chapter 4, then, concerns music as a vehicle for embodied expression in communal worship. While music is auditory and does not produce physical artifacts, it is an art form that communicates via expressive utterances. In a renewal aesthetics, music is tied to the kinesthetic as movement and bodily expression are part and parcel to Pentecostal spirituality. In this chapter I argue for the integrity of emotional expression in music, and how emotions can portray a loving (*eros*) act of adoration in Pentecostal worship. As mentioned above, Chap. 5 will begin with orality rather than literature because Pentecostals and charismatics innovatively vocalize utterances that extend from the body and excite the charisma of the worshipping community. Pentecostal and charismatic orality functions as an aesthetics of persuasion, which is evident both in its proclamatory preaching and in its sensational forms (to borrow Meyer's term). So the first group of chapters creates a crosstalk between kinetic, sonic, and aural experiences in a renewal aesthetics, discussing the ways in which the renewal movements aesthetically engage movement and sound.

[26] Cynthia Winton-Henry, *Dance—the Sacred Art: The Joy of Movement as a Spiritual Practice* (Woodstock: Skylight Paths, 2009), 26.

While the first group of chapters focuses more on embodiment, dealing with movement and sound, the second group focuses more on community, dealing with vision and touch. It should be noted, however, that discourses on community still exist in the first group, and notions of embodiment are still present in the second. The arts altogether form a holistic sense of the universal outpour motif, so elements of both embodiment and community will be present in every art form. Movement and sound, however, are more closely associated with the corporeal body and thus engage issues of embodiment more readily, and vision and touch extend outward from the body to the world, approaching the communal aspects of being-in-the-world. Chapter 6, therefore, begins the second group with a discussion on visuality and visual art. As vision helps us to recognize the other, and situates us in a broader environment, it is the visionary that allows us to see and anticipate what is to come. In this chapter, I argue that the renewal community sees itself as an eschatological community, and this is evident in various movements in the visual arts such as folk art. Chapter 7 posits that cinema allows the renewal community to imagine the world otherwise, crafting a new vision of reality. This chapter sees cinema as a tool for re-enchanting the rationalistic disenchanted world, which works well in a renewal aesthetics since Pentecostalism can also be deemed a re-enchanted religious movement. Cinema juxtaposes visual and auditory elements to offer viewers an affective entrance into a circumstantial yet relatable narrative. Finally, Chap. 8 sees architecture as enabling the community to gather in a place that is an extension of God's creative efforts on earth. By structuring inhabited space, the built environment couples the visual with the tactile to give people a sense of location and belonging. Examining the poetics of space allows us to see how incredibly formative the built environment is to our experience of the world. And while architecture is not necessarily *about* anything beyond spatial alignment, I contend that we can use theologically loaded metaphors to emphasize different aspects of God's creation. The chapter on architecture thus rounds out the second group of chapters' crosstalk between visual, spatial, and tactile experiences in a renewal aesthetics, discussing the ways in which these art forms help Pentecostal and charismatic communities grasp vision in its aesthetic formation.

As a concluding chapter to this volume I offer a brief summary of our findings and then discuss three innovative and cross-disciplinary contemporary artworks that demonstrate the pneumatological aesthetics we have laid out. Since these works do not fit neatly in any one of the previous

chapters, it will be good to discuss them here as contemporary examples of our pneumatological aesthetics in practice. My hope is that this book allows artists and art enthusiasts to learn to appreciate the arts in a renewal aesthetics and to see how they can help form us in our sensory perceptions. When we do this, our lives and our faiths will be enriched. With attuned senses we can *see* the glory of the Lord, which helps us to love God deeper. Learning to *see* from another vantage point allows us to grow in grace and love others deeper as well.

CHAPTER 2

Universal Outpour: A Pneumatological Model for Engaging the Arts

There seems to be a proclivity for theological aesthetics to view art analogically from the vantage point of incarnation. There is an obvious allusion to visual art as Paul calls Christ the visible image of the invisible God (Col. 1:15). Christ is thus the icon of God. In a similar fashion we as artists can create icons. As in the incarnation Christ moves from *logos* to *sarx*, art moves from concept to expression. As Christ is both the word of God and the visible image of the invisible God, Christ's incarnation speaks to humanity's full comprehension of God as word/concept becoming image/substance. So the communicative power of transcendent truth is found in Christ as image. As Jensen and Vrudny write, "The incarnation of the Second Person of the Trinity who was both image (*eikon*) and word (*logos*) affirmed that created matter could mediate uncreated and spiritual truth to humankind. Thus sight could lead to insight; the visual could be a medium of knowing as well as showing."[1] God made visible speaks both of the primacy of the visual experience for general knowledge and that God's self-revelation includes an immanent relationality on human terms of perception.

This is, however, not the only metaphor to embrace as a starting point for a theological model for creativity and the arts. Different Christian

[1] Robin Jensen and Kimberly Vrudny, *Visual Theology: Forming and Transforming the Community through the Arts* (Collegeville: Liturgical Press, 2009), ix.

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