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The Groaning Creation : A Study of Man in St. Paul and Modern Art

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THE GROANING CREATION

A Study of Man in St. Paul and Modern Art

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by

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We know that the whole creation has been groaning in travail together until now; and not only the creation, but we ourselves, who have the first fruits of the Spirit, groan inwardly as we wait for adoption as sons, the redemption of our bodies.

Rom. 8:22-23

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PROLOGUE

The world of the twentieth century is changing so rapidly that people are bewildered at the chaos they can no longer control. There are many indicators of this change, from the revolution in morality to the emergent nationalism in world politics. Man initiated the scientific, technological and social revolutions; but now he is fast becoming the pawn of his own creation. Man is bombarded by the mass media, Madison Avenue, and everyone who would call for his attention. Because of this mass proliferation of words, people are turning to visual images for communication. Art today, while it may be unintelligible to many, is reaching an expanding audience, providing a common ground for human existence and giving the public an identity. If sensitivity and concern are expressed today, art leads the way in this expression.

Aesthetic Theory and the Message of Man

While the art audience is expanding, the content of art is reaching a crisis. Reflecting the shape of human existence, art is revealing "the crisis of the person in contemporary society."[1] The artist has many ways of telling us about man: (1) through his aesthetic point of view, (2) through the use of non-human forms which portray life in the world, and (3) through the use of the human figure itself. Every style of

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[1] Nathan A. Scott, Art and the Renewal of Human Sensibility in Mass Society, in Christian Faith and the Contemporary Arts, p. 21.

painting, from the Baroque to Surrealism, says something about the period in which it flourished. Each style indicates a self-interpretation of man. Broken down to the lowest common denominator, there are four stylistic keys which can be applied to the visual arts: idealistic, realistic, subjective, and objective. Every work of art contains elements of all four, but is dominated by one of them. The idealistic we find in ancient Greek sculpture and even in the current "Pop Art"; the realistic we find in "Social Realism"; the subjective we find in Expressionism; the objective we find in paintings that reproduce forms directly from life. Style is what links paintings from various artists into a group. Often a style is called a "school."

Form, as distinct from style, belongs to the structural element of being itself, and can be understood only as "that which makes a thing what it is."[2] Form will set aside a particular image as being unique in its surroundings. Because of this, "form is the ontologically decisive element in every artistic creation."[3] These two elements, style and form, will provide the bulk of comment in this investigation.

What is art really saying about humanity? How does it reflect the "crisis of the person" in our age? Since the industrial revolution we have been witnessing the gradual despiritualization of man, culminating in the dehumanization of our day. We should not be surprised, therefore, that art has lost the

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2 Paul Tillich, Theology of Culture, p. 69.

3 Ibid., p. 70.

human image to a great degree, to say nothing about the loss of God. In contemporary art we see reflected what is happening to man, to society, and to man's faith in God.

> The artist's 'sense of his age' gives his art revelatory power. In other words, art makes visible those images of society and self which we prefer to keep hidden. Contemporary art gives us the image of a lonely, anxious, and sometimes diabolical humanity. This image, however, is not of the artist's own making. It is the image which society itself offers to the discerning eye. Perhaps this is why we find it so difficult to look at today's art. . . . One value of contemporary art, then, is its power to reveal us to ourselves.[4]

Contemporary art, then, seeks to lead the viewer into an existential awareness. Even the "shock" value of modern art is part of the aesthetic experience and should be remembered, for it carries the protest of the image and the ethical pressure behind it.

The Pauline Outline

In order to organize this presentation, we have adopted as a structural outline, the Pauline view of man. This procedure makes us aware from the outset of the great danger involved in attempting to relate Paul and modern artists. "To begin with man is to begin at the wrong end, for Paul's ideas did not arise from a study of man for his own sake. Paul is concerned to look at man only in relation to God."[5] For the artist, man becomes the sole criterion. Art, by definition, is an anthropocentric endeavor. But this doesn't mean that there is an

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[4] Finley Eversole, Christian Faith and the Contemporary Arts, p. 12.

[5] W. David Stacey, The Pauline View of Man, p. 128.

impasse between theology and art. Even with Paul, there is a two-way relationship.

> But since God's relation to the world and man is not regarded by Paul as a cosmic process oscillating in eternally even rhythm, but is regarded as constituted by God's acting in history and by man's reaction to God's doing, therefore every assertion about God speaks of what He does with man and what He demands of him. And the other way around, every assertion about man speaks of God's deed and demand--or about man as he is qualified by the divine deed and demand and by his attitude toward them.[6]

We should not assume that the artist never has anything to say about man's relation to God. There is a fine line distinction between the artist as analyzing human existence as it appears to him, and the artist as proclaiming human existence as he conceives it should be. Even the image of "man in the void" speaks of human need.

In the first two chapters we will deal with man prior to the commitment of faith, and in the third chapter man under faith. Perhaps this distinction is too neat. Paul's terms for describing the human being are not always precise, and there will be some overlapping of terminology into the different areas of the outline.

The Period of Artistic Endeavor

The artists and their work that we have selected for this study may basically be limited to post-World War I in Europe and post-World War II in the United States. The two World Wars are the watershed for the artistic revolution. In Europe the change from idealism to existentialism was prompted by the

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[6] Rudolf Bultmann, Theology of the New Testament I, p. 191

First World War, while in America idealism still reigned. Only during the great depression did the American mood begin to change, during which time New York was first initiated to imported art from Paris.

> The First World War shattered the high hopes and the spirit of intellectual adventure that Fauvism and Cubism both reflected, and Dada and Surrealist art ushered in a new age of disenchantment and anxiety. Man's confidence in his powers to master the world were badly shaken, and the artist was distracted by external events from pursuing those purely hedonist aims which had ruled French painting from the time of Manet and the Impressionists. In the postwar period the sovereignty of innocent esthetic pleasure in contemporary painting was disputed by elements of the grotesque and the macabre. Miró's pictorial puns and humor were one way of alleviating and releasing the artist's fears. Yet there remained an unexorcised grotesque content in his art that pays a hostile and menacing world its due.[7]

Within this time span, there are many important artists that one should consider. But the selection will have to be made on the author's own preference which is admittedly subjective.

The Theme of Discovery in a Changing World

Modern art is to a great degree "the logic of imagination." In earlier decades the artist had a basic communal mystery on which to base his communication, a widely understood symbol through which the public could celebrate the mysteries of life. The modern artist approaches this world of the numinous as an isolated individual with all his limitations, and his attempts are uninformed by any valid tradition.*

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7 Sam Hunter, Modern French Painting, p. 211.

* cf. Martin E. Marty, Varieties of Unbelief, p.

> He has to discover, in himself and by himself, everything that has been lost to our world, and often enough he must pay with his life and health for the risks he takes in not being initiated by a 'knower', in having to grope his way alone into the dark womb of the unconcious.[8]

Rejecting the type of art that merely mirrors objective reality, contemporary art allows more room for chance than the art of any preceding period. Materials are permitted an existence of their own and are used as a point of reference for the inner images and feelings of the artist himself. Because the points of reference are changing so rapidly and because art stresses the freedom of inner expression, much of contemporary art can really be called an "art of discovery."[9] The voyage of discovery leads the artist into strange worlds. A whole new world of decay and a new microcosm of mutilated surfaces has sprung up. Whether it is the corroded surface of metal sculpture or the gouged, thick layers of paint on canvas, the reality of decomposition, death in the midst of life, is portrayed. "Decomposition is the aesthetic equivalent for the experience of isolation, the threat of matter, and the destruction of causal relations."[10] The need for this inner disharmony stems from the isolation of the artist in society, the loneliness of the individual facing an infinite universe, and from a religious vacuum. Inner disharmony is really a cry for action, and from the artist's point of view, is the birth pangs of creativity. The encounter of self with the world, idea with

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8 Erich Neumann, The Archetypal World of Henry Moore, p. 53.

9 Alfred Neumeyer, The Search for Meaning in Modern Art, p. 55.

10 Ibid., p. 60-61.

material, and theory with chance will produce something that is unpredictable until the encounter has taken place.

Compléments and Contrast

One of the problems that we must face in the context of this paper is that we are living in the "post-Christian era." Whatever this label might mean, in the field of art it denotes the fact that Christianity no longer informs the world view of the majority of artists. Our age has lost the consciousness of standing in God's presence. It well knows the Angst of threatening infinity, but the "Thou" of God is lost to the "it" of the void. Contemporary artists, as the ethical mirrors of their culture, are emotionally and sensitively aware of an objective judgment. But the results of this judgment (war, etc.) are denounced purely by the standard of a humanistic ethic. The Christian is aware of temporal judgment, but for him it is only a manifestation of God's eternal judgment that has been telescoped into time. To put it another way, the artistic world invites religion to acknowledge that art is religion. But the religious world views art as expressing reality, no matter how abstract, while religion transforms reality. The dogmas of art demand freedom, while religion seeks order. Even within the art community, there is a battle raging between non-representational painting and realism. Edward Hopper has said: "Art for art's sake followed to its ultimate conclusion ends in a feeble, emasculated art."[11] And Andrew Wyeth adds:

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11 Seldon Rodman, Conversations with Artists, p. 200.

"Painters today seem to have lost humility. Such miracles as an old man's face, a child's hands, or some grains of corn, no longer interest them."[12]

We will let the artists resolve their own battles, but here we are concerned with forming a basic meeting ground on which to base the succeeding discussion. Because art no longer "meets" religion, maybe it's time for religion to seek to meet art. As Tillich has pointed out, religion is "ultimate concern." This ultimate concern in life here and now manifests itself by an interest in all creative functions of the human spirit. Both art and religion seek to bring meaning and order out of chaos, and art has the property of illuminating imagination to the point where renewal of faith and life can take place. We must permit the nonrational to find an order properly its own, so that the material world will become a place in which event and meaning may find expression. As Francis Bacon, a contemporary English artist, has said: visual art "should be a re-creation of an event rather than an illustration of an object."[13] The artist cannot escape religion, the state of being ultimately concerned. It is up to religion to inform the object of this concern, and seek to build a culture in which freedom and order can be united. This study of the relation between Paul's view of man and the image of man in modern art is significant because it seeks to find a cultural bridge to span the gap that developed historically between the sacred and the secular.

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12 Ibid., p. 217

13 Eversole, p. 13.

CHAPTER I

MAN IN TENSION

The Conscious Man

> Do not be conformed to this world but be transformed by the renewal of your mind, that you may prove what is good and acceptable and perfect.
> Rom. 12:2

Conscious of the immediate present, modern man seems to stand at the very edge of the world with the abyss of the future before him. The conscious man is by no means the average man. He is rather the man who stands alone, conscious of his solitary position. "Every step forward means an act of tearing himself loose from that all-embracing, pristine unconsciousness which claims the bulk of mankind almost entirely."[1] In the deepest sense, the conscious man has estranged himself from the mass of men who live entirely within the bounds of tradition. He sees that the past, as the deposit of the outgrown, can never be creative; but he therefore must stand before a void out of which all things may grow. While this is a liberating stance, it is also the "Promethean sin" in the sense of being a "higher level of consciousness" which is "like a burden of guilt."[2]

"Do not be conformed to this world!" If there ever was a battle cry for the world of Abstract Expressionism, this is it.

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[1] Carl Jung, Modern Man in Search of a Soul, p. 197.

[2] Ibid., p. 198.

The style which is called Abstract Expressionism was probably the first to put on display the nihilism, despair, the deadly mechanization and depersonalization of man in the modern age. In this expression can be found all the explosion, dismemberment and distortion which plagues our troubled world. Granted that this is the state of things today, this art has led us to the edge of the void--to the specter of modern man's mind and soul torn apart in violence.

Probably one of the best examples of this tension can be seen in a painting by Jackson Pollock (fig. 1). Titled "Search," the painting is more an expression of Pollock himself than anything in the objective world. Paradoxically, this was the last major work he completed before his tragic death in 1956. Using joyous Christmas colors, Pollock gives an agonizing picture of his own search for meaning in the world. Pollock <u>is</u> his painting. He emphasizes the action of painting rather than the outcome of the painting. He called his canvases "the arena" where he encountered himself in a battle between mind and hand.

Pollock died before his search was fulfilled. He paid a high price for standing where he did. It is the height of illusion that man thinks he can separate himself from the "world" and bring himself to a state beyond it. By the word "cosmos" (world) Paul means the totality of what is created by God. It is what surrounds man and concerns him, but it refers especially to the world of man himself. As a community of creatures who are responsible to God, men deny their creatureliness when they make themselves independent of God. In this

sense they are called "this world." "This world . . . is at enmity with God and seeks its own glory; therefore, it stands under God's wrath and will be judged by him."[3] The artist is conscious of the flux of time. "Composition" by Willem de Kooning (fig. 2) suggests a fluidity of forms, constantly changing and merging with one another. There is constant motion without permanence in the world. But such an awareness is not enough. The "world passes away (I Cor. 7:31); it has no solidity; it plays a part and it holds the stage but it is without ontological reality. Once a man realizes that, what madness it is to join in this puppet show which is displayed on a tottering stage . . . ."[4] While the abstract expressionist has this vision, he doesn't see the reversal of values brought by Christ.

There is value in the break with "this world." The artist takes the disorder of the world and attempts to give it form, highlighting the possibility of a new way of ordering. This calls for honesty about oneself and the world. In a world suspicious of "answers," abstract art can be its own destruction. With its lost center and unlimited freedom, this art is "further characterized by a terrible sensitivity to that dizziness of soul which comes when every horizon has vanished."[5] "The more horrifying this world becomes (as it is these days) the more art becomes abstract; while a world at peace produces

3. Rudolf Bultmann, *Existence and Faith*, p. 129.

4 Franz Leenhardt, The Epistle to the Romans, p. 304.

5 Finley Eversole, The Brave New World of the Modern Artist in Christian Faith and the Contemporary Arts, p. 48.

realistic art."[6] Some might call abstract art escapism; at most it is honesty without answers.

The reply might be that the answer lies in man himself. But this is foreign to Paul's definition of man. "Anthropos" means man in his creaturely humanity, and thus man in relation to God. Human greatness and human efforts are nil before God (Rom. 3:28). The artist, in order to create, is thrown upon himself. As Pablo Picasso has said: "When you come right down to it, all you have is your self. Your self is a sun with a thousand rays in your belly. The rest is nothing."[7] The fatal flaw of Abstract Expressionism might be in its dictum that form leads to sentimentality, as Pollock insisted:

> Gruenewald transcends the personal level, through the mythos of Christianity, with its doctrines of sacrifice and regeneration, and therefore transcends suffering itself. We have no myths that we accept today, so suffering can't be expressed in our painting without sentimentality.[8]

Picasso's "rays in his belly" lead to abstraction, for this means that the artist can "present the human psychological content . . . with the greatest directness and intensity."[9] By abstracting emotion, the abstract expressionists try to make sure that the viewer will identify the message of the painting with himself, rather than feel empathy toward a figure in the painting. A viewer might feel pity for a figure painted realistically, but he does not have the emotion in himself.

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6 Herbert Read, A Concise History of Modern Painting, p. 180.

7 Ibid., p. 147.

8 Seldon Rodman, Conversations with Artists, p. 88.

9 Herbert Read, Great Britain in Art Since 1945, p. 218.

By the word nous (mind) Paul suggests

> much more than the intellectual faculty of apprehension; nous includes the personality viewed in its deepest aspects and suggests . . . man's awareness of his total situation in the universe. Metaphysical and moral self-consciousness will be renewed because a new reality will now confront it.[10]

For Paul, that reality is Jesus Christ. Nous implies the knowing, understanding and judging activity of man that determines what attitude he adopts.

> In Paul, the implication is always that decision and action will result from the process of thought. Just as there is no willing and planning without knowing and understanding, so for Paul, knowing-and-understanding is everywhere of the sort that plans something, that contains an aim towards an action.[11]

Nous, being morally neutral, can be swayed by influences. Basically, the nous

> is man's real self in distinction from his soma, the self which has become objectivized in relation to himself. And this self (the nous) is an understanding self that hears God's will speaking through the Law, agrees with it, and adopts it as its own. The nous is that self which is the subject of the willing . . . its aim is the good or what is right, but its doing is frustrated by sin, which dwells in the members'.[12]

For the abstract expressionists, mind, as the cognitive element in the creative process, is integral to the act of painting. Mind apprehends the artist's state of being and dispatches impulses to the hand which directs the brush. But

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10 Leenhardt, p. 305.

11 W. David Stacey, The Pauline View of Man, p. 199.

12 Rudolf Bultmann, Theology of the New Testament I, p. 212.

the mind doesn't apprehend anything outside itself in the form of objective reality. It might recall past dreams and feelings which control the mind's sense of color--sort of instinctive striving--but nothing more. The Pauline view opposes this. He sees nous as an "understanding will with the alternative of being for God or against Him. Man's volition is . . . an understanding act of will which is always an evaluating act and therefore necessarily moves in the sphere of decisions between good and evil."[13] For the artists, there is no external norm, and they take pains to declare this. Paul would counter: "Knowledge of God is a lie if it is not acknowledgement of Him"[14] and he might extend this to the world of reality itself.

There are exceptions to extreme abstraction. One of these exceptions can be seen in "Resurrection" (fig. 3) by Alfred Manessier. Here there is the element of an idea, and the mind has made a conscious choice in color and even in form. His "search for harmonies of color and form is intimately connected, in his mind, with the search for Christianity alive in the world."[15] In French abstract painting, reason is still a determining factor (Manessier is French), while in America, reason and a sense of composition are considered taboo. Mark Tobey is an American abstract painter who seems to be above the fight against formal elements. His painting, "Tundra" (fig. 4), displays the influence of Oriental calligraphy which imparts

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13 Ibid., p. 213.

14 Ibid., p.

15 Frank and Dorothy Getlein, Christianity in Modern Art, p. 194.

a sense of the mystery of mankind. Tobey's inspiration comes from Zen Buddhism, "a cult of utter simplicity and austerity in which nothing is left to chance. . . . It [Zen] takes morality to be only regulative, but art to be creative."[16]

Wherin, then, does the value of Abstract Expressionism lie for the Christian? The answer is in the fact that the viewer is made conscious of a creative reality that is above the deterministic level of a mechanistic world. Art brings us into our own presence. An angry statement, such as Franz Kline's "Probst I" (fig. 5), is meant to convey rebellion against conformity. Reaction against the conformity of the world is the Christian's new level of consciousness in Christ. "Art is the community's medicine for the worst disease of mind, the corruption of consciousness."[17] Abstract Expressionism takes the distorted impressions of contemporary life and tries to find a new order. "To create forms means to live."[18]

Picasso has said that he begins a painting by throwing himself into a void, but then discovers a teeming world of form through which a picture becomes a "sum of destructions."[19] Christ has already made order out of the world of chaos, and the continuing possibilities for order out of chaos should

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16 Rodman, p. 6.

17 Read, Concise History, p. 287.

18 Ibid., p. 228.

19 Sam Hunter, Modern French Painting, p. 201

interest the Christian. But the Christian does have the responsibility to react against, not the lack of the human image, but the spiritual poverty behind it. By the verb "to live" (ζῆν), Paul understands living with an intention. Man always lives "for" or "to" something (Rom. 14:7; II Cor. 5:15; Gal. 2:19), and life is not possible for the one who "lives for himself," no matter how aesthetically informed he is.

The Physical Man

> For the mind that is set on the flesh is hostile to God; it does not submit to God's law, indeed it cannot; and those who are in the flesh cannot please God.
> Rom. 8:7-8

For man in his physical existence, reality has lost its inner transcendence. He is of flesh, and that means he is bound to the earthly with all its terrors and tensions. Life does not provide him with a transparency for the eternal--man is limited by time and space. He has "become a part of the reality he has created, an object among objects, a thing among things, a cog within a universal machine to which he must adapt himself in order not to be smashed by it."[20] While this is not the end for which the Creator intended him, man having been subjected to the technical world, has judged God superfluous

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20 Paul Tillich, Theology of Culture, p. 46.

and taken it upon himself to master the world. His failure is aptly depicted by the artists of the human shape to which we now turn. They find man, not through ideal shapes and Classical images, but in "the eternal wounds of existence."[21] This new image of man, which is by and large a post-World War II image, reveals sometimes a new dignity, sometimes despair, but always the "authentic man" as he honestly confronts his fate. Man is vulnerable--he is aware of dying as well as living."[22] While having the courage of existence, what Tillich calls the "courage to be," man is always exiled in the imperfect.

> The modern artist believes that the conviction of damnation is all that is left of faith in a world forever damned. The contemporary artist then is one who begins with the presupposition of damnation, with the encounter with nothingness, and seeks to wrest from the abyss some order of meaning and being.[23]

Given the fact that man has lost his identity, man as a physical being must remake himself in his own absence. Nature is indifferent. Birth is by chance and who would miss a man not born? "An existing individual has no substitutes--he is irreplaceable, unheard of, an intruder into being. He stands alone, in an aloneness which is irremediable."[24] In the recess of man's memory lies the vision of Buchenwald and Hiroshima; in the future lies the possibility of a world holocaust. "Only the cry of anguish can bring us to life."[25]

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21 Peter Selz, New Images of Man, p. 11.

22 Ibid.

23 Eversole, p. 46.

24 Arturo Fallico, Art and Existentialism, p. 59

25 Albert Camus as quoted by Selz, p. 12.

The artists of the human figure find their rationale in existentialism, as the foregoing comments should plainly show. One of the tenents of existentialism that corresponds with Paul's view of man is the fact that man must be regarded as a "whole being." When Paul uses individual anthropological concepts (body, soul, flesh), they "do not refer to parts of man, individual members of organs, but rather always mean man as a whole with respect to some specific possibility of his being."[26] "Body" thus designates man insofar as something can happen to him, especially something he can't prevent. "Soul" is not something in man but rather the whole man insofar as he is alive. "Mind" refers to man insofar as he knows himself and knows what his own possibilities are.

How do the artists of the human figure look at man as a live being? In the inter-testamental period, one of the concepts of psyche (soul) was "the seat of feeling." It is in this sense that Francis Bacon explores human existence. Bacon's figures, howling with torture and guilt, suggest the physical and spiritual pain of the damned. Professing no belief in life after death, Bacon is a fatalist taking arms against despair. From birth to death, life is without reason. "Man Dressed in Red on a Dais" (fig. 6) picks up two of his recurring themes: man in a box (human isolation) and the screaming popes (ironical injustice). The picture is reminiscent of

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26 Rudolf Bultmann, Existence and Faith, p. 130.

Velasquez' portrait of Pope Innocent X. The figure suggests a weird, ecclesiastical judge pronouncing punishment on himself, the punishment of imprisonment having already taken place. This cruel vision of life is heightened by physical features which seem to be unhinged. His style finds a different subject in "Reclining Woman" (fig. 7). Here the body seems out of focus--the image is blurred, as man's reason is always blurred. The pink flesh with the hideous blue veins suggests death in the midst of life. Bacon is "concerned with the vision of death and man's consciousness of dying."[27]

"The unspiritual man does not receive the gifts of the Spirit of God, for they are folly to him, and he is not able to understand them because they are spiritually discerned" (I Cor. 2:14). By using the term psychikos ("unspiritual man") Paul indicates the man whose life is directed toward, and limited to, the earthly. As the artists see it, man begins with indifference, but soon finds himself trapped. The basic presupposition is that man is absurd, but the very fact that he has undergone an experience makes him worth describing. Leon Golub finds man worth painting because he "retains the significance of individual destiny: a pathetic persistence in continuing to exist, in spite of mutilation, symbolizes his endurance and strength."[28] These artists, intent on picturing a mutilated humanity, give psyche a negative twist.

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27 Selz, p. 31.

28 Ibid., p. 76.

The Pauline concept of sarx (flesh) poses a unique point of comparison with contemporary art, because the artists of the human figure are interested in surface qualities. "Flesh" for Paul is not inherently evil, but is the weakest element in man through which sin finds ready entrance. Sin may then grow strong in the flesh, causing havoc in every area of life. In Romans 7, Paul describes sin as the active power, the flesh being passive. "Sin aims at subduing the entire man and the flesh is the element most easily corrupted. Sin and the flesh are thus differentiated, the former being dynamic and corrupting, and the latter being passive and corrupted."[29] When sin finds entrance, man is no longer morally neutral. In fact, sin so envelops him in a spiritual death, that it becomes impossible for man to please God (Rom. 8:6). Man as sarx has no fellowship with God, but rather stands in contrast to God.

Probably the most disturbing artist ever to paint human flesh, Ivan Albright works in a world of shadows in which everything is marked by age. "If a room were lighted with a light as bright as the sun, you would see no more than if it were in total darkness. We are workers, see-ers in a twilight world of shadow. . . . we exist in a clouded sphere of doubt, of uncertainty; through this haze no clear thoughts, no clear perceptions can penetrate far."[30] In

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[29] Stacey, p. 162.

[30] Ivan Albright Catalogue, p. 16-17.

"Three Love Birds" (fig. 8) the figure's flesh takes on repugnant proportions. Marked by time, inflated through indulgence, the flesh restricts the body's activity. It is no wonder that Albright adopts a Platonic view: "without flesh the pain would not hurt, without legs our motion might accelerate, without endless restrictions our freedom greater, our slavery less, without examples all around us our originality might be different. Without a body we might be men."[31] But whereas the separation of psyche from sarx means liberation for Plato, it means extinction for Paul.

Willem de Kooning has more in common with the Abstract Expressionists than with the artist of the human figure, but at times the figure creaps back into his pictorial world. When it does, it appears amidst fluid and changing shapes. In order to bring out the insulting aspect of human flesh, de Kooning reverted to the use of a pink flesh tone, a pigment long out of use. This color has completely dominated his most recent paintings, as in "Woman" (fig. 9). The surface of "Woman II" (fig. 10) reflects an ambiguity in crisis. "Life as we live it, obviously, is a matter of endless ambiguities and proliferating meanings; transparencies upon transparencies make an image that, while it blurs in superimpositions, takes on the actuality or rocks."[32]

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31 Ibid.,

32 Thomas Hess, Willem de Kooning, p. 14.

Through the use of a multitude of shapes, the figure has no setting or background which contrasts the shape of the figure. While there is no real setting (de Kooning called it "no-environment"), there is also no real anatomy in terms of style or proportion. De Kooning has remarked that

> his Women are sisters to the giant ladies (girls?) that are pasted on mailtrucks and billboards--enormous public goddesses of droll sex and earnest sales-pitches. He also has pointed out that the Women are masked by the "American smile"--that ubiquitous, vacant, friendly, distant, polite expression. . . There is grandeur in this high-comedy quality, in the off-beat Dionysiac grin. De Kooning's "Women" are queens; tipsy, trullish, hiccuping with Byzantine dignity, rulers of a country that names its hurricanes "Hattie" of "Connie."[33]

The fleshly aspect of man has thrown everything out of joint, indeed, once invaded, the flesh seems to disintegrate into the surrounding area.

To walk kata sarka (according to the flesh) is to live in a natural, uninspired way, oblivious to higher possibilities. "The most important limitation that sarx implies is the limitation of spiritual discernment."[34]

The word soma (body) is often interchangeable and identical with sarx. It has a wider range of connotation, though, and Paul uses the term when speaking about the universality of sin, the resurrection of the dead, and the Church. Like sarx, it can designate a proneness to sin, and

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33 Ibid., p. 21.

34 Stacey, p. 158.

is used for man suffering the limitations of the physical in contrast to the freedom of the spirit. Just as sarx is used to represent the impotence of this life compared with the life of God (Gal. 2:20), so soma is used to designate humiliation in relation to glory (Phil. 3:21). But there is a difference: "Each stands for the whole man differently regarded, man as wholly perishable (sarx), man as wholly destined for God (soma)."[35] The idea of soma is larger than the concepts we have met thus far. It does not represent man in limited spheres of existence, but constitutes man in every sphere, and as such is the center of personal life, the "nearest to our conception of personality."[36] "The soma is man himself, while sarx is a power that lays claim to him and determines him."[37]

The artists that we will relate to Paul's concept of soma treat the human body as a distinct (distinguishable) entity, and by its very shape, make a specific comment about its reality. The first artist in this category, Alberto Giacometti, is probably better known for his sculpture than his painting. As a sculptor, he can deal with the human body in its concreteness. In his "Man Walking" (fig. 11), bodily existence is reduced to a minimum in a needle-thin shape. It looks like a naked, tin soldier, devoid of any expression or feeling. Giacometti has remarked that these

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35 Stacey, p. 183.

36 Ibid., p. 190.

37 Bultmann, Theology I, p. 201.

figures reflect the image of a man walking toward you in the distance. The very nature of the distance seems to permit the surrounding space to narrow the figure, forming an optical illusion. As homeless beings, "the metaphysical situation they express is quite specifically that of a cosmic anxiety, the experience of being lost in infinite nothingness. Pascal's diary entry also applies to them: 'The silence of the infinite spaces fills me with terror.'"[38] In the painting, "Large Nude" (fig. 12), the elongated shape of the body appears to be emerging out of the void. Influenced by the philosophy of Martin Heidegger, Giacometti seems to have his figures say, "I am," which is the first step toward self-recognition. This, too, is true of Paul's use of soma, for by this term Paul indicates that man is

> able to make himself the object of his own action or to experience himself as the subject to whom something happens. He can be called soma, that is, as having a relationship to himself--as being able in a certain sense to distinguish himself from himself.[39]

Soma can receive adjectives and other modifiers which express its captivation by an outside power, whether that power is destructive or beneficial. As subject to transitoriness and death, the soma is called psychikon (I Cor. 15:44) or mortal (Rom. 6:12; 8:11). In his painting, "Torso" (fig. 13), Graham Sutherland pictures a mangled body fighting against

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[38] Alfred Neumeyer, The Search for Meaning in Modern Art, p. 54.

[39] Bultmann, Theology I, p. 195.

the drag of gravity, as if this force were pulling it down into the grave. The pathetic figure seems to cry with Paul: "Who will rescue me from this soma of death?"

The idea of emerging personality that we met in Giacometti is also present in the painting of John Paul Jones. His "Nobleman" (fig. 14) appears to be emerging (or is he vanishing?) from a rust-disguised past. Jones' patterns of becomings and perishings portray man's fragile hold on life.

Pablo Picasso, the genius of modern art, has gone through more styles and periods than any artist living or dead. It is difficult to classify Picasso for he is an experiment personified. That he is the barometer of his age is beyond dispute. In his Cubist period (which flourished primarily during the 1910's) he was interested in reducing the human figure to basic geometric shapes. Cubism is really interested in solving formal problems, in putting construction first and keeping the emotions in check. The Cubists wanted to exalt the commonplace, and did so through a symphony of shapes. Picasso's "Three Musicians" (fig. 15) shows the calculated rearrangement of fragmented and geometricized images. The musicians' faces are frontal, and despite the fact that they are woven together by the different geometric planes, they are still alienated from each other. The "Three Musicians" are important in that they form a point of comparison with the "Three Dancers" (fig. 16). Here the cubistic images are going through a metamorphosis, and we have the first evidence of dislocation of the naturalistic elements (eyes, breasts,

and limbs). The rational order is lost and for the first time the composite image (of side and frontal views of the face) appears. This is a vivid illustration of what happens to soma when destructive forces attack the rational and morally neutral human state. Soma in the corporate sense means humanity in the sense of human solidarity. Man, as a representative of humanity, stands alone as do other men. "We see alienation in Picasso's group in the way individuals do not look at each other."[40]

Picasso continues the metamorphosis of cubistic shapes in his "Night Fishing at Antibes" (fig. 17). Here the plastic discipline of Cubism has been used to create a confusion and loss of identity. The figures and the world are turned inside out and upside down.

> The labyrinthine confusion of the locale and the facility with which human figures assume the shape of monstrous grotesques also suggests the more modern religious fables of Franz Kafka. Picasso's extreme macabre humor has definite Kafkan overtones of desperate gaiety; it makes a mockery of normal vision, and fumbles man's identity. There is no overt "religious" content in this humor or in the atavistic and grotesque deformations of the human form. The violence of our era has, metaphorically, split the human image asunder; Picasso faithfully registers this fact, shows no signs of patching up the damage. . .[41]

In the "Seated Woman" (fig. 18) the theme of dislocation is carried further. Using again the neutral tones (grey, brown, black and white) of Cubism, Picasso seems to reconstruct the human figure. At first the different shapes and planes of the composition appear in disarray, but out of the turmoil comes

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40 Eversole, p. 49.

41 Hunter, p. 152

a new order. Soma, too, has a bright future. The Christian view of the body is not fatalistic. Christ has redeemed the body and will transform it. While soma stands for man in all his conditions between sin and final resurrection, there is a soma of the resurrection. "While sarx stands for man, in the solidarity of creation, in his distance from God, soma stands for man, in the solidarity of creation, as made for God."[42]

What, then, is the significance for the Christian in the way these artists of the human figure portray man? If preaching today has failed to make man cognizant of his sinful condition, maybe the visual image is more successful. Judging from the negative reaction most people have toward this art, such is the case. Man doesn't want to be reminded of the negative aspects of life. He would rather go undisturbed from "womb to tomb." But the distortion of the human shape which is ably depicted confronts man with the fact that sin, as a foreign power, has invaded his own self. This distortion, therefore, is cosmic. Because the Church confesses the power and possibility of human renewal through Christ, it cannot afford to proliferate sentimental art in its midst. Life must be met in its existential depth, in all honesty, for if it is any less, then Christ is not our brother in the flesh.

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42 Stacey, p. 186.

The Split Man

So I find it to be a law that when I want to do right, evil lies close at hand. For I delight in the law of God, in my inmost self, but I see in my members another law at war with the law of my mind and making me captive to the law of sin which dwells in my members.

Rom. 7:21-23

In the first part of this chapter we dealt with man in revolt against conformity and a banal society. The "conscious man" felt his estrangement from the world. His higher consciousness set him apart from the "herd" of average men. In the "split man" we will deal with man's consciousness of the revolt within himself. The task is complicated by the fact that the line of demarcation is not clear. Paul's concepts overlap. The nous which we took as primarily a consciousness of external reality is similar to the concepts we will meet in this section: the inner man, heart, and conscience. These concepts deal primarily with the ethical. Man's ethical consciousness leads to his internal split. The distinction is clearer in the artists we will discuss as we now move from abstraction into the realm of social realism and an Expressionism that has objective images.

Man cannot hide. If he turns to the world, he faces a tension between building and destroying. If he turns his gaze inward upon the recesses of his own heart, he will discover darkness and chaos there too. Yet through the in-

fluence of depth psychology, the attention of modern man is drawn inward. The old dream of the millennium, in which peace and harmony should rule, has grown pale. Man, in tension with himself, cannot escape.

Evil, like the good, was a spiritual force for Paul. It attacks man, finding entrance at the weakest point--in the flesh. Once in man, evil corrupts even man's highest nature, the pneuma (spirit). If sin is victorious, the whole man is corrupted.

In Rom. 7:22 the "inmost self is the natural man considered from the point of view of his faculties of moral judgment, the 'invisible personality' . . . 'the loftiest part of the soul' . . . . it is not yet the 'new man', or the 'new creature'; the action of the Holy Spirit is absent from the drama of the man who speaks in Rom. 7."[43] The conflict in human nature is between sensuous impulses which become

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[43] Leenhardt, p. 193-194. In this judgment see also the agreement by Werner Kümmel, Man in the New Testament, p. 58; although Sanday-Headlam leaves the question (whether it is an unregenerate man or regenerate man doing the speaking) open. In II Cor. 4:16 and Eph. 3:16 the "inner man" is the renewed being of the Christian. The process in Rom. 7:22 begins as a life of thoughtless ignorance, but through collision with the ethical law, an anxious state arises. The predicament of man is that three levels of his existence are clashing: above is reason which apprehends the law, at bottom is the flesh whose desire blocks duty, and in the middle is the "I" which feels the upward challenge and the downward pull. We might ask if Paul could use this term, the "inward man," even for secular man today. No individual in our age, thanks to mass media, is untouched by some confrontation with Christ. How he conceptualizes the confrontation is another matter. Man today does know the law, for our whole society is built on the "middle axioms" inspired by its Judeo-Christian

incentives to wrong choice and action, and the highest moral nature which knows and approves the right. "In other words, his existence is always an intention and a quest, and in it he may find himself or lose his grip upon himself, gain his self or fail to do so."[44] But the problem is that man has already missed the existence that at heart he seeks, which of necessity makes his intent basically perverse. Paul uses the concept inner man to show that not merely is mind split from flesh, but that man as a total being in all his constitutive elements, is split. Man himself is the split.

> The wretchedness of man that is presented here does not consist in his better self's standing over against his worse material corporeality, but rather in his self's being split, in I standing over against I. Indeed, the essence of the unredeemed man is to be thus split.[45]

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heritage. The difference between the secular man and the concerned Christian is that the inner tension of the secular man is likely to turn pessimistic and end in despair, for moralism is emptied of any idea of transcendence. For the Christian, the inner turmoil has the promise of deliverance through Christ. In Rom. 7 Paul is asking: who will deliver me from this body to the extent in which it serves, through sin, as an instrument of my death. What the artists under discussion are doing is to point up the divorce between the person who reflects and the person who acts. The anxiety is made more terrible by the absurdity of existence--the nihilism in every ethical situation in the secular world.

[44] Bultmann, Theology I, p. 227.

[45] Bultmann, Existence and Faith, p. 132.

The object of the moral dilemma is well represented by the American social realist, Ben Shahn. Criticized by the abstractionists for using a "sentimental" image, Shahn replied: "I do assume that most people are interested in the hopes, fears, dreams and traggdies of other people, for those are the things that life is made of."[46] In "Handball" (fig. 19) Shahn portrays his favorite theme: the loneliness of man in the urban world. Each figure stands alone, dwarfed by the surrounding concrete. Man's back is turned, as if an expression of emotion might be a sign of weakness. The emotion is internalized--fenced in as the fence around the playground confines the figures.

Andrew Wyeth is another realist who portrays the loneliness and spiritual malaise in the American scene. In "A Day at the Fair" (fig. 20) the figure, set in a corner of utter isolation, seems intent on the inner conflict caused by non-acceptance. The ironical title speaks volumes about the injustice of racial prejudice which condemns an optimistic figure to a world "for Negroes only." "Miss Olson" (fig. 21) is another painting that speaks of man's cruelty to his fellow human beings. The internal scars of the heart find expression in the torn wallpaper, the faded dress speaks of faded dreams, and the cat cradled to the breast provides the last vestige of warmth in a scene from which all human compassion has vanished. Man "wants to do right," but his "members" direct man to live for himself.

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46 Rodman, p. 192.

While the social realists deal with scenes of ethical relevance and wish to move the viewer to compassion, righteous indignation, and action, the Expressionists would rather start from within their own self-experience and tell the viewer what they felt. Kandinsky speaks of art as being "the expression of an internal necessity."[47] He is thinking of the spiritual aspects of man and the necessity of giving this inner turmoil an outlet. While retaining his mastery over form, Kandinsky abandons himself to a demon horde of forces which make and undo forms. In "Movement I" (fig. 22) unreal creatures seem to define the inner sensitivity that creates its own likeness. Chaim Soutine, depressive and suicidal by temperament, uses color as the physical extension of internal tension. His "Seated Choir Boy" (fig. 23) expresses, through the nervous hands and pensive eyes, an inner disquiet which is externally seen in the cool background (blue-green) and hot foreground (red robe).

Conscious of the artist's ethical responsibility, Jan Müller portrays the inner life as the life of possibility. As a refugee in World War II, Müller's life became one long search for a home. Clogged with color, the scene in "Accusation" (fig. 24) becomes an airless prison. The creatures are chalky, emaciated scarecrows that stare out from cruel mask-like faces. They accuse, torture and mock--a scene of humanity devouring itself.

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47 Read, Concise History, p. 226.

Karel Appel also uses tortured face-masks to portray the inner trauma in man. His painting, "Zwei Köpfe" (Two Heads, fig. 25) screams with distortion, both in color and shape, "like a tiger behind bars."[48] Rico Lebrun explains the reason behind this tortured vision: "if we artists are to survive this period at all--we will survive as spokesmen, never again as entertainers."[49] Quoting the lines of Emily Dickinson, Lebrun adds, "I like a look of agony because I know it's true." Man is at war with himself, and this warfare is made more terrible by the very fact that it shouldn't be. Human existence is concerned with its authenticity, and yet constantly fails to find it.

Ethical judgment also falls within the sphere of the heart. Often identical to nous, kardia (heart) is used by Paul when the emphasis is on emotional and volitional activity, but both terms speak of man in his responsibility before God. The artist is intent on setting the inner man free from this tension. In "The Clown with a Dog" (fig. 26) Oskar Kokoschka chooses a symbol that well expresses the inner tension while maintaining heart-felt emotion: the tragic clown. The colors and background images depict the carnival of life while the eyes of the clown and the pointing finger seek to make an unexpressed point. The expression is hindered by the mask

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48 Selz, p. 16.

49 Rodman, p. 35.

he wears. Paul Tournier would call this the tension between the person and the personage.

The psycho-physical aspects of inner tension can be seen in the work of Edvard Munch, the brooding Norwegian expressionist. Always prone to disease of body and mind, Munch was concerned with shadows and movement--the shadows a prisoner sees from his cell. In "The Cry" (fig. 27) Munch gives voice to inner anxiety that can no longer contain itself. The entire landscape with its swirlling forms matches the foreboding specter of death. The head is more of a skull than a face. Woman becomes a harlot and man is deceived in "Jealousy" (fig. 28). The black mood surrounding the man contrasts with the scarlet of sin in which the woman is clothed. Few artists have recorded as well the cold terror and unrelenting melancholy of a person gripped in the clutches of a paralyzing neurosis.

Pablo Picasso is also a spokesman for the psychological ambivalence of man. In his early "Blue and Pink Period" Picasso speaks of the emotional turmoil within man. "The Old Guitarrist" (fig. 29) and "Head of the Acrobat's Wife" (fig. 30) convey the sorrow of loneliness and the ever-present threat of death to the person closest to one's self. A touch of human warmth enters Picasso's world in the pink period, but the figures are still faded and the blue is still present. In "Maternity" (fig. 31) and "Seated Circus Performer and Boy" (fig. 32) there is human contact, but always the sort that can and will dissolve.

Picasso is at his best as the ethical conscience of our age in two well-known works. In the first, an etching titled "Minotauromachy" (fig. 33), he uses classical mythology to express his sense of horror caused by the violence of war. The symbol of the bull is a precise moral symbol of the forces of darkness which fascism had loosed in Europe. The half-human minotaur reaches out to extinguish a candle that a little girl holds. The candle, for Picasso, is a symbol of the conscience. Violence is seen in the mutilated horse and female matador. On a ladder at the left is a bearded Christ-figure sadly observing the scene. In the window are two gentle girls with pigeons, the symbol of peace. As an allegory, the picture is beyond precise meaning. What it does show are the forces of good and evil at war in the world, and the retreat of salvation and peace. In the same year (1937) Picasso painted his tragic mural, "Guernica" (fig. 34). Here again there is no color--only the agony of death and senseless destruction. The same symbols appear: the bull, the dying horse, and the candle. Picasso explained the symbolism, simply declaring that the bull "is brutality and darkness . . . the horse represents the people."[50] The enemy is the man who exploits his fellow human beings from motives of self-interest and profit.

Picasso seems to play a game with life, constantly asking the question "Am I this? Am I that?" His multitude of

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50 Hunter, p. 214.

styles ask the question and provide a partial answer. This is what he meant when he said: "Art is a lie that makes us realize truth."[51] If art poses this question and forces us toward a realization of truth about ourselves, then it is an aid to conscience as Paul understands it. For the judging conscience accuses the doer with an accusation he would rather avoid.

What, then, is the relevance of this art for the Christian? Violence and injustice in the external world should create a healthy anxiety within the Christian. This is not a hopeless anxiety, nor is it a fear for injury to the self. Rather, it is a fear that violence will bring harm to the innocent, the helpless and the weak. These are the innocent, in the sense that they are not responsible for the destruction caused by hateful men. Violence caused by hate is the reversal of God's activity in the world, and it is the Christian's responsibility to assist God's work to keep human life human in the world. We are involved, whether we like it or not, in the lives and welfare of others. The knowledge and feeling of the inner turmoil that this art brings is the first step toward action in ethics.

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51 Neumeyer, p. 112.

CHAPTER II

THE GENUS OF MAN

Man in the Cosmos

> For what can be known about God is plain to them, because God has shown it to them. Ever since the creation of the world his invisible nature, namely, his eternal power and deity, has been clearly perceived in the things that have been made. So they are without excuse; for although they knew God they did not honor him as God of give thanks to him, but they became futile in their thinking and their senseless minds were darkened. Claiming to be wise, they became fools, and exchanged the glory of the immortal God for images resembling mortal man or birds or animals or reptiles. Therefore God gave them up in the lusts of their hearts to impurity, to the dishonoring of their bodies among themselves, because they exchanged the truth about God for a lie and worshiped and served the creature rather than the Creator, who is blessed forever! Amen.
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> Rom. 1:19-25

Up to this point we have been discussing man in his own individuality. We now turn to the view of man as he participates in mankind--man in the generic sense. Man is always in relationship, both to the cosmos and to God. This relationship places man in an ambiguous position: man is free to refuse God, but he is not free to remove the consequences of this refusal. On top of this, creation itself has an ambiguous character: it is placed by God at man's disposal to use for his benefit, but it also is the field of activity for

evil, demonic powers. As a being endowed by God with special faculties, man stands between God and the creation and must decide between the two.

> The existential anguish of man is what incites him to seek God; but his anguish must be so deep and far-reaching that it ceases to be satisfied by fallacious responses. Man in search of God must be enlightened with regard to the true facts of his situation. He must become convinced that his search will not be successful. Only then will he realize that he himself is the object of God's search. . . . Before being saved man is condemned; but he is condemned in order to be saved; his condemnation is the first phase of his salvation, for only he who knows he is lost, has recourse to grace and is able to appreciate its utter gratuity.[1]

The truth of God was plainly accessible to men even before the revelation of Jesus Christ. God is known because He makes himself known and invites man into dialogue with himself. By its very existence, "creation yields a certain degree of knowledge of its Creator to the man who exercises upon it his reflective and contemplative faculties."[2] Man enters this world without having willed his birth--he has no control over either birth or death--and as such he recognizes some "power" greater than himself, compared to which he is nothing ("vanity"--Ecc. 12:8). Through the mystery of being and the mystery of creation, God speaks to man, calling him to consent to the ultimate meaning of things. Man's anguish

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[1] Franz J. Leenhardt, The Epistle to the Romans, p. 60.

[2] Ibid., p. 62. cf. W. David Stacey, The Pauline View of Man, p. 200.

springs from his refusal to answer or acknowledge this call. The natural knowledge of God, given to man through the creation, was sufficient to confront men with the basic alternatives.

In a semi-abstract painting, "Dunes with Ray of Light" (fig. 35), Lyonel Feininger initiates us into a world in which all the mystery of God's creation breaks forth in rays of light. The finitude of man in comparison to the created world is seen in the size relation between the men and their surroundings. Feininger was also an accomplished cartoonist, which speaks well of the intimate connection between the comic and the cosmic in life. Laughter, too, is a gift from God that aids the person in opening up the self to new possibilities.

But the crucial question that remains to be answered is the question of how man has put his knowledge to use. Reginald Butler gives a precise answer in his sculpture, "The Manipulator" (fig. 36). Standing on a grid, which seems to say that by his very action man is alienated from the created world, man tries to manipulate the controls of destiny. The "pin head" (a physical design that we will meet again in Henry Moore) implies the reduction of rational faculties, while, with gaze uplifted, the figure expects God to do his bidding.

Having known God, man should have recognized Him by making this knowledge the rule of life. But man was intent on reversing the process, and instead of observing that the world and his own existence were shaped by God, man himself wished to control the origin and end of all things. Luther's

distinction, "Gott oder Abgott," is a valid description of man's psychological processes. Man's "existence demands a principle around which he can organize and by which he can direct his life. He must choose, therefore, not whether he will serve God but which God he will serve, the God who made him or the gods he has made."[3] Man knows the wrath of God, and by "natural revelation" (or "revelation through creation") Paul does not demonstrate man's nearness to God, but the great distance from Him in which the whole man stands.

Somehow man must deal with the consequences of his own refusal to acknowledge God. "Man is no longer in agreement with creation, but that is because man, not creation, has sinned. Ideally, man should find his place in creation as in a temple. He is the celebrant of the liturgy of creation."[4] But the eerie fact is that now the cosmos has gained the upper hand over the individual. "The cosmos comes to constitute an independent super-self over all individual selves."[5] The cosmos had been created for man's benefit, but now this benefit is lost. Instead of man controlling the creation, the creation now defines man. This is the first consequence of his refusal of God.

Artists, although they do not have the same intellectual orientation as Paul, depict this reversal in a number of

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[3] James I McCord, Know Thyself: The Biblical Doctrine of Human Depravity in The Nature of Man, p. 26.

[4] Pie-Raymond Régamey, Religious Art in the Twentieth Century, p. 112.

[5] Rudolf Bultmann, Theology of the New Testament I, p. 256.

instances, even though they might do this quite unconsciously. We have already discussed Willem de Kooning's technique of "no-environment"[6] which raises the question of "where" or man's "place" in the environment. For de Kooning, "'no-environment' is a metaphysical concept with physical materiality . . ."[7] Man now has no given place in the creation and must conduct a constant search to find his relationship again.

Harrison Covington, in his painting "Man against Landscape" (fig. 37), shows how indefinable man has become in relation to the world over which he once had mastery. Sidney Nolan, influenced by the remote landscape of Australia, places the figure in an extreme environment. In "Explorer, Rocky Landscape" (fig. 38), Nolan erases the formal distinction between man and the earth. Both man and creation present a bleak picture, heightened by the nakedness of man. In Australia, stripping off clothes is legendarily the last crazed, automatic act of a man dying for lack of water in a wasteland. Man is no longer the earth's beneficiary.

While the creation no longer benefits man, it is still at his disposal. Turning away from his Creator, man turns to the creation. But to seek life in the cosmos is a delusion, because this world is passing away. To seek life in it means to have the presumption to seek life in the dis-

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6 Supra, p. 14.

7 Thomas B. Hess, Willem de Kooning, p. 18.

posable. "He who derives life out of the transitory must, himself, perish with the perishing of the transitory."[8] The transitory world will take man with it. Balcomb Greene's "Composition 1958" (fig. 39) hints at a reclining figure, yet the whole composition is in transition which suggests waves of motion. Humanity (pasa sarx--all flesh) is transient.

The second consequence of man's refusal to acknowledge God is the perversion of the relationship between man and God. Man became "futile in his thinking," and exchanged the glory of God for images of his own making. The consequence is idolatry. In conflict with nature, man must have a means through which to appease the hostile forces ranged against him. Much of modern sculpture resembles primitive sculpture whose purpose it was to propitiate hostile spirits or conjure up supernatural aid. Some of these modern plastic images partake somewhat of the character of a fetish or shaman: a magical image to control the irrational world. Jacques Lipchitz' totem, "Song of the Vowels" (fig. 40), represents the primitive spirit of modern sculpture. Its title comes from prayers the priests of ancient Egypt sang to summon up the forces of nature. Its shape resembles the form of a harp, a symbol of prayer. African Negroes regarded the harp as related to the loom. "They called on its weaving of sounds for aid against the chaotic terrors of the world."[9]

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[8] Ibid., p. 232. cf. I Cor. 15:50.

[9] A.M. Hammacher, Lipchitz, p. 49.

The whole sculpture suggests an alleluia without words, a plea for aid in the face of the terrors of life. "Figure" (fig. 41) is another sculpture of primitive influence, but in this instance it resembles a primitive man whose body is linked to the earth. Often Lipchitz' work will combine human and animal forms. Resembling the gargoyles of Gothic art, they express the primitive need to worship animals rather than human shapes, the embodiment of a primitive fear for what was greater or stronger than the self.

We should not assume that these sculptures express the perverted faith of the sculptor (Lipchitz is of the Jewish faith). Rather they are a symbolical expression of the need to appease the menacing aspects of our age, an age that has seen two World Wars and lives under the threat of atomic annihilation. One can't help but sense the hopelessness embodied in these wierd forms--a fearful turning away from an irrational threat to an irrational super-power. The Roman gods have lost their efficacy and the Romans themselves are left with their own self-destroying power, a power they can no longer control. Man in the cosmos turning to the powers of the cosmos is trapped in the cycle of his own idolatry. There is no way out, for "until an heir comes into his inheritance, that heir is no better than a slave. So also mankind before the advent of the Christ was enslaved to the elements of the world."[10]

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10 Frederick Danker, Man in Conflict, p. 10.

Another alternative is to attempt to reshape the world. In art this attempt was declared by Surrealism:

> The Surrealist Manifesto . . . declared war on all those laws and conventions which stifled the human spirit. Liberation could only be achieved by rejecting reality, abandoning reason and all moral, religious, or aesthetic considerations, in order to surrender unreservedly to the infinite mystery of dreams and imagination. Imagination itself could build a "real world" controlled by Baudelaire's logic of nonsense. Dreams solved all problems because they clearly revealed the mind's authentic activity. Disciples of Freud, the Surrealists regarded themselves as "recording apparatus" for the voice of the unconscious. They had a limitless belief in all the products of automatism.[11]

The American artist literally closest to Surrealism is Peter Blume. In his painting, "The Rock" (fig. 42), he speaks of man's struggle with hostile nature and his effort to build a new world out of the rubble of the old. The figures, drawn in the style of comic book characters, labor in primitive fashion without the help of technology. Although surrealistic symbols supposedly never declare their precise meaning, the rock appears to be the fettish (a broken world still hostile?) that must still be appeased.

The third consequence of man's refusal to acknowledge God is the perversion of the relationship with his neighbor. The effects are seen and felt wherever animosity surfaces in personal relationships. We have already seen this animosity

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11 Emile Langui, 50 Years of Modern Art, p. 42.

portrayed by the social realists. In this present context, we deal with three artists whose major theme is death. All mankind is implicated by death in the midst of life. Man is death to man. The law of God operates to make audible to man the fact that he does not belong to himself. Man is constantly being bound together with other men at whose disposal he ought to place himself.

Influenced by a collection of German "death masks" and also by the human skeletons unearthed in the excavation of Pompeii, Leonard Baskin views the human figure as defining our utter solidarity. Man is an image that perishes in his own physical defilement and spiritual corruption. In his Crucifixion series, Rico Lebrun symbolized mankind in the figures of the soldiers around the cross: "overburdened with armor like nocturnal animals, [they] are the symbols of most of us, armored against true compassion."[12] In a series of drawings to illustrate an edition of Dante's Inferno (fig. 43), Lebrun envisioned mankind as decapitated and split from neck to thigh. Lebrun denies that his art is morbid. By painting the image of his mind, he is delivered of the inner pain.

Stephen Greene's vision of death in life takes the shape of amputees lying in coffins and cripples on crutches. As in "The Burial" (fig. 44), the figures are always separated from one another, condemned to their own world of suffering.

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12 Seldon Rodman, Conversations with Artists, p. 34.

Even when he faces a similar fate with other humans, man cannot find a unifying bond for fellowship, not even a fellowship of suffering. This looks to us as a rather morbid picture. But when Paul speaks of the "aeon of death," he doesn't just mean the termination of this life. He means to say that judgment rests on this life too, on the living. Death in the midst of life is the Pauline view of humanity's existence apart from acknowledgement of God. "Death rules supreme in this world--and it is to miss the point to ask whether this means physical, spiritual, or eternal death. Death is the status of all who belong to this world, the children of Adam."[13]

What, then, is the relevance of this art, which portrays man in the cosmos, for the Christian? It is certainly not painted to enable us to say: "Lord, I thank Thee that I am not as other men are . . ." In Rom. 1:18 Paul is speaking of men in general (anthropoi) and in consequence even Christians are included. Paul's statement about "natural man" is not an invitation to pride, for "Christians must recognize themselves ever afresh in what is said of "man"; they too were formerly enslaved to shameful sins (6:21; I Cor. 6:10ff.): they should remember that if they wish to have a true understanding of the grace of Jesus Christ."[14] The error of natural

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13 Anders Nygren, Romans, p. 22.

14 Leenhardt, p. 59.

man is not an intellectual one. The fact is that they do not treat God as God. Seeing His power, they do not return to Him the honor that is His due, nor do they make His presence the rule for their living. "Their error is religious, it is sin. Salvation will consist not in better information, but in repentance."[15] This art leads us to see that the redeemed cosmos is also a fallen cosmos. Therefore we must reject utopian dreams and live creatively (but limited) in the always ambiguous present. We live, not as those who have no hope, but as those who are conscious of the fact that God has approached the world in the cross of Christ, laid bare the world's sin, and proclaimed liberty to the captives.

Archetypal Man and Primal Man

> He is the image of the invisible God, the first-born of all creation; for in him all things were created...
> Col. 1:15-16a
>
> For as by a man came death, by a man has come also the resurrection of the dead. For as in Adam all die, so also in Christ shall all be made alive.
> I Cor. 15:21-22

The problem of man in the cosmos is also the problem of man in history, and man in history is always dependent on what has gone before him. In discussing man's relation to his origin, Paul views man both in relationship to Adam and

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15 Ibid., p. 65.

to Christ. While his meaning and intent is clear, Paul's terminology is not always so. Involved are the definition of archetype and primal man. In Col. 1:15 Paul speaks of Christ as the origin and goal of creation. In other places (I Cor. 8:6; Rom. 11:36), God is the origin and goal while Christ is the medium and agent. Paul calls Christ the "first-born of all creation" not in the sense of time, but in the sense of being supreme, prior to the created world. In this case, it would be correct to call Christ the "first man," the prototype (or archetype) for all creation, man included. But in I Cor. 15:45 Paul can use the title "first man" in reference to Adam, through whom death came upon creation and to all men. Paul understands Adam as a collective and cosmic being, and therefore mankind as an organic unity--a single body under a single head, Adam. Both Adam and Christ show us "man in humanity and humanity in the man."[16]

Now the relationship between Adam and Christ is not a relationship in time sequence but in eschatological importance. Adam is "first" in that he stands for the universality of sin; Christ is "first" in that he stands for the universality of grace.[17] Adam reveals the fallen nature of man; Christ reveals the true nature of man as intended by God in creation. Christ is the "last Adam" because he is the inaugurator of the new age. Adam is psychikon (physically alive); Christ is pneumatikon (spiritually alive), and both are men. "The new, last

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16 Karl Barth, Christ and Adam, p. 44-45.

17 Nygren, p. 218.

Adam is adam, ἄνθρωπος, MAN, just as his predecessor was; but at the same time he is what his predecessor was not--namely πνεῦμα."[18]

Through the sin of the first man, sin and its consequence, death, entered the world (Rom. 5:12). Man today is no different than Adam--in fact he is adam, mankind. "Paul does not here maintain that each man has by his birth inherited Adam's sin, but only that it is since Adam's sin to be found in every man, and that in consequence of the sin of each man, all men die."[19] Each individual man is responsible for his own sin. This is an important fact for Paul, for only thus is man guilty for his own death.

In order that the succeeding discussion will have some base of reference, we will risk a precise definition. Christ is both the archetype of creation and the primal man. He is the archetype because in him all things are created--he is "the heavenly pattern on the basis of which empirical man is made."[20] He is the primal man because he heads the humanity of the new age. Adam, on the other hand, cannot be spoken of as archetypal man in the Pauline sense, because he is in no way the pattern for the creation. Adam is only primal man, in the sense that he stands at the head of humanity in bondage to sin and death.

Our discussion becomes increasingly complex when we

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18 Charles K. Barrett, From First Adam to Last, p. 74.

19 Werner Georg Kümmel, Man in the New Testament, p. 64-65.

20 Barrett, p. 85.

attempt to relate Paul's views to modern art. Modern art takes its definition of archetypal man from Jungian psychology. According to Jung, individual men participate in a collective psyche. All of us "are part of an all-embracing psychic life, of a single *greatest* man, to quote Swendenborg."[21] As a "structural component of the collective unconscious," the "archetype is a universal thought form (idea) which contains a large element of emotion. This thought form creates images or visions that correspond in normal life to some aspect of the conscious situation."[22] The archetype is determined both by an inner predisposition to perceive the world in a certain manner and by the actual nature of that world. What gives the archetype stability and a permanent deposit in the mind is man's experience of it that has been constantly repeated for many generations.

Modern man has been in search for a new language of form to satisfy new longings and aspirations--longings for mental appeasement, aspirations to unity, harmony, serenity--an end to man's alienation from nature. Man is searching for a new iconography, a new incarnation of form. Henry Moore, an English sculptor, has attempted to meet that need by creating "an archetypal and essentially sacral art in a secularized age whose canon of highest values contains no deity, and the

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21 Carl G. Jung, Modern Man in Search of a Soul, p. 210.

22 Calvin S. Hall and Gardner Lindzey, Theories of Personality, p. 82.

true purpose of his [Moore's] art is the incarnation of this [archetypal] deity in the world today."[23] Moore has followed two main motifs through his artistic development: the reclining figure and mother and child. In "Reclining Figure" (fig. 45) the female shape becomes the archetype of the earth goddess. It is the symbol of maternal Nature, the "Primordial Feminine," the giver and nourisher. Moore sees the earth as being feminine, while Paul, by his terminology, views it as male. The reclining female figure takes on the shape of hills and valleys in a landscape which correlates the figure with the earth. The holes through the figure restore a symbol used even in prehistoric times: the divine womb. For Moore, the more abstract the form, the more "spiritualized" it is. The more a figure departs from the realistic, the more perfect it becomes as an archetype.

The Primordial Feminine is further symbolized in the Mother and Child sculptures. Even when the father is added, as in "Family Group" (fig. 46), the emphasis is still on the eternal dependence of the child on the mother. As in all Jungian archetypes, the symbol has an ambivalent character. "Mother Earth" can also become a death goddess, that is to say, she no longer shows only her good and nourishing side (fertility), but reveals her negative, devouring, sinister, and cruel character. During the blitz of London, Moore was among the civilians sheltered in the subway "tubes."

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[23] Erich Neumann, The Archetypal World of Henry Moore, p. 17.

This experience proved the inspiration for a series of drawings, in which the feminine archetype became a sheltering cave in the earth--the "cavernous womb of the Great Mother."

> The setting . . . forms a direct contrast to the "natural" habitat of the large figures, and may therefore be taken as a symbol of our civilization, of our urban, walled-in existence, and of the restrictedness of our consciousness, which has lost touch with nature and life. It is a prison life that the settings show us, and our estrangement from nature, our imprisonment in a world of walls, is revealed in the eerie loneliness that surrounds each of the figures trapped in this terrifying milieu.[24]

The feminine archetype is also to be found in the work of Jean Dubuffet. Bored by aesthetics ("beauty is a cruel idea"), Dubuffet became the leader of the art brut (raw art) movement. He has made art pieces out of the debris of civilization: sponges, slag, lava, charred wood, steel wool, and broken glass all enter his created world. The major motif of Dubuffet's work is a "mixture of familiarity and terror"[25] which well fits the equivocal character of the Jungian archetype. "Blue Short Circuit, Woman's Body" (fig. 47) is a part of the "Corps de Dames" series in which Dubuffet set out to destroy the traditional ideas of time and space. The female body really becomes a coarsely textured map, a part of history, a part of the earth. It has no scale or proportion--it is the human comedy in all its tragic aspects.

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24 Ibid., p. 76.

25 Peter Selz, New Images of Man, p. 65.

Dubuffet actually repudiates the Platonic view of man that lies in back of the archetypal idea. There is no "ideal" prototype for man, for how can we have a beautiful image if all we experience of the world through each generation is the debris of civilization? If there is to be an archetype, then man must be its guage, even man with a crooked nose, a corpulent body, an aged frame. Beauty is nowhere.

What, then, is the relevance of the images of "archetypal man" for the Christian? Without the knowledge of Christ, the archetype of creation, man is condemned to repeat the primal sin of Adam which is to affirm one's own deity.

> Out of the father of the human race emerges (not by physical descent but by mythological development) the supreme enemy of those who, physically, must trace their descent from him. He is the enemy of man because he is the enemy of God, and he is the enemy of God because, being God's creature, man, he has claimed to be man's Creator, God.[26]

Sin is not accidental. It is present today because of the attitude man has toward himself. A perusal through the work of Moore and Dubuffet cannot help but make one aware that man today desperately needs a sense of origin. The meaning of history itself is a crucial question for contemporary man. But the answer doesn't lie in the "first Adam," it is found only in the "second Adam," Christ. It is a mistake, as Dubuffet plainly saw, to seek the ideal through canons

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26 Barrett, p. 12-13.

of time and space. But for man to destroy the concepts of time and space is still for man to construct his own idea of the absolute in anarchy. Only in the eschatological plan of God is the reality of this world set in focus. If men today are to understand their participation in the primal man, then it is up to Christians to witness to the dawn of the new aeon, the divine act of deliverance.

CHAPTER III

THE NEW HUMANITY

The Christ-Figure

> Have this mind among yourselves, which you have in Christ Jesus, who, though he was in the form of God, did not count equality with God a thing to be grasped, but emptied himself, taking the form of a servant, being born in the likeness of men. And being found in human form he humbled himself and became obedient unto death, even death on a cross.
>
> Phil. 2:5-8

> Christ redeemed us from the curse of the law, having become a curse for us--for it is written, "Cursed be every one who hangs on a tree"
>
> Gal. 3:13

The creation which was subjected to chaos through Adam has now been reordered by Christ. Old Testament visions of the cosmic upheaval in the "Day of the Lord" have not been diminished in the person of Christ, who vanquished death and brought light to life. All the Jewish concepts of creation now find their counterpart in the Resurrection. The "Endzeit corresponds to the Urzeit . . ."[1] Such is Paul's outlook, an outlook which was determined by his encounter with Christ on the road to Damascus. This revolutionary meeting became the crux for Paul's theology. All of history and creation are relative to the "Christus pro nobis," and are to be seen from this perspective. What we will emphasize in the present context are three concepts in Pauline Christology: Christ's

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1 W.D. Davies, Paul and Rabbinic Judaism. p. 49.

obedience (humility), his being made a curse, and his exaltation.

Christ came to redress the lordship over creation which Adam lost. At every point there is a negative correspondence between Christ and Adam. Adam was not content to be the son of man which he was; Christ accepted that position in all humility.

> So it is Christ that reveals the true nature of man. Man's nature in Adam is not, as is usually assumed, his true and original nature; it is only truly human at all in so far as it reflects and corresponds to essential human nature as it is found in Christ.[2]

Jesus Christ has become the one man for all men; and all men in the one man. His "cosmic significance" is displayed by the dawn of the new aeon.[3] The new age is no longer something men have to look forward to--it has, by virtue of Christ's resurrection, already entered into the present. Eschatology conditions Paul's theology.[4]

> Paul believed that the eschatological process had already begun. The Christ had already appeared, and had won his cosmic victory in precisely those circumstances of humiliation and obscurity which were necessary if he were to give mankind a new start with the Godward orientation in which man's true life exists.[5]

Christ is the first of the promised crop to rise from the dead, but what is true of Christ is not yet true of all men.

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[2] Karl Barth, Christ and Adam, p. 43.

[3] Anders Nygren, Romans, p. 20ff.

[4] Davies, p. 285.

[5] Charles K. Barrett, From First Adam to Last, p. 93.

The fullness of the second aeon has not yet come; it has only invaded the power of the first. The Christian man thus lives between the aeons, constantly caught between the tension of light and darkness. But the promise now belongs to man, a promise sealed by the victory of Christ.

If there are not many artists today who deal with the specifically Christian theme, it is probably because the majority of them have misunderstood the eschatological reality of the Christian life. While the Christian does not have the short-term perspective of the secular man, he lives in the world of the secular, celebrating all the new possibilities that have opened up within his long-term perspective. Dietrich Bonhoeffer sums up the Christian's new orientation when he writes:

> A Christian must plunge himself into the life of a godless world, without attempting to gloss over its ungodliness with a veneer of religion or trying to transfigure it. He must live a "wordly" life and so participate in the suffering of God. He may live a worldly life as one emancipated from all religions and obligations. To be a Christian does not mean to be religious in a particular way, to cultivate some particular form of asceticism--as a sinner, a penitent or a saint--but to be a man. It is not some religious act which makes a Christian what he is, but participation in the suffering of God in the world.[6]

Christ's being (existence) "is understood aright only when it is understood as significant-for-man being; hence,

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[6] as quoted in Motive Magazine 24(April 1964), p. 58.

it is not understood aright unless at the same time man's being is also understood as springing from God . . . and thereby oriented toward Him . . ."[7] Such was the vision of Ernst Barlach, the German sculptor persecuted by the Nazis. The whole panorama of man's weakness finds expression in his work, but when men is suffering, he is participating in the suffering of Christ (II Cor. 1:5). In "Das Wiedersehen" (The Reunion, fig. 48) Barlach sees the meaning of life in the Christ-perspective, from which point every human situation can then be celebrated: doubts and dreams, mystery and humor, hope and suffering. "The Believer" (fig. 49) is no naive Christian with an out-of-this-world smile; he is one who has been transformed by his Lord. Courage to live boldly in the world came from Barlach's conviction that God reveals Himself to men in human form, and the physical and external destruction can be marks of inner victory. God uses suffering, as in "Frierende Alte" (Freezing Old Woman, fig. 50) and "The Beggar" (fig. 51), to reveal man to himself. Evil is not to be ignored, but sought out and conquered.

The space surrounding Barlach's figures has an ambivalence that makes the sculptures even more powerful. At one time the space seems threatening and plays the role of fate; at other times it literally seems to carry the figures. When man "revolts against it, he is powerless and it destroys him; he

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[7] Rudolf Bultmann, Theology of the New Testament I, p. 229.

entrusts himself to it and it carries him."[8] Through the power of space, which is very important in sculpture, Barlach witnesses to the meaning of suffering. Only in the Resurrection has "space" been overcome, and "space" (being in the world) means suffering. "Through the fellowship of suffering the sufferer is released from the loneliness of his suffering."[9] The aeon of death is transitory, and suffering warns the Christian not to get bound to the world, but to raise his vision to the new aeon and surrender to grace.

Quite paradoxically Marc Chagall, a Russian Jew now living in France, speaks of this same insight. Amidst the terror of Nazi persecution, Christ on the cross in "White Crucifixion" (fig. 52) is the unifying symbol for the suffering going on around him. Even in European Jewry the legend persisted that the suffering of the Jews in each generation would be culminated in one vicarious figure, representative of his generation. Seen in Christ, the suffering is actually transcended, and the ray of light that compassionately centers on the cross relieves the agony of the surrounding darkness.

Moved by a profound sense of human pathos, Georges Rouault was committed to become the painter of the misery of wounded humanity. Rouault was uplifted in his self-set task by the conviction that "Art must be one of the forces that will

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[8] Alfred Neumeyer, The Search for Meaning in Modern Art, p. 45.

[9] Bultmann, Theology I, p. 350-351.

cure the imagination; it must say that evil is ugly . . ."[10] There is a spiritual efficacy in art which provides a purpose for the struggle of the spirit. The power of Rouault's symbolic color, his tragic images which were inspired by medieval stained glass work, bring us to a "moment when every image on earth was a reflected expression of God."[11] "Christ's Head" (fig. 53) resembles the etching, "Veronica's Veil" in the Miserere series, which for Rouault was the symbol of Christ's presence and mercy in a world of suffering. The etchings of the Miserere are a running commentary on man: "Are we not convicts? We believe ourselves kings. Who does not wear a mask?" But all the drawings become a part of the passion of Christ, as Rouault states: "It is in His death that we have been baptized."[12] Toward the end of his life there entered a serenity of the spirit, and the scene switched from the back streets of Paris to the peaceful landscape of Palestine. Finally Rouault was captured by an inner vision of suffering overcome by love. "'Beauty is the form that love gives to things,' Ernest Hello"[13] had told him. "Landscape with Figures" (fig. 54) witnesses to this love in a world transformed by the cross, which is still central in Rouault's painting.

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10 Sam Hunter, Modern French Painting, p. 149.

11 Jacques Maritain, Rouault, p. 9.

12 Frank and Dorothy Getlein, Georges Rouault's Miserere, p. 87.

13 Maritain, p. 34.

"Christ Scourged" (fig. 55) by Robert Hodgell reminds us, as it probably did Paul (II Cor. 6:4-5; 11:23), that humiliation is evidenced in suffering, and that the children of God are always thus treated by the world. Hodgell, working with linoleum blocks, uses a medium that of itself indicates suffering, for the block must be gouged to produce the image. While the obedience of Christ is the ideal to be imitated, we are reminded that the servant is always vulnerable.

For the Jew, death by crucifixion was the most abhorrent of all deaths, not just because of its cruelty and shame, but also because it involved the curse of the Torah (Deut. 21:23). The crucified one defiled the land; the victim was considered outside the community of Israel and thus outside the covenant and damned. Against this background Paul brings out the truly shattering aspect of the "Christ for us" when he speaks of the "curse for us." The faces of the surrounding figures in Otis Huband's woodcut, "Descent from the Cross" (fig. 56), are turned upward in disbelief and awe that such a fate could befall Christ. Their Lord, who was rich--possessed of divine wealth and power--became poor in death so they might be rich (II Cor. 8:9). But the cross, the symbol of the outcast, is also the beginning of the new day. Margaret Rigg weighs visually this early dawn in "Dark Crucifixion" (fig. 57). The abstract figure on the cross already appears exalted in victory as the first light of the new day just begins to cast

away the shadows of the old.

What significance, then, does this art have for the Christian? Many Christians might be shocked at first, as were the Christians in Rouault's inner circle of friends, at this artistic vision of Christ. "Contemporary man seems to flee from the dangers and responsibilities of individual identity."[14] Such identity is always involved with integrity. We would rather idealize and sentimentalize life than face it in its suffering aspects. But Christ abandoned the throne of power and entered this world of human sin and suffering. He stood obedient in silence before unjust judgment and cried out in despair at the moment of death. If Christian art is to portray Christ, then it will have to do so in all honesty. Art is able to do this, for the "criterion of the modern artist is Truth rather than Beauty."[15] In this age of nihilism, nothing less than truth is permissible for Christians. Truth is as real as night and day, life and death. If the light of the new aeon is to transform the darkness of the old, then the curse of the old aeon must be faced in honesty, even if such honesty takes us down to the pit of Sheol. But even when this happens, the Christian can say: "If I make my bed in Sheol, thou art there!" (Ps. 139:8).

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[14] Margaret Rigg, "Otis Husband, Jr.: Graphics," Motive Magazine, XXIII (November 1962), 27.

[15] Finley Eversole, The Brave New World of the Modern Artist in Christian Faith and the Contemporary Arts, p. 53.

The New Man

> Therefore, if any one is in Christ, he is a new creation; the old has passed away, behold, the new has come. All this is from God, who through Christ reconciled us to himself and gave us the ministry of reconciliation; that is, God was in Christ reconciling the world to himself, not counting their trespasses against them, and entrusting to us the message of reconciliation.
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> II Cor. 5:17-19

By the power of Christ's resurrection the creation is now moving in, by and through Christ. It is a "renovated creation"[16] already in the present time, because the person who is "in Christ" is already being transformed (II Cor. 3:18). To be "in Christ" means to die and rise with Him. II Cor. 5: 17-19 combines the "two needful elements in redemption--the cosmic act of deliverance, and the inner anthropological rectification of man's existence in the sight of God."[17] Paul can be jubilant over this fact as he sees the blessings and immense potentialities for mankind. Freedom is unlimited--nothing can hinder us "in Christ" because the "very essence of the new creation is that it is moral and spiritual, not, as is often pictured in prophetic and apocalyptic literature, an actual new heaven and new earth."[18] Reconciliation will

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16 Louis H. Taylor, The New Creation, p. 10.

17 Barrett, p. 117.

18 Alfred Plummer, Second Epistle of St. Paul to the Corinthians, ICC, p. 181.

not come through the cosmos alone, for man in his sinful state must be reconciled to God, not God (through the cosmos) to man.

The act of deliverance has been completed with reference to the cosmos, but this does not necessarily provide the certitude that inner rectification will be the destiny of every single man. While resurrection and life are the mark of the new age, those who continue to live in the old continue to live in death. "The renewed cosmos no more guarantees their faith and obedience than the as yet unfallen cosmos guarenteed Adam's."[19] Even the Christian, insofar as he must still live in the finite world, is an inhabitant of two worlds at the same time. But he has the promise and seal that he has been incorporated by Christ in the resurrected humanity. Jesus Christ

> is clearly the representative of an undetermined multitude of other men. In His life and destiny He represents and anticipates their life and their destiny so that they, without ceasing to be distinct individuals, must make their life an image and reflection of His life and must work out the destiny that overtook them in Him. They have to identify themselves with Him, because He has already identified Himself with them. There is no question of any merging or any confusion between Him and them, but neither can there be any question of any abstraction or separation. He in His individuality is theirs, and so they in their individuality can only be His. The ineffaceable distinction between Him and them is the guarantee of their indissoluble unity with Him. They as receivers are subordinated and yet indissolubly related to Him as Giver; they as members are subordinated and yet indissolubly united to Him as Head.[20]

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19 Barrett, p. 117.

20 Barth, p. 41.

Only "in Christ" are men integrated into the eschatological process. What this means is that the facts of Christ are re-enacted in the life of the Christian. Christ was bound in death in the old aeon only to rise to the light of the new. "Man" (fig. 58), a wood engraving by Hans Orloaiski, is going through this process of release from the bondage of darkness to enter into a life of new possibility. The figure could very easily have been titled "Christ."

> If Christ died to this world, so have the members of His body; if He has risen into newness of life, so have they; if He being risen from the dead dieth no more, neither do they; if God has glorified Him, He has also glorified them. They are righteous, holy, glorious, immortal, according to the prophecies, with the righteousness, holiness, glory and immortality which are His in full reality, and are theirs in the communion of His Body--"in Christ". This means that Christians are already partakers in the Age to Come "in Christ" and that future events can only make this fact explicit.[21]

There is no need to resurrect those who have already died with Christ. Instead, Paul speaks about the "revealing of the sons of God" (Rom. 8:19). When Christians are dead, they are "dead in Christ" (I Thess. 4:16). This, and other passages, show that Paul conceives of the Christian life not just as one religious possibility among others, but a life that finds its existence only in Christ. The Christian already lives in the "kingdom of Christ" (Col. 1:12-13).

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21 Davies, p. 318-319.

The individual process of incorporating the Christian "in Christ" involves grace. Paul does not know of a grace which enhances or strengthens man's moral capability. This concept is reserved for "Spirit." Rather, Paul views God's grace as inextricably bound together with God's judgeship, with His dealing with man precisely as the Judge. God's wrath continues to be at work. Grace is tied to the single act of Christ for men, a precise deed through which grace now becomes an eschatological deed.[22] Paul views Christ's death not so much as the propitiatory sacrifice for the sins of men, but as an obedience whereby Christ accomplished what Adam and the sons of Adam could not. For this reason God exalted Him, and recognized in His death the ground for imparting righteousness to men. Righteousness involves man in a relationship with God. It is a forensic term that does not mean the ethical quality of the person. "Dikaiosyne is not something a person has as his own; rather it is something he has in the verdict of the 'forum' . . . to which he is accountable."[23] "Therefore, the righteousness which God adjudicates to man (the man of faith) is not 'sinlessness' in the sense of ethical perfection, but is 'sinlessness' in the sense that God does not 'count' man's sin against him (II Cor. 5:19)."[24] Modern man's search for authenticity can

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22 Bultmann, Theology I, p. 289.

23 Ibid., p. 272.

24 Ibid., p. 276.

only be met in this "righteousness from God." Man wants to be righteous, for only as righteous can he stand before God. God does not just pretend "as if" man were righteous--He actually takes him to be a different person than he is. "If Christ is not sufficient throughout, then Christ is completely inefficient. . . . Jesus is either the Savior of the total man, totally, or He is not the Christ."[25] Only when man knows that he has been accepted by God can he possibly accept himself.

The Christian man is still sarx. He knows that "flesh and blood cannot inherit the Kingdom of God." But he sees in himself a transformation going on that will be completed at the Parousia, the coming of Christ in glory. The soma, which in itself is not inherently evil, will then be transformed into a spiritual body. "Paul did not think of a resurrection of the flesh. For him, resurrection meant the transformation of the person and the recreation of the body, for life on a spiritual plane."[26] While the outward man of flesh decays, the inward man is daily renewed. "The Christian does not desire, like such Gnostics, to be 'unclothed,' but he desires to be 'further clothed' (ἐπενδύσασθαι, II Cor. 5:4); he yearns for the heavenly garment, 'for we will not be found naked when we have divested ourselves (of our present physical

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25 Frederick W. Danker, Man in Conflict, p. 4.

26 W. David Stacey, The Pauline View of Man, p. 189.

body)'."[27] This transformation is gradual and progressive, and as such it involves the Christian in the process of becoming. "Arise" (fig. 59) by Henry Rox is the daily call issued the Christian. The bonds of the old are still with the Christian, but on his face registers the assurance that the grave clothes of sarx will not prevent the spiritual soma from finding its authentic home.

"I am seeking for the bridge which leads from the visible to the invisible,"[28] wrote Max Beckmann, a "transcendental realist" who was persecuted by the Nazis. "'I assume,' he said, 'that there are two worlds: the world of spiritual life and the world of political reality. Both are manifestations of life which may sometimes coincide but are very different in principle.'"[29] In his life, Max Beckmann sought peace and spiritual transcendence, but it was a life subject to the specter of mankind violated in the blind nationalism of the Third Reich. In order to portray what he saw and felt, Beckmann reverted to the use of Gothic altarpieces: the triptych. Into the three joined canvases Beckmann pressed the entire dramatis personae of his vivid imagination. The form of the triptych itself speaks of sacred and moral indignation: "cynicism and fatalism on the one hand, a search for balance and order on the other; heroic vitalism and a fascination with

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27 Bultmann, Theology I, p. 202.

28 Alfred Werner, "Max Beckmann: The Life," Arts Magazine, 39 (December 1964), 29.

29 Charles Kessler, "Max Beckmann's Triptychs," Arts Magazine, 39 (December 1964), 46.

brute force, and then again a longing for peace and spiritual transcendence."[30]

In his famous triptych, "Departure" (center panel, fig. 60), Beckmann painted the opposition of worldly bondage to metaphysical release. The center panel is a picture of peace. In the boat floating on the blue sea of eternity stands the Fisher King (a Christ-figure) who confers peace on the group, symbolized by his right hand half-raised in the sign of blessing. Beckmann referred to the woman as "the Queen," who carries the greatest treasure, a child. She is the symbol of Freedom, which itself is the departure, the new start. The wings of "Departure" present the tragic alternatives: woman bound to man as her inverted and negated mate, and woman as the sadistic sacrifice of man. There is nothing to suggest that their relationship is natural. Here too, space is an important factor. In the wings the space is overcrowded and constricting, while in the middle panel the space opens up. From this daily tension man can never be free "while Life plays the drum." The pattern is repeated in "The Temptation of St. Anthony" (fig. 61). In the center we have a scene of relief, while lust and death continue their inevitable dialectic in the wings. Beckmann's triptychs have been removed from the altar to become public billboards.

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30 Ibid., p. 52.

The tension between the two aeons can best be seen in the compsrison of "Blindman's Buff" (center panel, fig. 62) with the center panel of "The Argonauts" (fig. 63). Evocative colors portray the sensuality of sarx in "Blindman's Buff." While the beast looms in the background, man contents himself with reveling. Time and the drummer are the symbols of finite existence. The forlorn harpist plucks the strings of the aesthetic life in resignation. The ladder is the central symbol in "The Argonauts." It has associations both with the crucifixion and the painter's easel, but here we must see in it evidence of Beckmann's own spiritual striving. In this final painting he has arrived. Less than twenty-four hours after completing the triptych, he was dead of a heart attack.

What, then, is the significance of this art for the Christian? The first thing one notices when searching for art work to illustrate the Pauline view of the new man, is that there isn't much work to draw on. An artist must be honest about the world he experiences, but beyond the statement that possibilities of a new sort do exist for man, there must be a description of what those possibilities are. The greatness of a Max Beckmann is shown by the very fact that he could resolve the many paradoxes of life and give us a glimpse of the spiritual reality behind the dark curtains of conjested space. If artists are unaware of what the higher possibilities are, then the Church must bare the burden of responsibility. In the past we have always demanded that

a painting have an "other-worldly" character if it was to be religious. This is not the Pauline tradition but a pietistic delusion. The resurrection of Christ has opened up the dark regions of time and space in this world. We "wait for adoption as sons", but we don't wait in a vacuum. No type of asceticism will deliver us from living in the tension between the aeons. Christian art must proclaim the release of Christ and the new day He brings, but it must do this in terms and forms that the secular world understands.

Man in the Spirit

If we live by the Spirit, let us walk by the Spirit.
Gal. 5:25

With an energetic boldness which was characteristic of his attitude toward life, Georges Rouault stated: "Drawing is a gush of the spirit on the alert."[31] When artists talk of the "spirit," they usually mean some muse or vague source of inspiration. When Paul speaks of the "Spirit" he means God Himself working in and through the man of faith. Rouault was that rare combination of artist and Christian animated by the Spirit in the Pauline sense.

"Spirit," for Paul, is not, as it is for many artists, the counterpart of the Stoic anima mundi, a vague fluid force in the universe. Rather, Paul thinks in personal terms, and "in the Spirit" always presupposes an I-Thou relationship.

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31 Maritain, p. 10.

The pneuma is the controlling directive power in man, but in 116 cases out of 146, pneuma signifies supernatural influences or a divine invasion.[32] The "Spirit within" us is always the gift of God.

This highlights the dilemma for art in our time. Man is fallen, and his art can both manifest and analyze his sin. But man cannot make redemptive art. All he can do is communicate what he experiences and hope for a catharsis. There is no room for "supernatural influences" or "divine invasions." Even in theology, the tendency today is to stand "over the word," not "under the word."

> Society has lost much of its feeling for the sacred . . . If in our time we find a renewed awareness of the sacred, this is not to be attributed simply to a rebellion of the irrational instincts against the tyranny of reason. It corresponds to what André Malraux calls "the awakening of fatality"--the unleashing of forces which can be neither controlled nor judged at their true worth, and which have increased in the same measure as has the tyranny of reason. It is precisely the development of a civilization devoid of anything sacred that gives rise to a primitive passion for the sacred in many men today.[33]

The crushing weight of destiny should not be turned into an answer itself, nor should a primitive passion caused by fear be mistaken for anything sacred. The sense of the sacred which is born of despair and disgust can only lead to sterile solitude. Despair demands the genuine, and in this sense it is

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[32] Davies, p. 182.

[33] Pie-Raymond Régamey, Religious Art in the Twentieth Century, p. 106.

healthy. But the problem today is to determine whether the sacred or passion for the sacred in a given work of art is a communion with the living God, or with primeval chaos.

In Pauline terms, the problem boils down to a confusion of man's spirit and the Spirit from God. Pneuma seems to mean the self regarded as conscious or aware. But man's spirit is not pneuma in its full potential. It needs the complementary activity of God's Spirit. In Rom. 8:16 the divine Spirit "bears witness" to our spirit that we are God's children; the Spirit confers knowledge of itself upon us. A Christian has received the Spirit in order to understand the gifts of God (I Cor. 2:12). To be "led by the Spirit" means to have one's will orientated in a particular direction (Rom. 8:14; Gal. 5:18).

Again Christ is the crux of the matter. After His resurrection and ascension, Christ became a "life-giving Spirit" (I Cor. 15:45), and the sphere of His activity is still humanity. When God meets with men, He is described as pneuma. The "spiritual man" (pneumatikos) is inspired by intimate communion with God, receiving from God the spirit of wisdom to understand His ways. "Physical man" (psychikos), though living, is limited to the earthly. The Holy Spirit prevails in the soma pneumatikon while sin prevails in the soma psychikon. Man is constantly faced by these two alternatives: to live "according to the flesh" or to live "accord-

ing to the Spirit." Translated, this means to live to and for one's self, or to live to and for God in Christ.[34]

The human pneuma is not a force added to man at the time of his regeneration, but it is a factor already in man which is developed and assumes dominence in the Christian life. To be "in Christ" means dying and rising with Him--dying to sin and living to righteousness. To be "in the Spirit" is not to be in an ecstatic trance, but to bear good fruit: love, joy, peace, long-suffering, graciousness, goodness, faithfulness, meekness, self-restraint (Gal. 5:22). "The believer's existence, being eschatological, is an existence in joy."[35] Love is poured into the believer's heart by the power of the Spirit. Man is affected in all his parts. The presence of the Spirit in the inward man means that man has both power in the ethical life and vision to understand ethical truths and spiritual realities (Eph. 3:16). Man can now find direction in the ethical life, and give evidence of ethical sensitivity like that to which Jacob Epstein points in "Social Consciousness" (fig. 64). Possession of the Spirit renews man's nous and gives him understanding of the nous of Christ. The heart is enlightened and becomes the meeting place for God and man.

While in his conscience the believer is free, he is paradoxically pledged to an attempted ethical conformity

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[34] Stacey, p. 149.

[35] Bultmann, Theology I, p. 339.

to Christ. He doesn't conform as an isolated individual, but as a member of the "body of Christ," the fellowship created by the Spirit. The "New Israel," the Church, as the New Covenant community, is the "milieu suitable of the Spirit."[36] In this communion the Christian life is never completed but is a constant striving forward, marked by a determination that is free from the past and open for the future (Phil. 3:12-14). Freedom for the future is received when man has turned over his anxiety about himself and his future to God in obedience. The Christian man is not "condemned to be free"[37] but is freed from condemnation to be open to the future.

What we have intended to say in the above examination of Paul's view of the Spirit at work in man, is that such activity may provide the answer to the dilemma of art in our time. Many of the artists whom we have met in this study are self-reliant individuals, which in many cases can be their strength. But they also run the risk of painting an egocentric universe, informed only by their solitary isolation. The Christian answer would be to seek the community of believers, for the normal organ of perception through which the Holy Spirit may be expected to speak with moral guidance is the "Christian worshipping community listening critically."[38]

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36 Davies, p. 208.

37 Jean Paul Sartre, as quoted by Arturo Fallico, Art and Existentialism, p. 57.

38 John A.T. Robinson, Christian Morals Today, p. 33.

This Christian community must be marked by a sensitivity to what God is doing in the world "to make and to keep human life human . . . ."[39]

Jim Crane, a sensitive artist-cartoonist, has written about the artist's need for a community fully celebrating the presence of the Spirit. "I doubt if any artist can ever come to his full power, can ever gain the strength and courage to go beyond himself without a community of concern and acceptance (even if it is a community of only one other)."[40] The self can never become the focal point--it must be transparent. Only if it is understood in this way can the artist respond with joy to the life around him. Once the self ceases to grow, as it did with Jackson Pollock, life itself atrophies. To die to life is nothing less than spiritual death.

If the German Expressionists "offered up man's suffering in the chalice of their art,"[41] then Kaethe Kollwitz's cup ran over. Probably the greatest woman artist, Kaethe Kollwitz' life with her doctor husband in the slums of Berlin spanned two World Wars. Encouraged to leave Germany when the fighting got too fierce, she replied: "I want to stay with the condemned and I must."[42] Her whole life was completely

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39 Paul Lehmann, Ethics in a Christian Context, p. 117.

40 Jim Crane, "New Observations and Reflections," Motive Magazine, XXIII (February 1963) 16.

41 Neumeyer, p. 75.

42 Robert Maillard, ed., Dictionary of Modern Sculpture, p. 152.

identified with Germany's humble poor. Her sculpture, "Pietà" (fig. 65), is an expression of profound emotion, not just religious sentiment, evoked by the death of her son in World War I. Because she had the courage to live with the people she drew, a courage strengthened by faith, she was witnessing to the openness to life that is only a gift of the Spirit. Denounced by the Nazis even though she was nearing the age of 70, she lived like a "queen in exile," and to her death was "a great mother with a still greater heart for all the oppressed and humiliated, a woman 'of sorrow and acquainted with grief'."[43]

Being led by the Spirit will result in the celebration of God's presence. Kaethe Kollwitz' contemporary, Ernst Barlach, achieved this goal in his "Hovering God the Father" (fig. 66). A powerful figure suspended in space, the sculpture, with hands extended toward the earth, speaks of God's love toward men. Reviving the gold of Byzantine mosaics, William Congdon celebrates God's presence through the use of light. His "Bucharist" (fig. 67) is "a gush of the spirit on the alert." Congdon's strength lies in the fact that he can combine the best elements of both Impressionism and Expressionism. From Impressionism he inherits his aesthetic sense of color and harmony, along with the attitude that nature is worth depicting. From Expressionism he inherits a fluidity of form and the emotional sense of color. From

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43 Herbert Bittnes, Kaethe Kollwitz Drawings, p. 15.

his Christian faith he inherits the need to communicate a reverance for life, a sense of the joy and mystery of creation, both combined with an appreciation of the Gospel content.

Maybe abstraction in art is like speaking in tongues. It can be an expression of and witness to the Spirit, but it doesn't necessarily edify the brother. The abstract work of a Japanese Christian, Isutomu Yoshida, is a visual speaking in tongues. Unlike Alfred Manessier[44] who is disciplined by line and space, Yoshida seeks to experience the Spirit in the moment of creation. Obviously moved by the Logos theology of John, his forms speak of a personal confrontation of artist with paint and faith with space. In "Kairos No. 11" (fig. 68) Isutomu portrays his coming to faith and the birth of new life out of the void of nihilism. Even though the paintings are abstract, they remain a personal diary of faith being born. "Crucifixion No. 2" (fig. 69) was evoked by the thoughts of personal sins causing the death of Christ. Made powerful by the very impact of ink on paper, the drawing seems to resolve itself in its own form--a visual symbol of forgiveness. The problem with such art is that one has to know something of the artist's life to be able to appreciate his artistic statements. Isutomu's art has meaning within the redeemed community that knows him personally, and even promotes contemplation for those who don't know him, but it

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[44] Supra, p. 6; fig. 3.

can hardly be an aid in the guidance of understanding.

There is also a movement in art today that takes its inspiration primarily from the simplicity of children's art. Remembering what Christ said about a child's faith, Kenneth Patchen has constructed a child-world that is full of mystery and awe. His method achieves that rare answer in art, where life can be examined in all its hardship and tragedy, but the bridge is built for the spirit-filled imagination. "Patchen erases the careful line between the rational and irrational, between the serious world of man and the child's world of play."[45] Every picture is a hymn to life, sometimes sad, other times joyous. They are a wierd combination of creatures from another world, and poetic words that cannot but help to set our minds free from the past and open them up for the future. "Oh come now! There is a beautiful place! What do you think we're all looking out of?" (fig. 70) challenges pessimism. "Now is then's only tomorrow" (fig. 71) encourages joyful service of the neighbor. "The one who comes to question himself has cared for mankind" (fig. 72) speaks of the "inner man" who must know his own self in order to serve others. And "Now when I get back here . . ." (fig. 73) might have been the very words our Lord used before His ascension. Our cramped and near-sighted world is enlarged and transformed. This is art animated by the Spirit.

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[45] Margaret Rigg, "Kenneth Patchen," Motive Magazine, XXIV (Jan.-Feb. 1964) 61.

Marc Chagall's floating figures proceed from the same view of life as Patchen has. These people are creatures of inspiration and witnesses to miracles. Chagall emigrated from a Russia in the midst of revolution. But he brought with him a dynamic world of pure color, the rich color known only in the ritual of the Russian Church. This paradise of color was a new vision. "Colour should be so deep that you feel you are walking on a thick carpet,"[46] Chagall once wrote. The inner life was, for Chagall, a diamond that the sun must shine on. He called this inner life "chemistry," and what he meant to say was that free and spontaneous vision comes from the engagement of the heart. Love and marriage become a symbol, as in "Bride with a Double Face" (fig. 74) and "The Fiances at the Eiffel Tower" (fig. 75), for the inner life of transcendence. These votive figures demonstrate that art can provide an "optical transparence" which becomes a "spiritual transparence."[47]

Paul Klee is another artist captured by the vision of inner being. His art requires that we join the community of those who see life as 'Merrily dancing tears'--which is an analogy of the marriage of heaven and also parallel to the myth of creation and the fact of redemption."[48] Life

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[46] Francois Mathey, Chagall, p. 8.

[47] Neumeyer, p. 107.

[48] Roger Ortmayer, Art beyond Celebration in Christian Faith and the Contemporary Arts, p. 193.

is transformed, and art can be an instrument to make this visible. "Art does not reproduce the visible; rather it makes visible,"[49] Klee stated. In "Tänzerin" (The Dancer, fig. 76) he celebrates the joy of free expression. If the painting seems childishly naive, it is because this is the style that, for Klee, best portrays the unsophisticated inner being.

> If I wanted to show a person 'as he is,' then I would have to produce such a confusion of lines that a purely straightforward reproduction would be impossible; the result would instead be such diffusion that nothing would be recognizable. Moreover, I do not wish to show man as he is, but as he might also have been.[50]

The "outer shell" of man would have to be drawn like a chart in a group dynamics textbook, and the lines of dependence would be nothing more than an abstraction of interpersonal relations. The human organism is created from within, out of its very being. Such is the "pneumatic" reality of man--an element already within man that is enlivened by the presence of the Spirit.

What, then, is the relevance of this art of "inner reality" for the Christian? In his stirring description of the Christian life (Eph. 3-5), Paul tells the worshipping community at Ephesus to be "imitators of God" (5:1). With the reality of the new age, all things have become new. While an empirical view of this world would scientifically

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49 Ibid., p. 196.

50 Jürg Spiller, Klee, p. 74.

prove the opposite, Christians are to be aware of the transcendent reality in their midst. What this amounts to is a childish trust that God will not deceive the faithful. The art we have just surveyed witnesses to this transcendent reality. But among the artists mentioned, only Jim Crane and Kenneth Patchen are living in the United States. Pragmatic in orientation, Americans usually look with scorn on anything outside their objective experience.

The Church must reflect upon what God is doing to "make and to keep human life human in the world."[51] What it takes are the "unsearchable riches of Christ" that make known "the plan of the mystery hidden for ages in God who created all things; that through the church the manifold wisdom of God might now be made known . . ." (Gal. 3:8-10). Desacralized and secularized man can see no transcendent dimension in the world, and Paul would tell us that this modern man is the Church's responsibility. To this end, the art we have studied can be an aid to enable man to see that the Spirit is at work.

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51 Lehmann, p. 85.

POSTSCRIPT

The Art of Our Age and Its Spiritual Influence

On the road to Damascus Paul first realized how deeply the entire creation is implicated in a great eschatological drama. By its very finitude, the world is bound up in a cosmic catastrophy. But "we know" that the "groaning creation" is headed for deliverance in Christ. Apart from faith it is absurd to affirm this, and the groaning creation itself is unaware of its own historic release.

Groaning . . . there is no better term to indicate the state of art today. The creation longs to be delivered from its corruption. Through its own view of this corruption, modern art is the spiritual alarm clock of our day. "Inasmuch as man the creature shares the life of creation as a whole, he too must sigh and groan with the latter; and the believer who still lives "in the flesh" (Gal. 2:20) can share in the same way the characteristic longing of creation."[1]

Modern art goes a long way in expurgating the inner turmoil of creation's anguish. "Art is essential to a true sense of the common good; it discloses 'a vision of reality-beyond-reality, an experience of the secret meanings of things, an obscure insight into the universe of beauty, without which men could neither live nor live morally.'"[2] Art can provide

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[1] Franz J. Leenhardt, The Epistle to the Romans, p. 227.

[2] Celia Hubbard, The Catholic Imagination and the Painting of Our Time in Christian Faith and the Contemporary Arts, p. 189.

a purification in the depth of the creative soul and point to a fundamental order in the world. Its criterion is honesty and by this very honesty it brings the viewer into an act of confrontation with the self and with the world. It can drive the viewer to his knees with the words: "Thou art the man!" But while it necessitates a true encounter, it does not provide the absolution. This is the impasse of art today.

Current experiments with "Pop Art" grow out of this stalemate. It is a reaction against American Abstract Expressionism which has altogether lost the image of man and even the rational order in its abstraction. Pop Art puts things back together again in eclectic fashion, but the result is all too often a mechanical, duplicated image that is inauthentic. "Op Art", or art that paints optical illusion with clashing color and form, has sought after a new vitality that Abstract Expressionism lost in the cesspool of nihilism. But Op Art too, is only mechanistic. The solution is still a far way off.

If the artist makes reality visible, he usually does not issue a call to action. The aesthetic mood may be one of contemplation rather than service. But this is no reason for the Christian man to turn away. To the extent that he lives yet in the old aeon, he is implicated too. But the Christian has been freed from cripling neurosis through his attitude toward the creation.

> What is Christian is secretly but fundamentally identical with what is universally human. Nothing in true human nature can ever be alien or irrelevant to the Christian; nothing in true human nature can ever attack or surpass or annul the objective reality of the Christian's union with Christ. Much in true human nature is unrelated to 'religion', but nothing in true human nature is unrelated to the Christian faith.[3]

The New Search for Artistic Symbols

Because of the constant change in creation itself, symbols that once communicated a meaningful relationship to man are steadily losing their value. It is a good thing that this change has banished the sentimental realism in religious art, for one mark of a vital faith is its ability to permit itself to be represented in abstract symbols. Symbols, according to Paul Tillich, can open up new levels of reality that otherwise remain hidden. Symbols are not identical with the thing symbolized, but they participate in its meaning and power.[4] Because the task of the Church is evangelism, it must speak to modern man with symbols that answer his search for meaning. "Because the Christian message is the message of salvation and because salvation means healing, the message of healing in every sense of the word is appropriate to our situation."[5]

This challenge to the Church to foster meaningful symbols in art is complicated by the fact that there is no sacred

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3 Karl Barth, Christ and Adam, p. 43.

4 Paul Tillich, Theology of Culture, p. 54ff.

5 Ibid., p. 49.

artistic style in Protestantism. While this is a benefit in that it doesn't chain the Church to tradition, it is a burden because it doesn't provide any foundation to build on. Rouault, as a Roman Catholic, could be inspired by medieval stained glass work. But the history of iconoclasm is still too real in Protestantism to give us a wholesome sense of the Church's cultural heritage.

It is also doubtful whether the Church can "sponsor" art at all. Most assuredly, it cannot afford to align itself with one specific style, as Tillich suggests it do with Expressionism. But it can provide the community which we spoke of in Chapter III. This doesn't mean that the community will in any way dictate what or how the artist must paint. What it means is that it will provide personal encouragement for the artist's sensitive vision and give voice to the reality of healing in its midst, so that the artist may find ways of expressing this also. Then the revelatory work of art may also become a transforming work while new "symbols of glory" are found, calling to mind the new work God has already begun in the created world.

This suggestion is not impossible. It is aided by the need for dialogue between Church and artist. Both have a prophetic function to perform. Max Beckmann's "Self-Portrait with Horn" (fig. 77) revives a prophetic symbol the Church has long lost. "Blow the trumpet in Zion; proclaim the day of the Lord!" The Church must listen as well as proclaim.

Only then will it truly be aware of the contradiction implied when it confronts the suffering of creation: this is not the way God intends it to be. The Spirit within us is already the anticipation of the new age in which we will be adopted as sons with redeemed bodies. The Church waits in expectancy, knowing that the reality of newness has begun to work in the present age.

ILLUSTRATIONS

Fig. 1 Jackson Pollock: "Search" (1955)

Fig. 2 Willem de Kooning: "Composition" (1955)

Fig. 3 Alfred Manessier: "Resurrection"

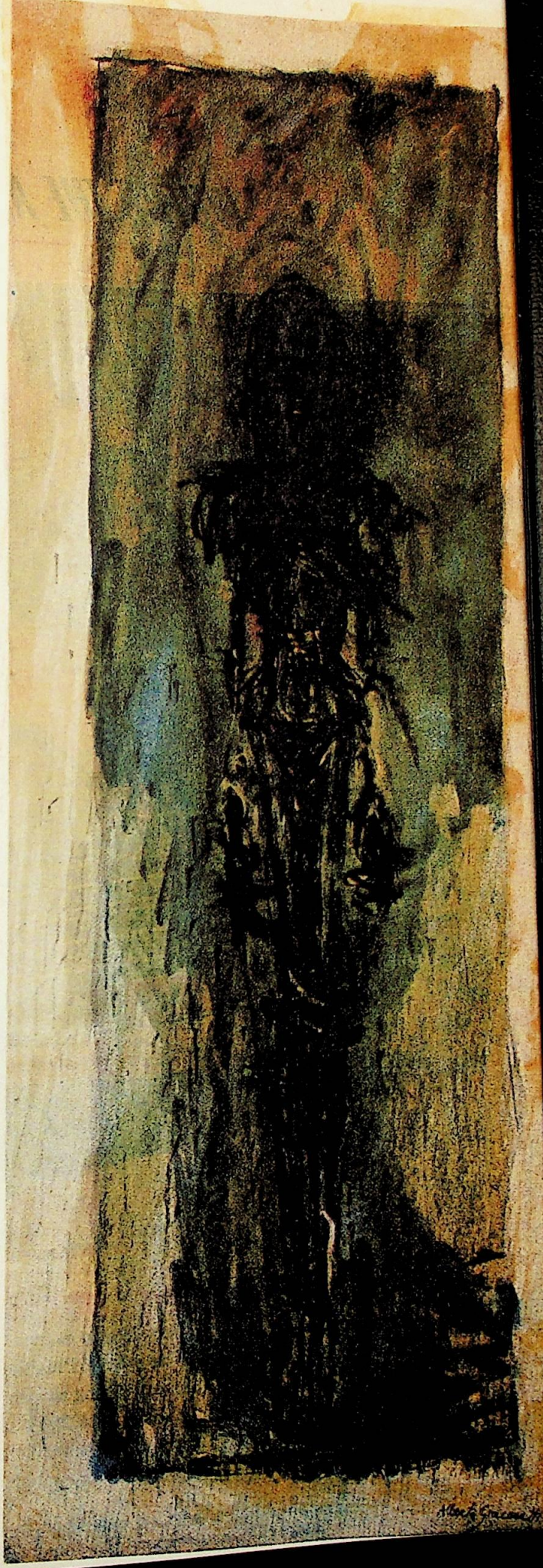

Fig. 12 Alberto Giacometti
"Large Nude"

Fig. 4 Mark Tobey: "Tundra" (1944)

Fig. 5 Franz Kline: "Probst I" (1961)

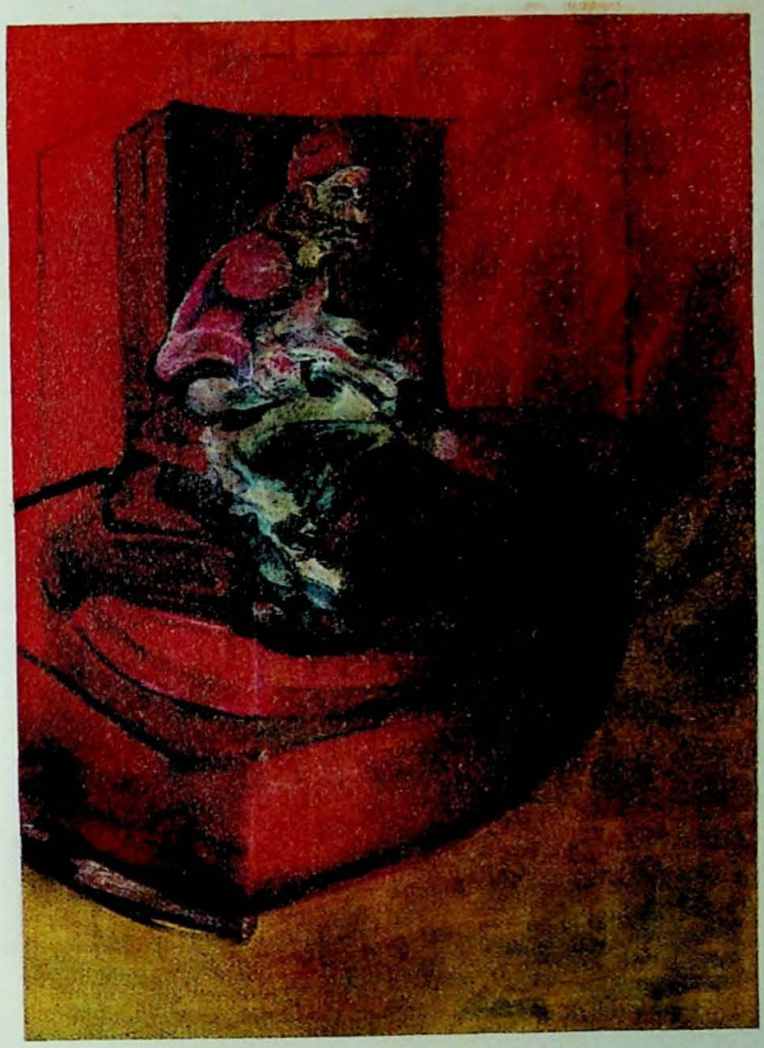

Fig. 6 Francis Bacon: "Man Dressed in Red on a Dais" (1962)

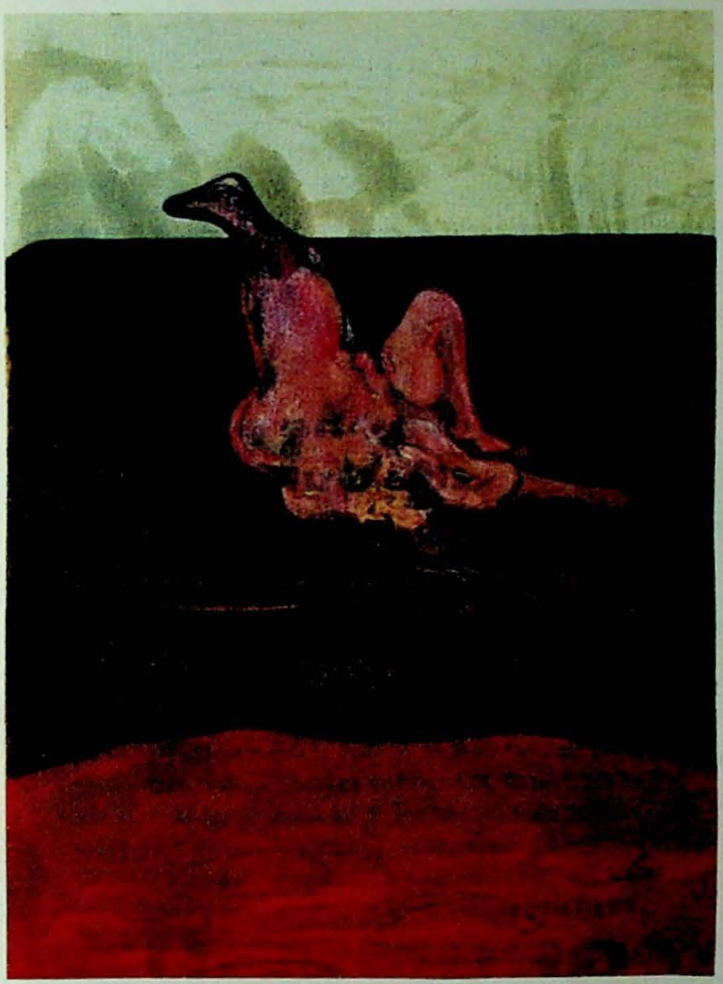

Fig. 7 Francis Bacon: "Reclining Woman" (1960-61)

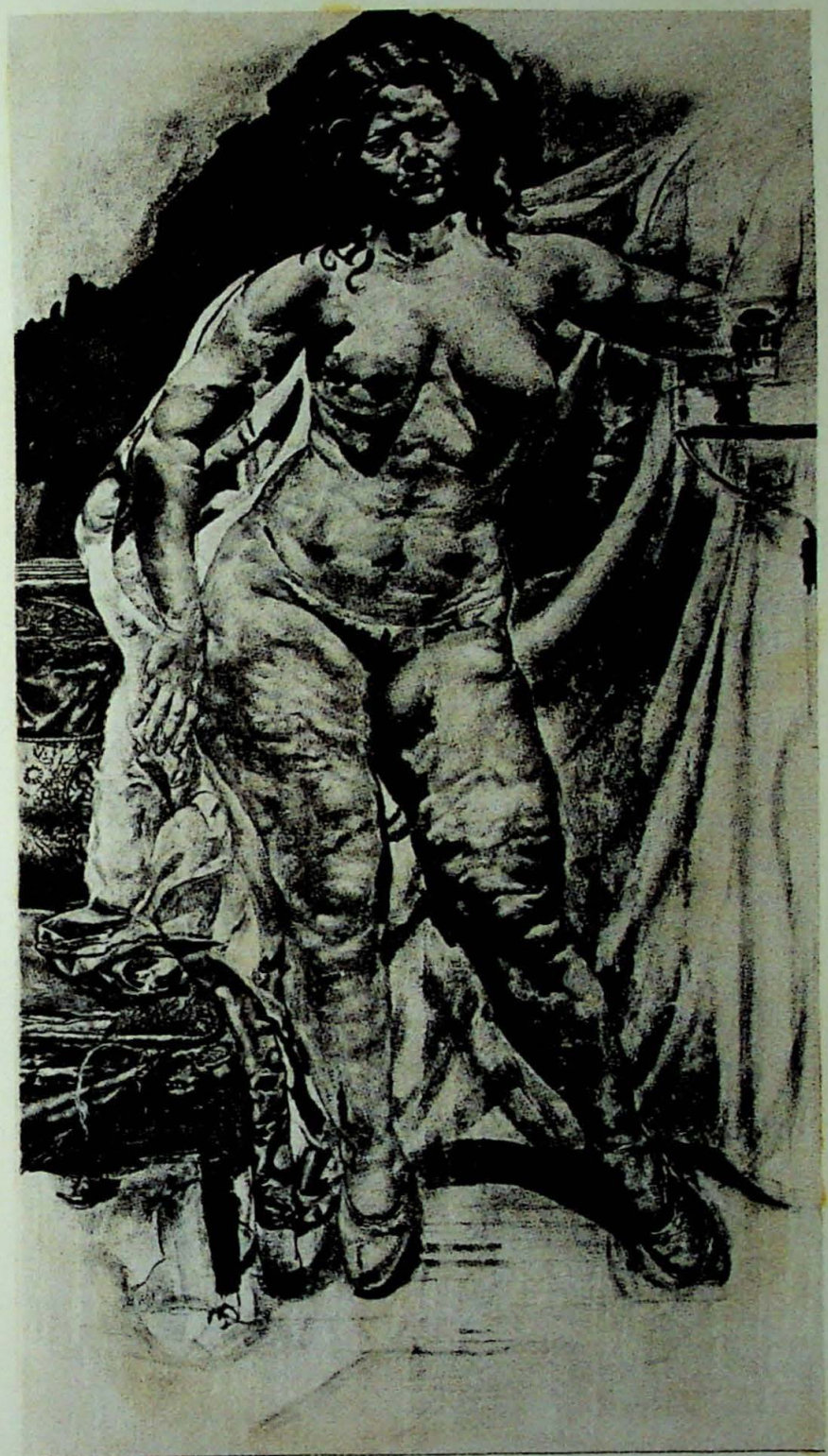

Fig. 8 Ivan Albright: "Three Love Birds" (1930)

Fig. 9 Willem de Kooning: "Woman" (1964)

Fig. 10 Willem de Kooning:
"Woman II" (1952)

Fig. 11 Alberto Giacometti:
"Man Walking" (1960)

Fig. 12 Alberto Giacometti
"Large Nude"

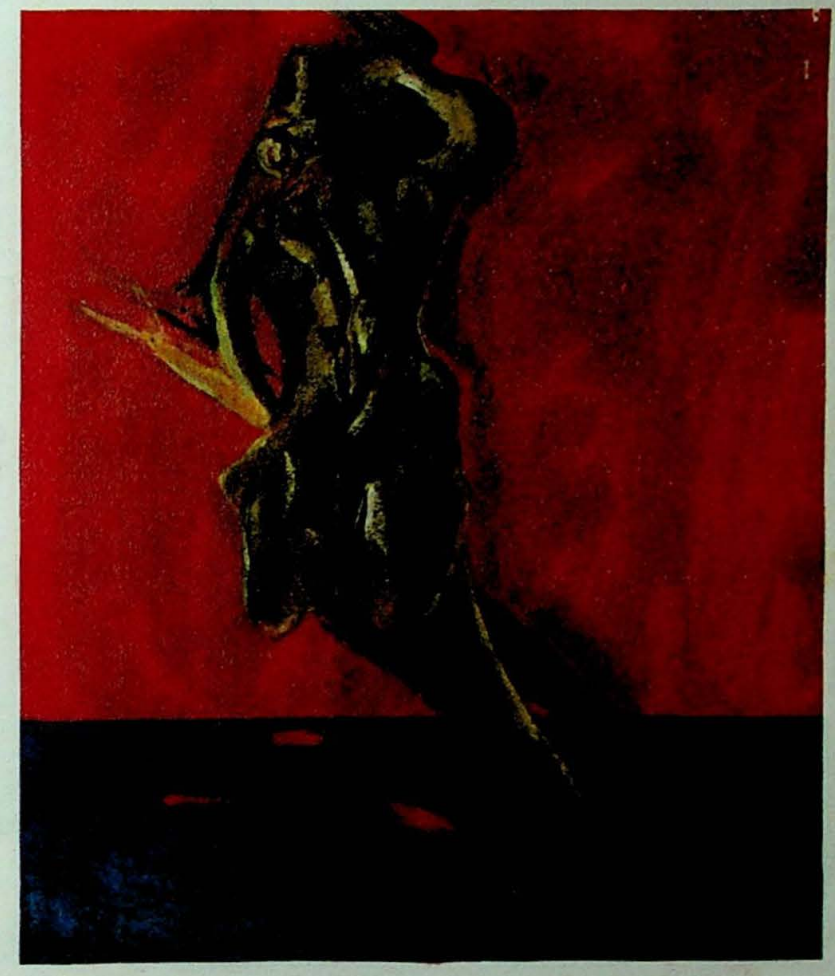

Fig. 13 Graham Sutherland: "Torso"

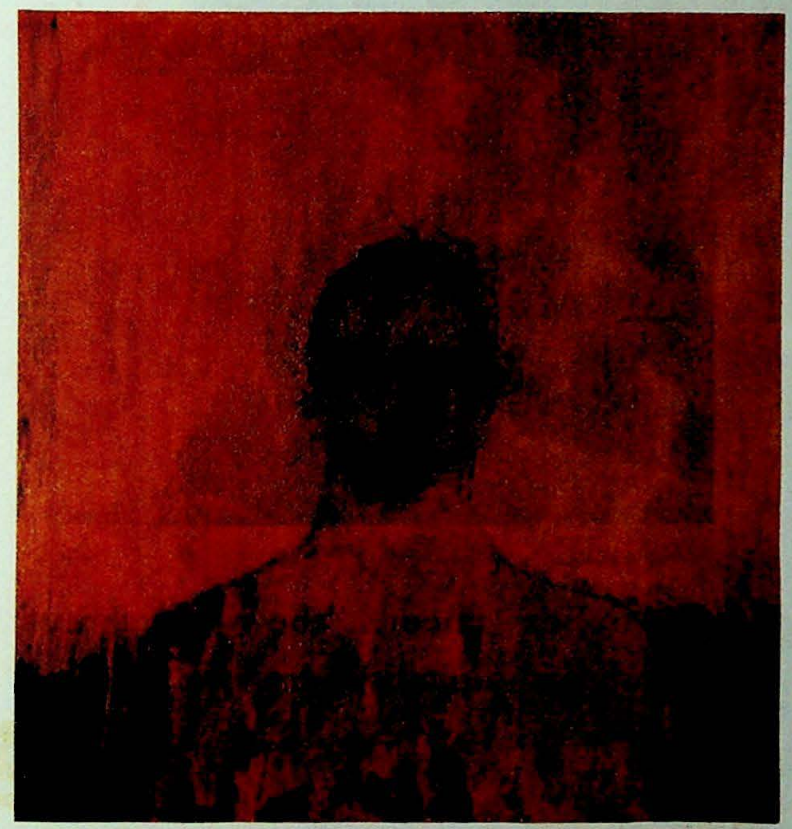

Fig. 14 John Paul Jones: "Nobleman"

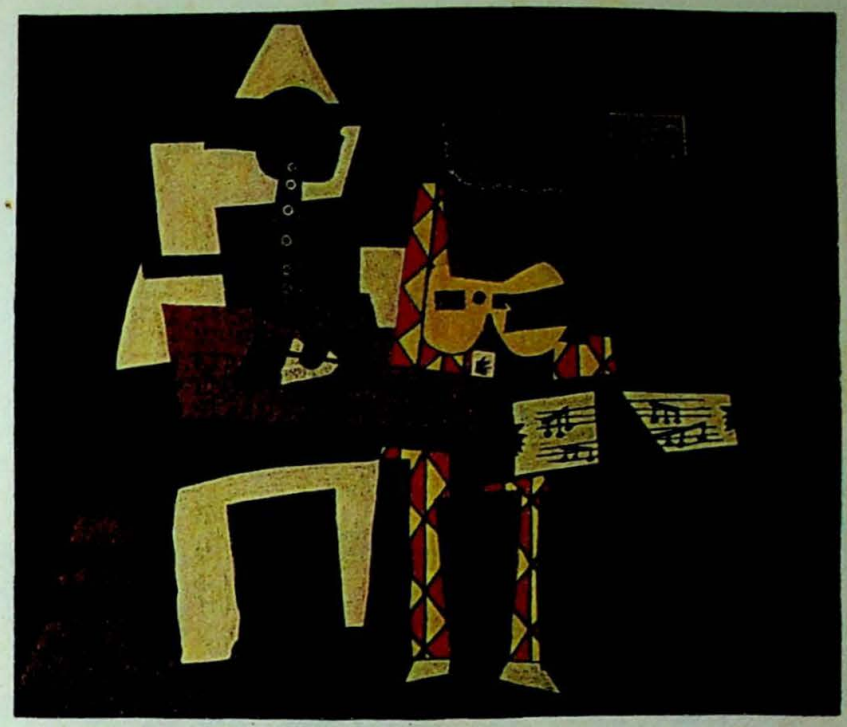

Fig. 15 Pablo Picasso: "Three Musicians" (1921)

Fig. 16 Pablo Picasso: "Three Dancers" (1925)

Fig. 17 Pablo Picasso: "Night Fishing at Antibes" (1939)

Fig. 18 Pablo Picasso: "Seated Woman" (1953)

Fig. 19 Ben Shahn: "Handball" (1939)

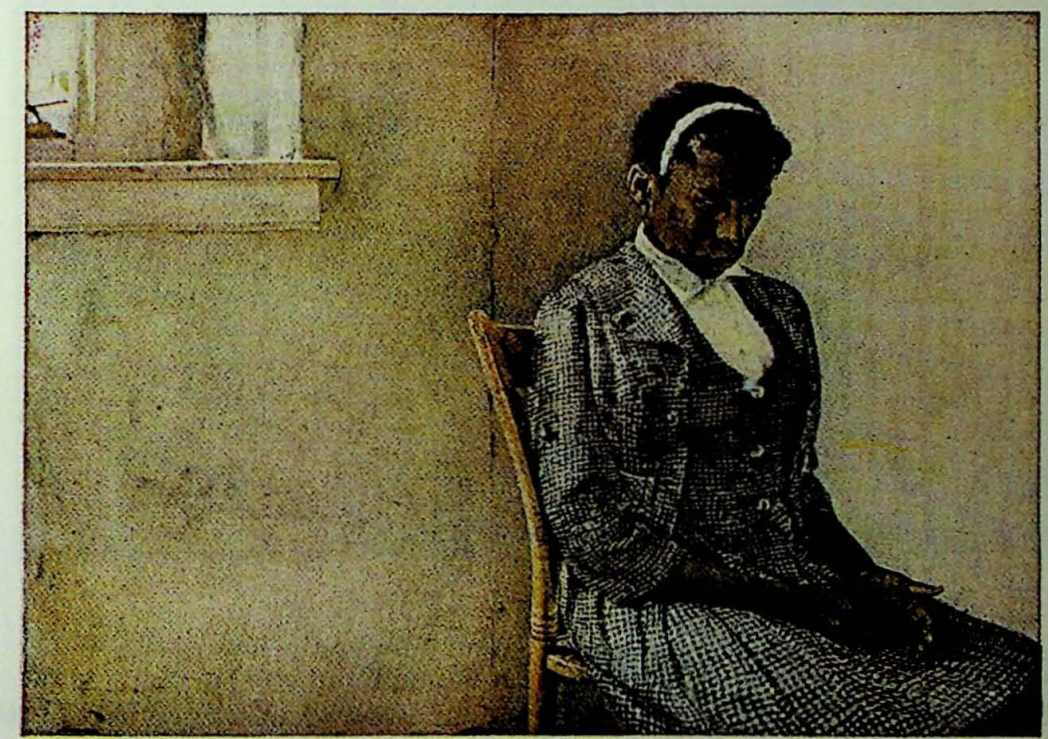

Fig. 20 Andrew Wyeth: "Day at the Fair" (1947)

Fig. 21 Andrew Wyeth: "Miss Olson" (1952)

Fig. 22 Kandinsky: "Movement I" (1935)

Fig. 23. Chaim Soutine: "Seated Choir Boy" (1930)

Fig. 24 Jan Müller: "The Accusation"

Fig. 25 Karel Appel: "Zwei Köpfe" (1953)

Fig. 26 Oskar Kokoschka: "The Clown with a Dog"

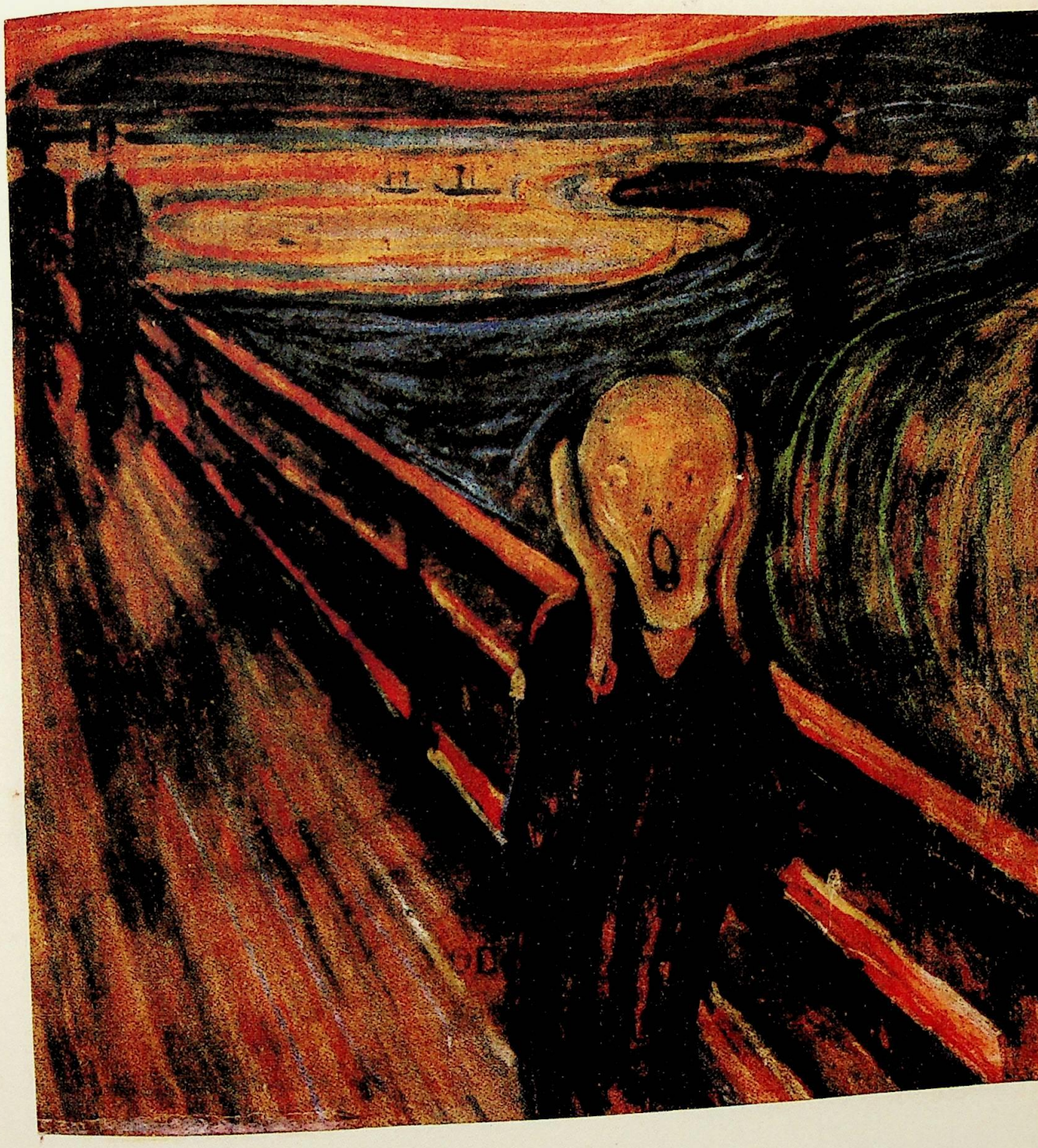

Fig. 27 Edvard Munch: "The Cry"

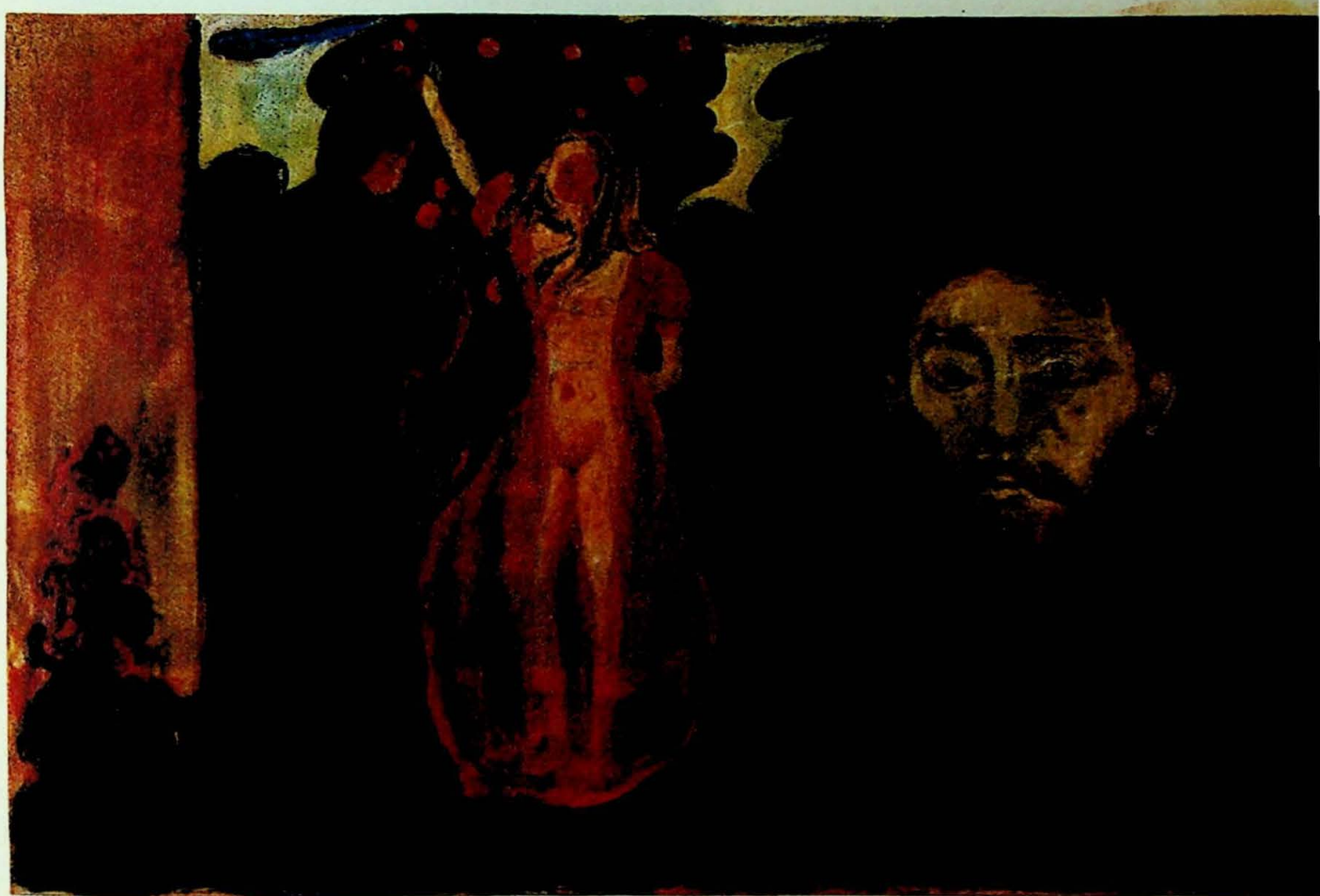

Fig. 28 Edvard Munch: "Jealousy"

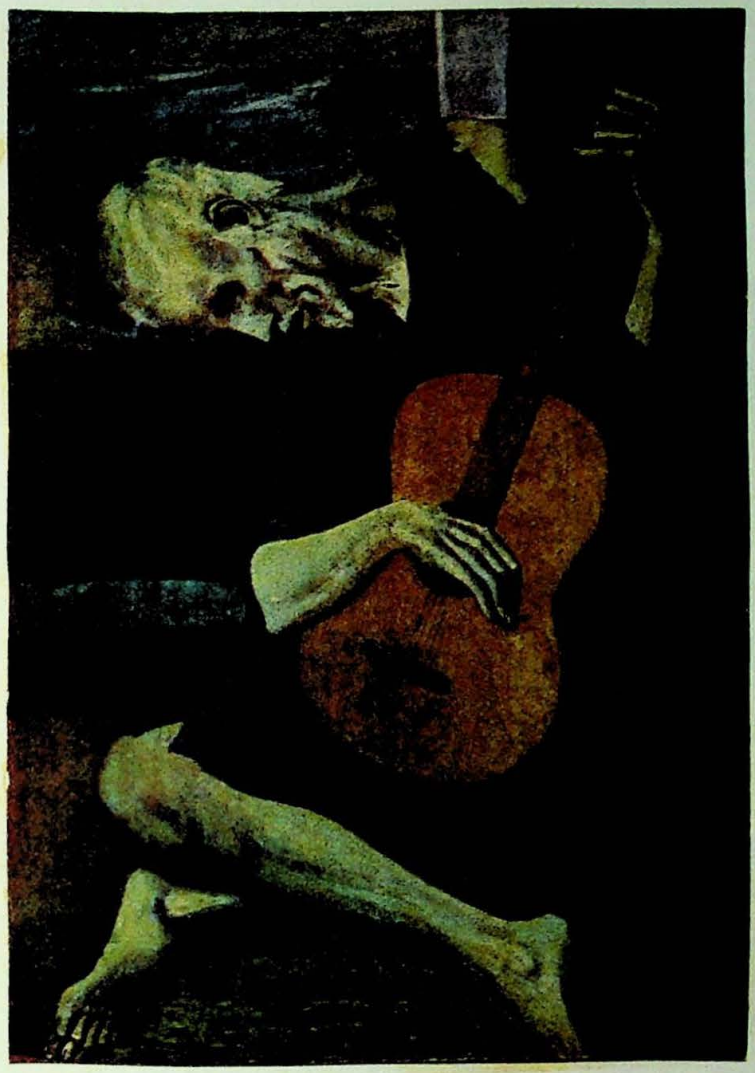

Fig. 29 Pablo Picasso:
"The Old Guitarist"

Fig. 30 Pablo Picasso:
"Head of the Acrobat's Wife"

Fig. 31 Pablo Picasso: "Maternity"

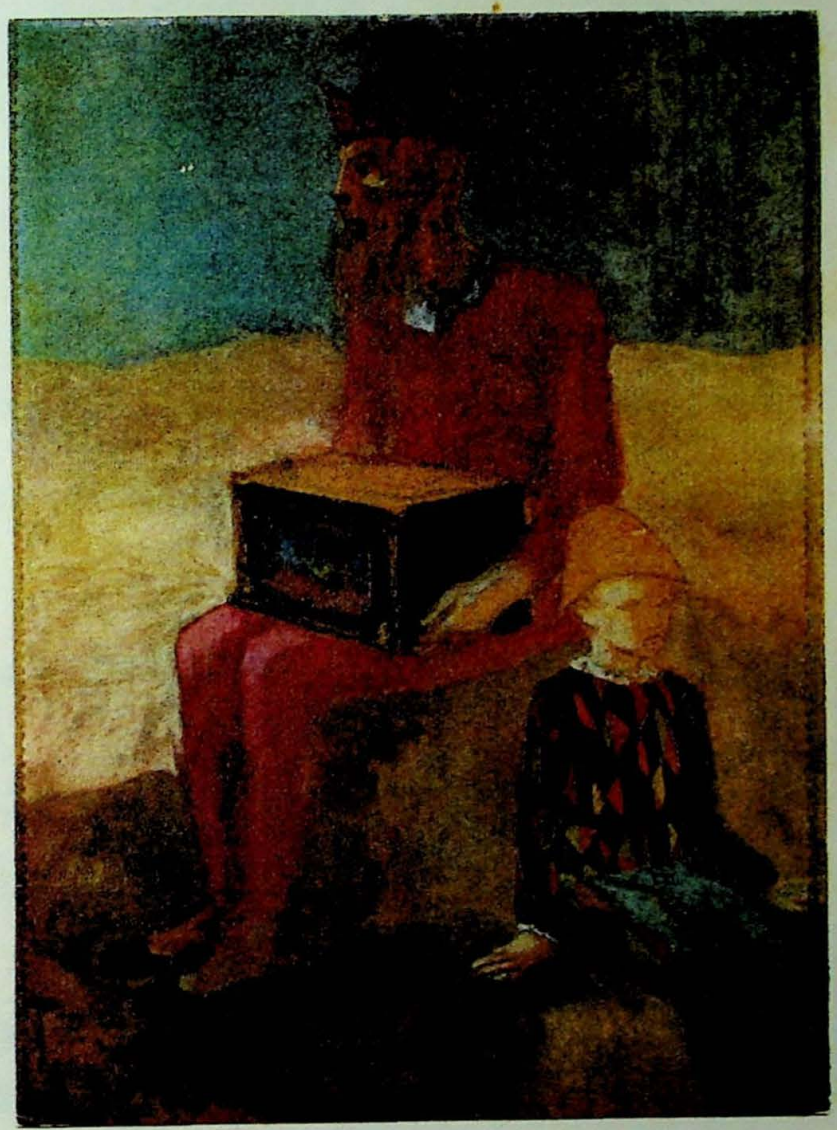

Fig. 32 Pablo Picasso: "Seated Circus Performer and Boy"

Fig. 33 Pablo Picasso: "Minotauromachy"

Fig. 34 Pablo Picasso: "Guernica"

Fig. 35 Lyonel Feininger: "Dunes with Ray of Light"

Fig. 36 Reginald Butler: "The Manipulator" (1954)

Fig. 37 Harrison Covington: "Man against Landscape" (1962)

Fig. 38 Sidney Nolan: "Explorer, Rocky Landscape"

Fig. 39 Balcomb Greene: "Composition 1958"

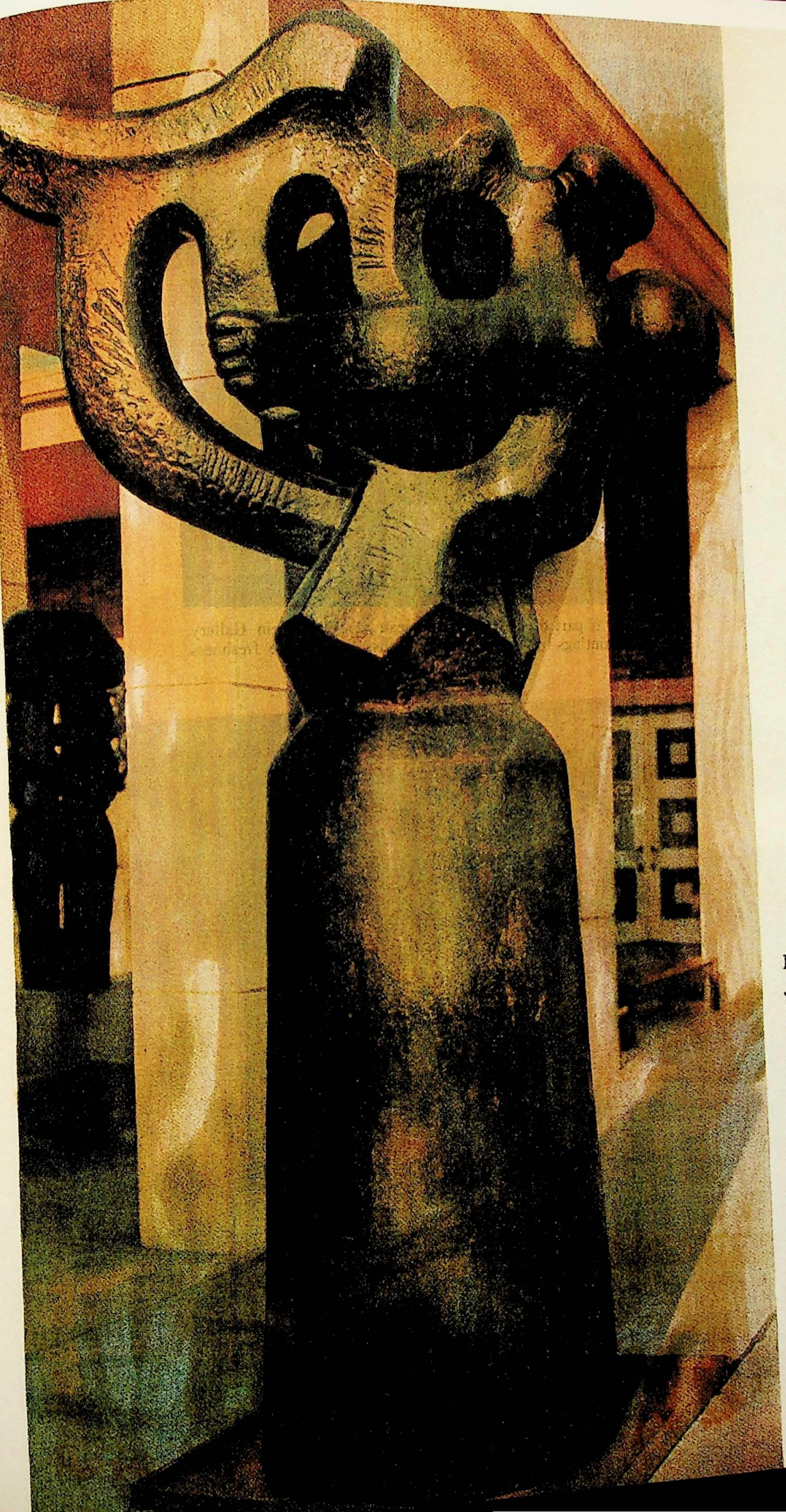

Fig. 40
Jacques Lipchitz
"Song of the
Vowels" (1922)

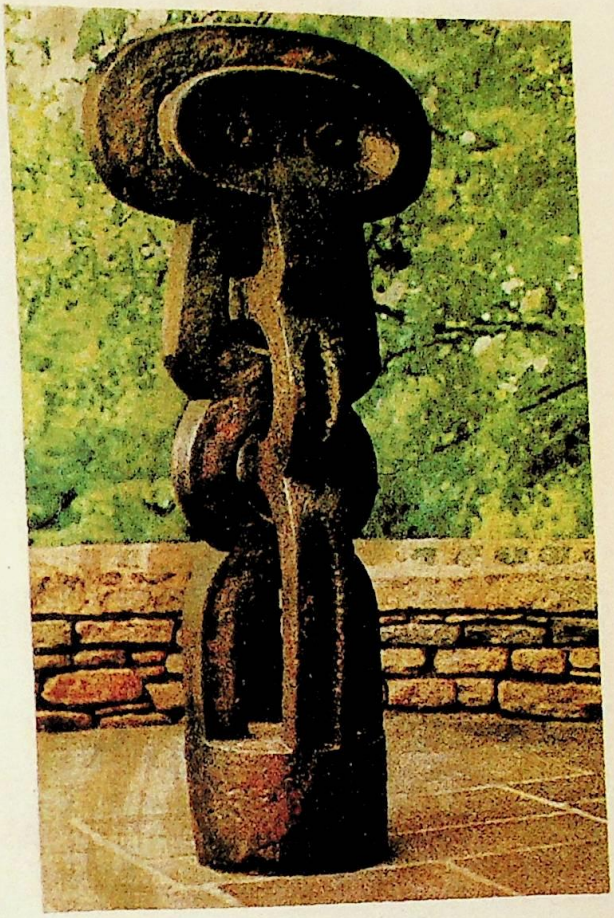

Fig. 41 Jacques Lipchitz: "Figure" (1926-30)

Fig. 42 Peter Blume: "The Rock"

Fig. 43 Rico Lebrun: "Inferno" (sketch)

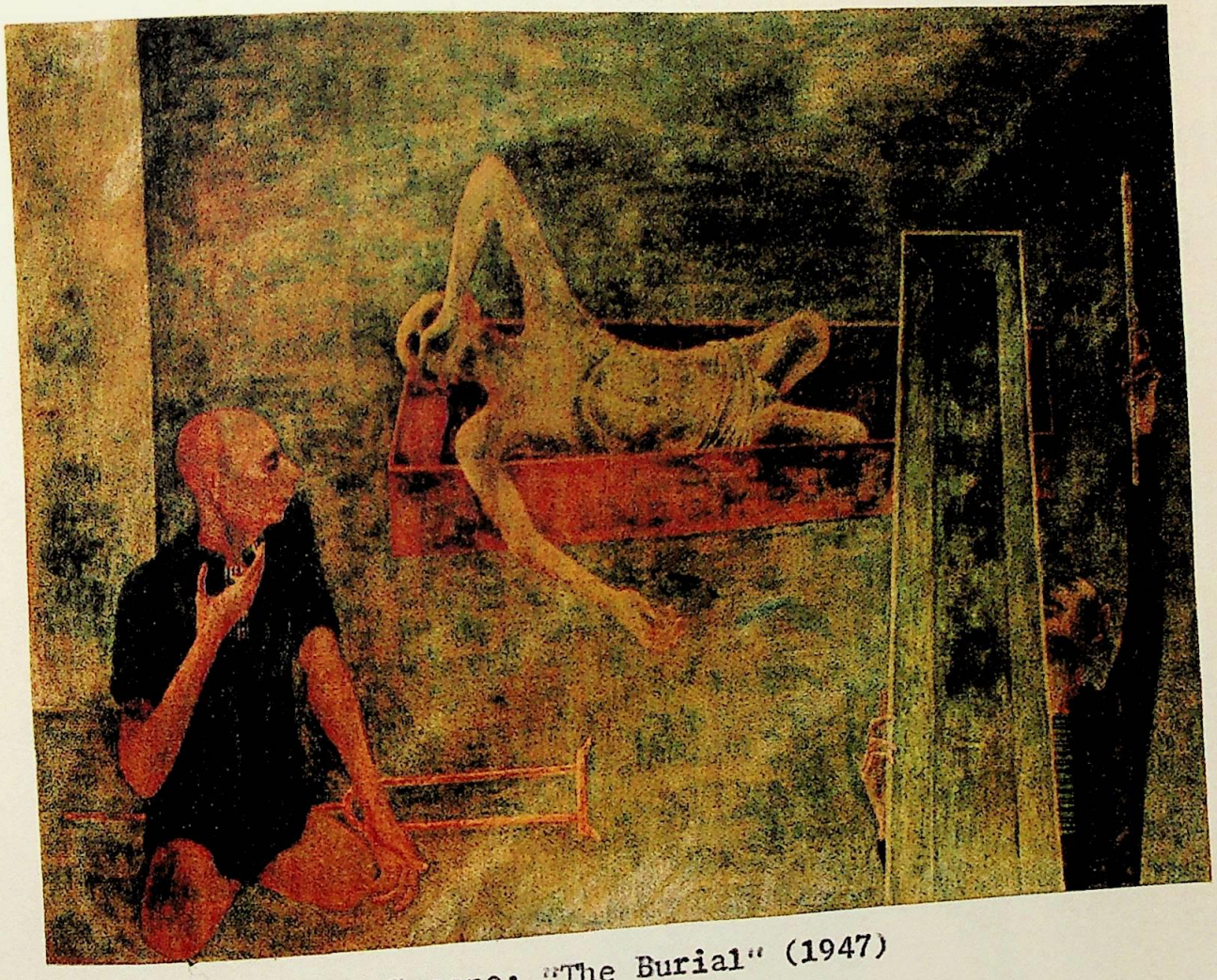

Fig. 44 Stephen Greene: "The Burial" (1947)

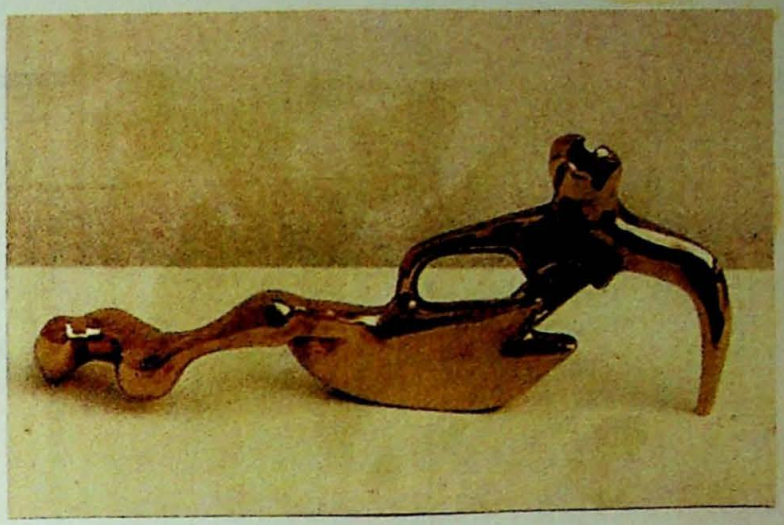

Fig. 45 Henry Moore:
"Reclining Figure"
(1938)

Fig. 46 Henry Moore:
"Family Group"
(1945-49)

Fig. 47 Jean Dubuffet: "Blue Short Circuit, Woman's Body"

Fig. 48 Ernst Barlach: "Das Wiedersehen"

Fig. 49 Ernst Barlach: "The Believer" (1934)

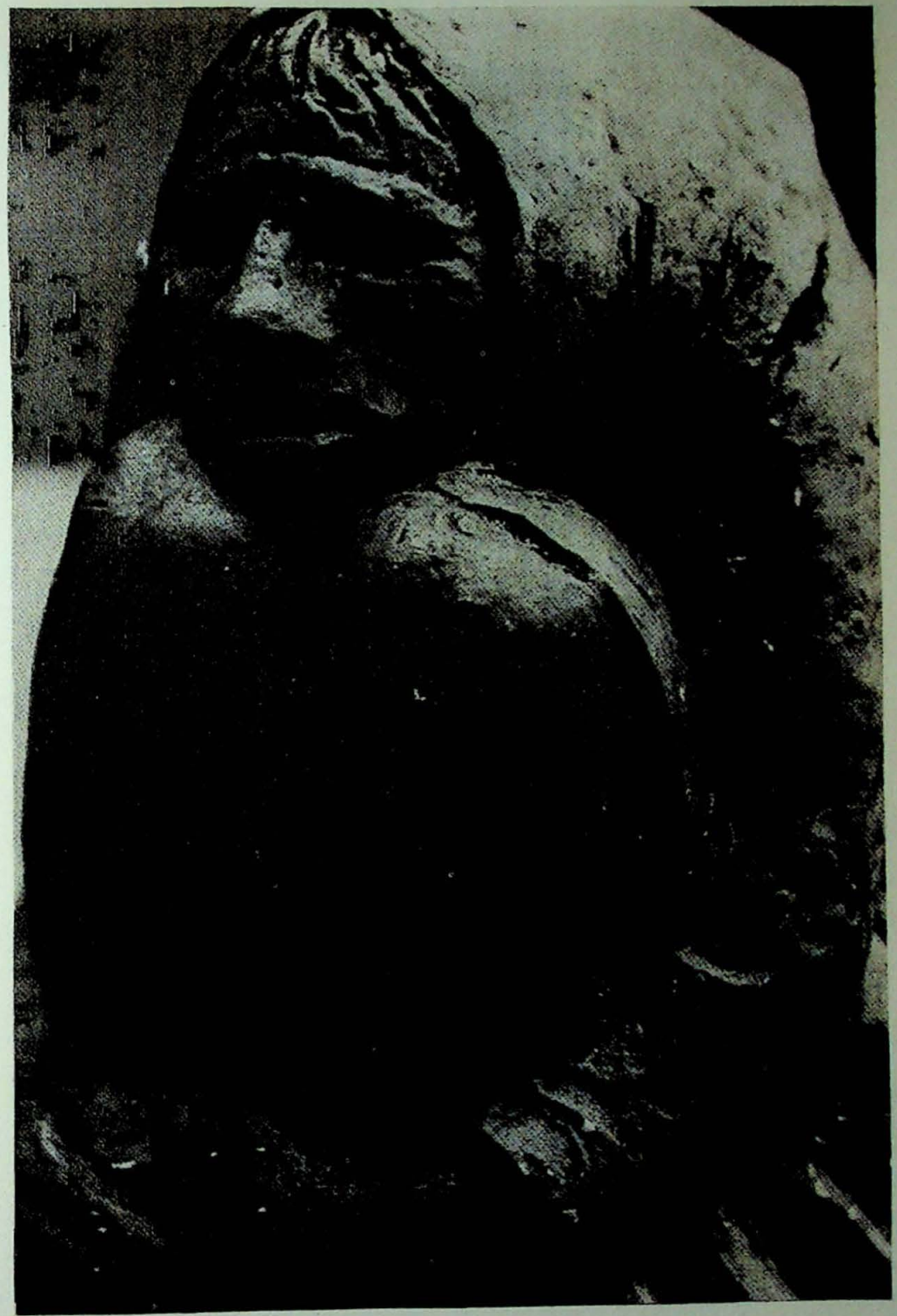

Fig. 50 Ernst Barlach: "Frierende Alte"

Fig. 51 Ernst Barlach: "The Beggar"

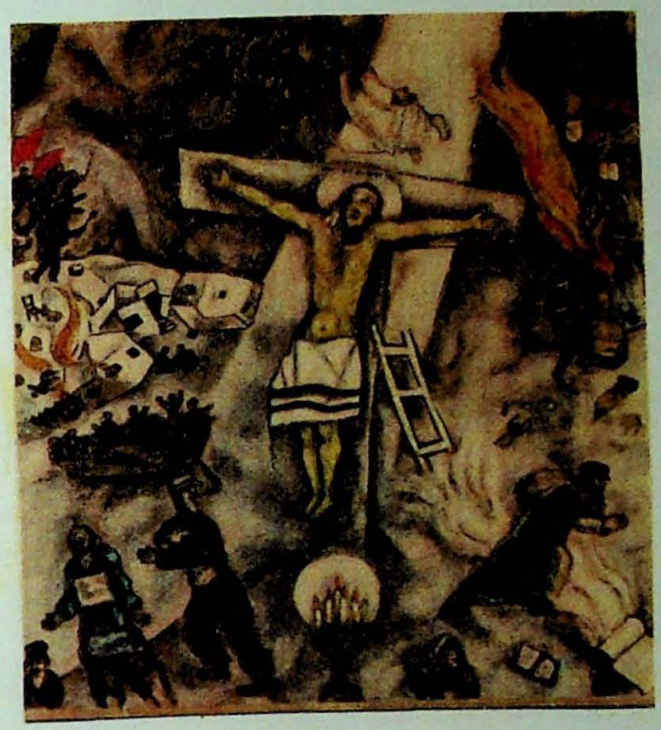

Fig. 52 Marc Chagall: "White Crucifixion"

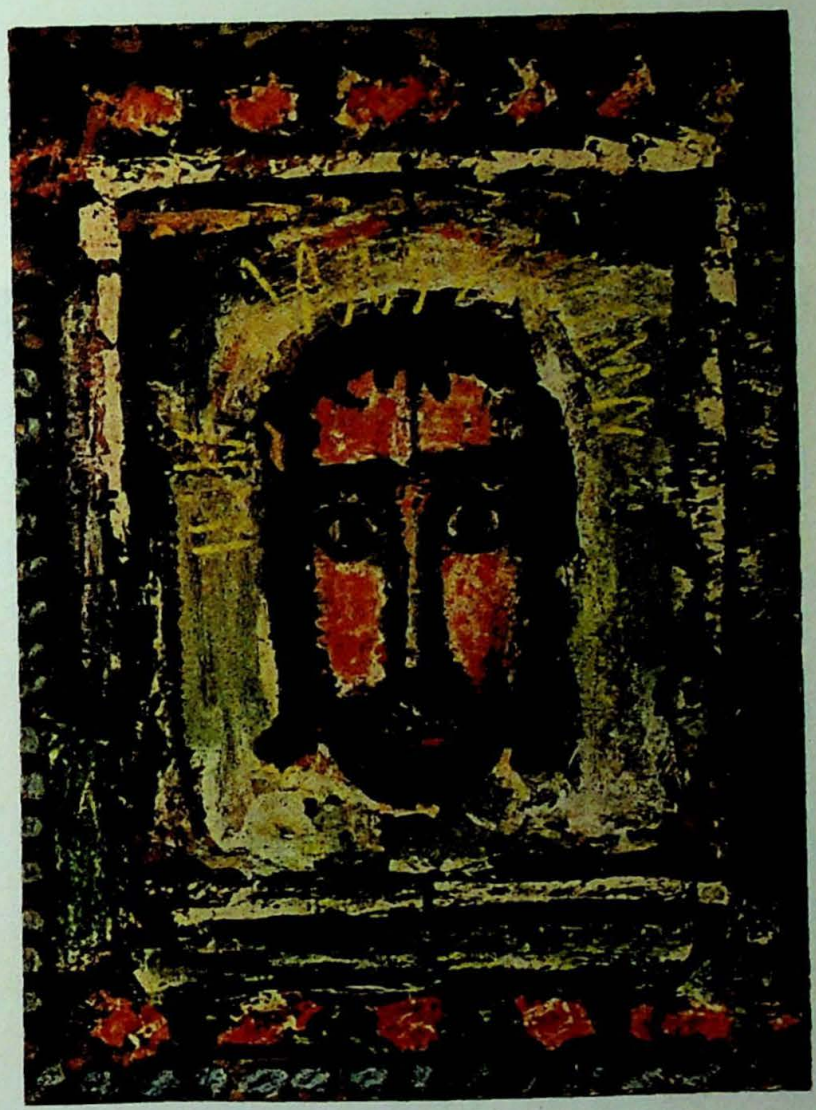

Fig. 53 Georges Rouault: "Christ's Head"

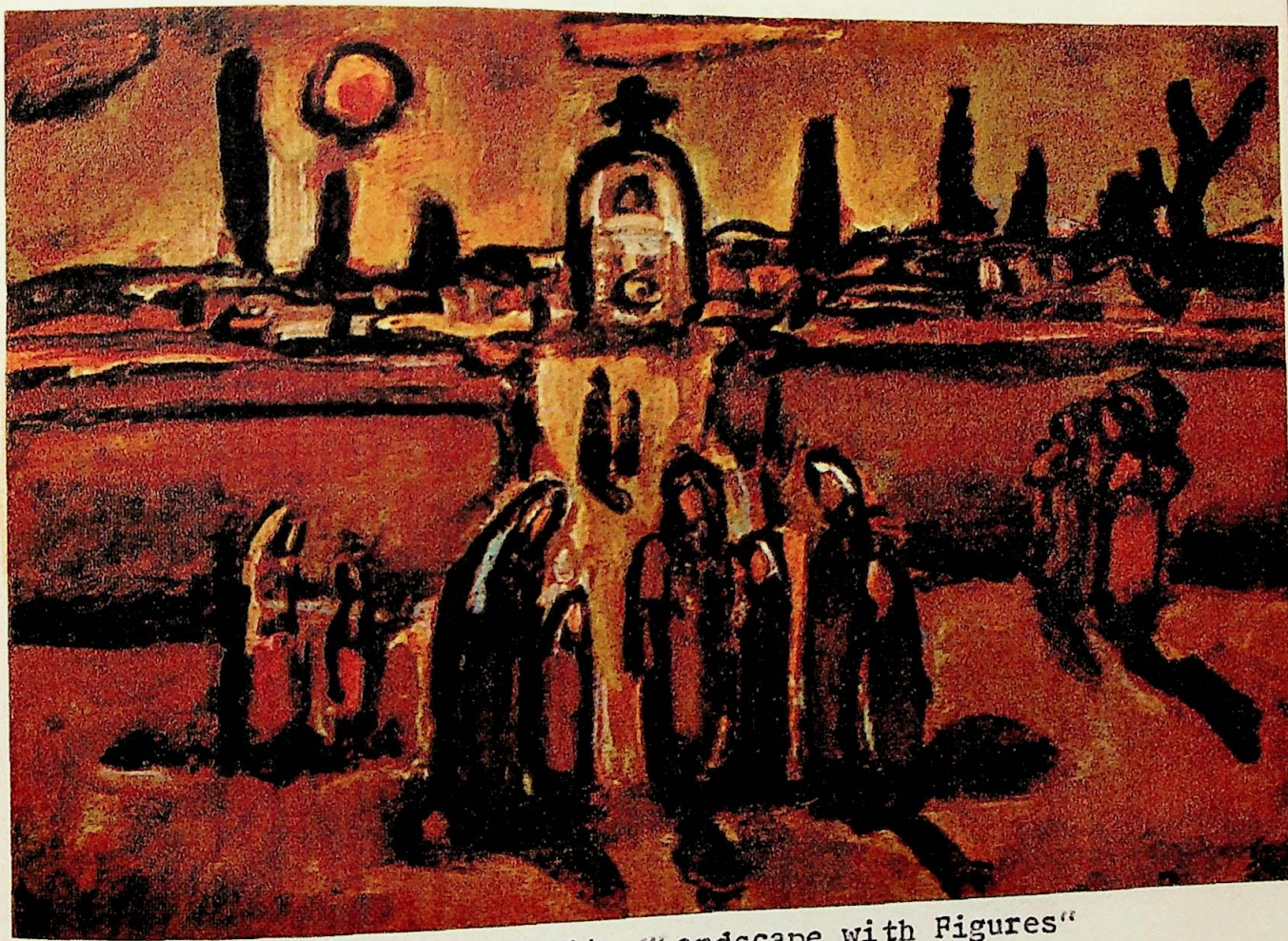

Fig. 54 Georges Rouault: "Landscape with Figures"

Fig. 55 Robert Hodgell: "Christ Scourged"

Fig. 56 Otis Huband: "Descent from the Cross" (1962)

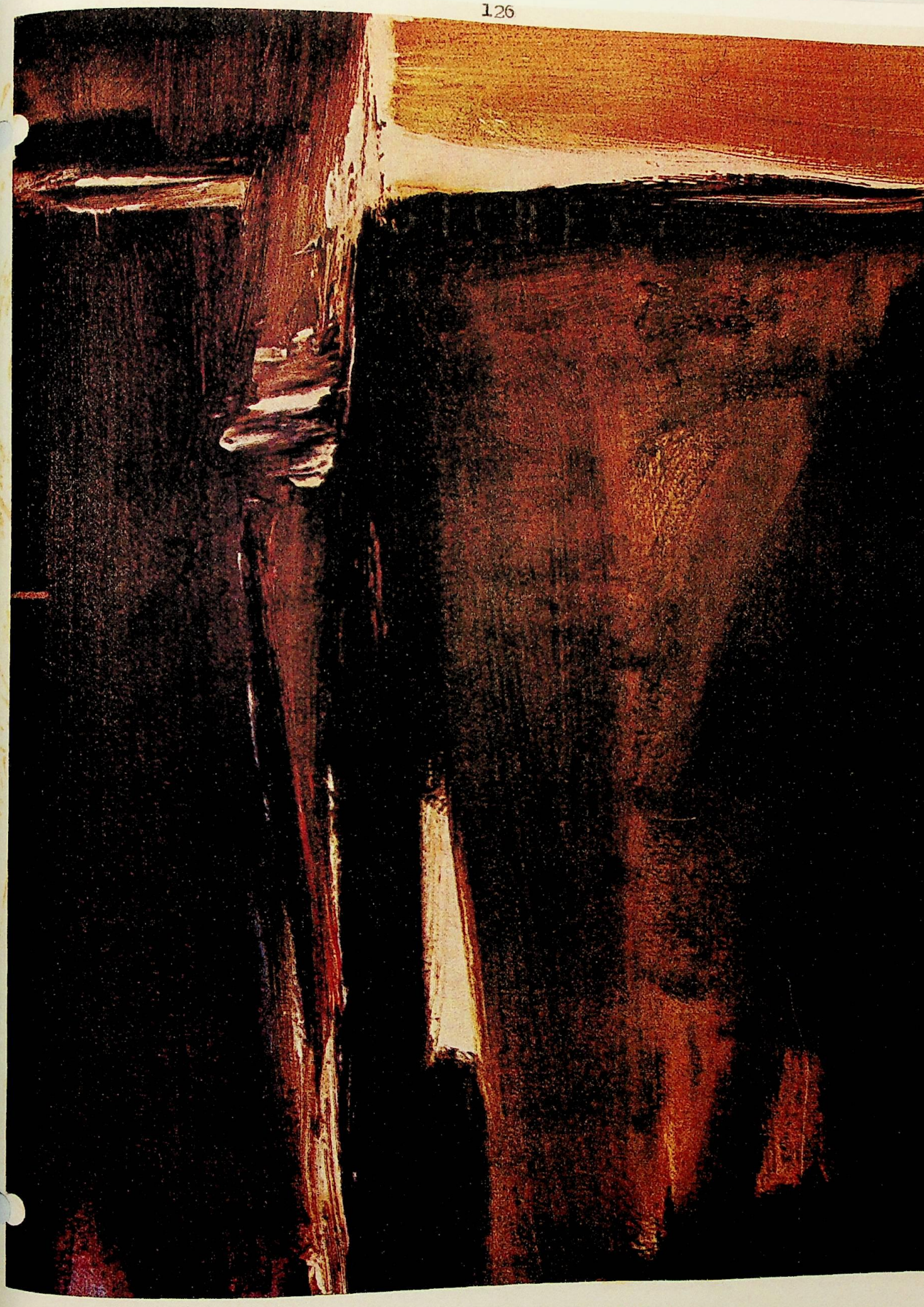

Fig. 57 Margaret Rigg: "Dark Crucifixion"

Fig. 58 Hans Orloaiski: "Man"

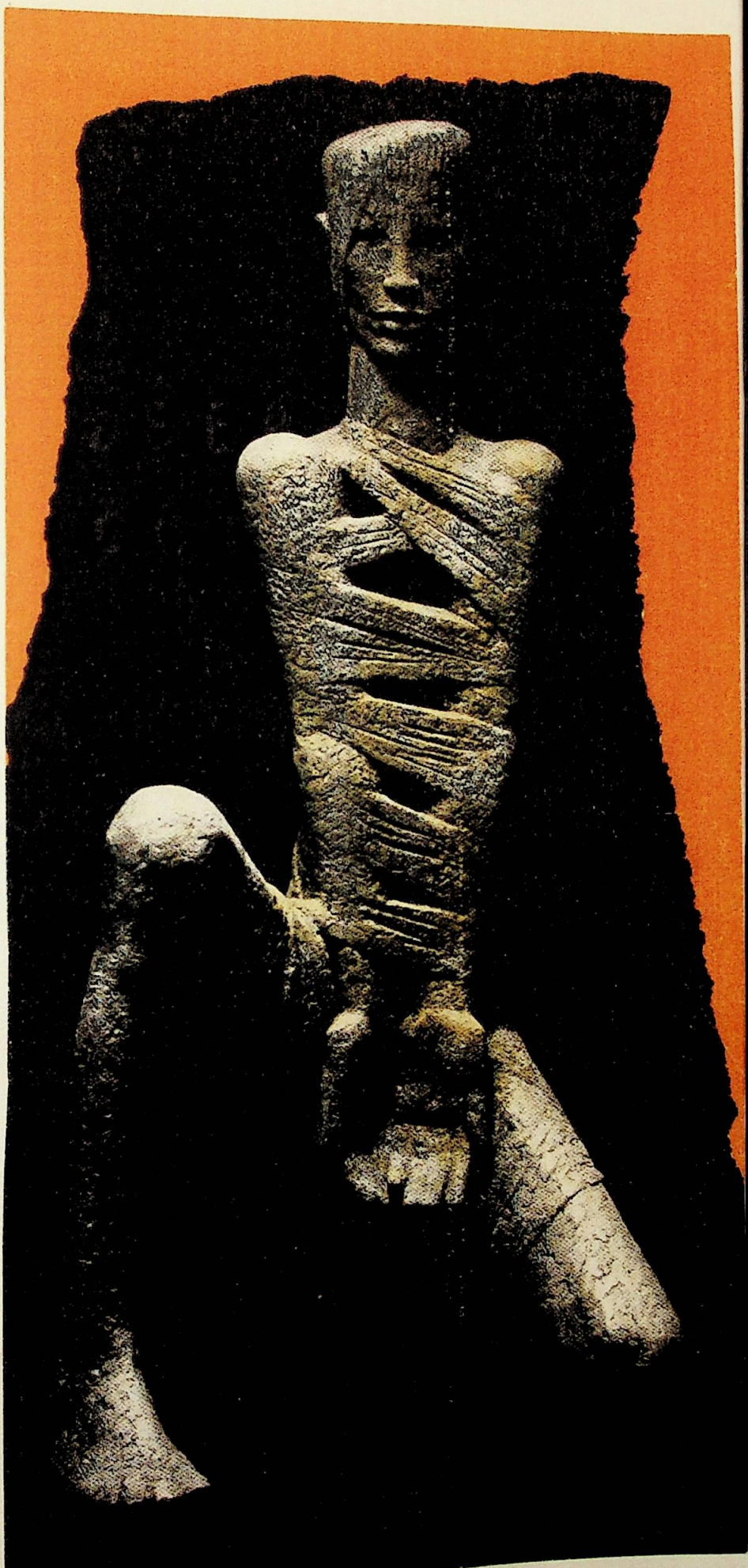

Fig. 59 Henry Rox: "Arise"

Fig. 60 Max Beckmann: "Departure" (center panel) (1932-35)

Fig. 61 Max Beckmann: "The Temptation of St. Anthony" (1936-37)

Fig. 62 Max Beckmann: "Blindman's Buff" (center panel) (1945)

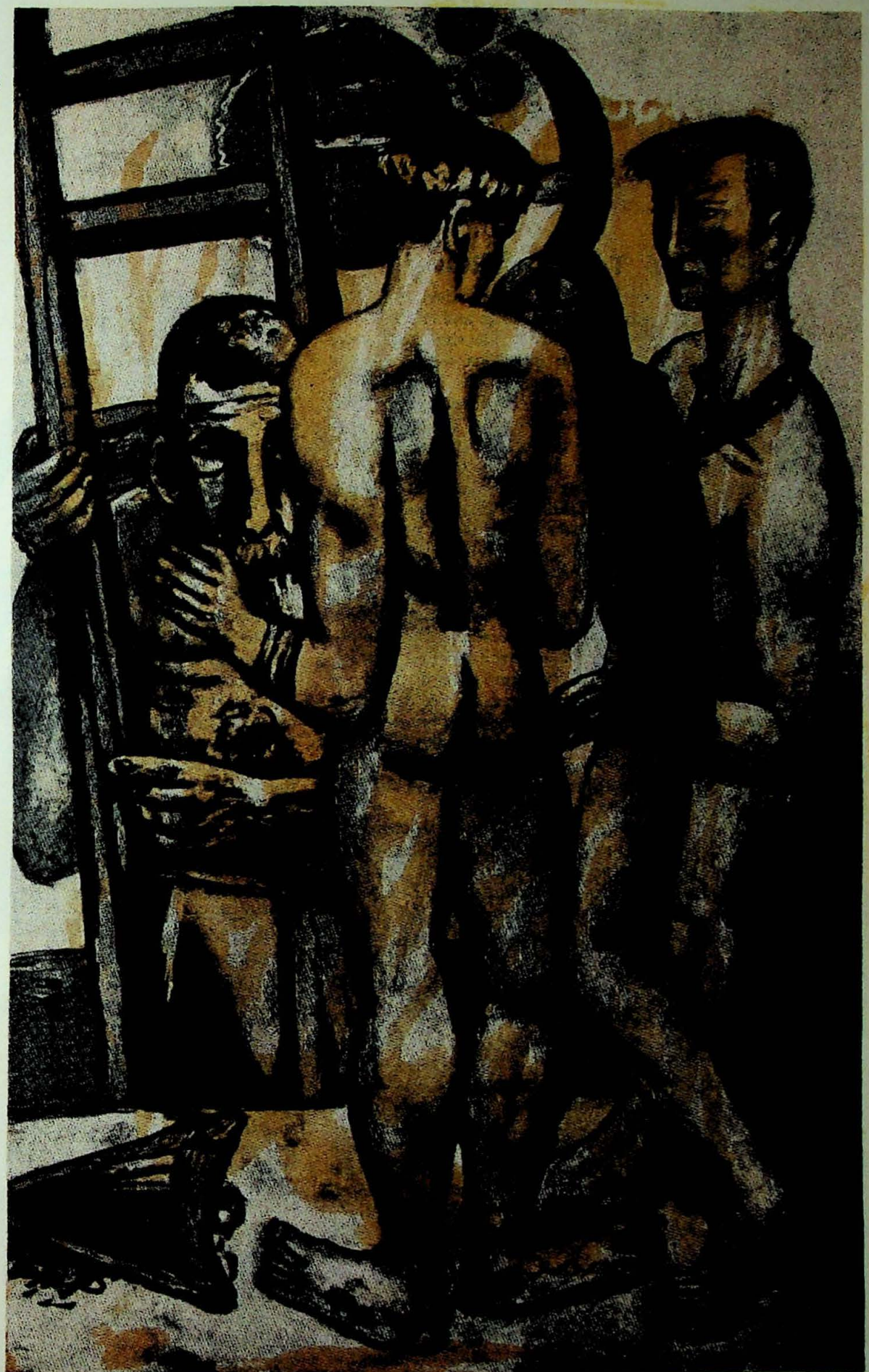

Fig. 63 Max Beckmann: "The Argonauts" (center panel, 1950)

Fig. 64 Jacob Epstein: "Social Consciousness"

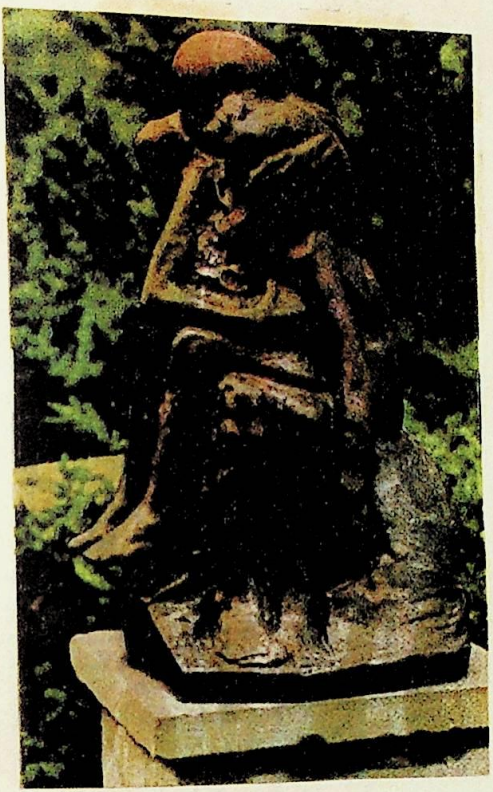

Fig. 65 Kaethe Kollwitz: "Pietà" (1938)

Fig. 66 Ernst Barlach: "Hovering God the Father"

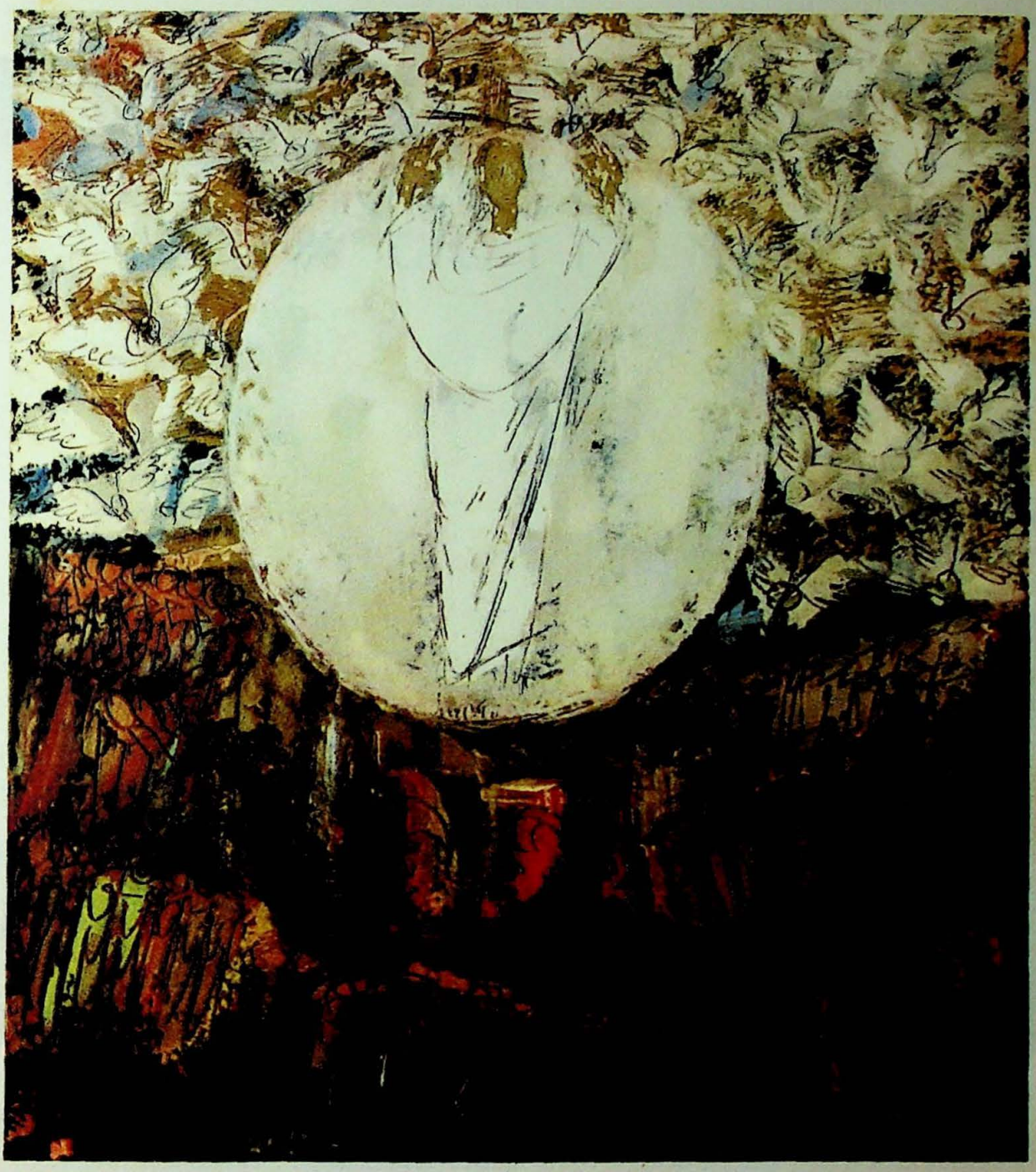

Fig. 67 William Congdon: "Bucharist"

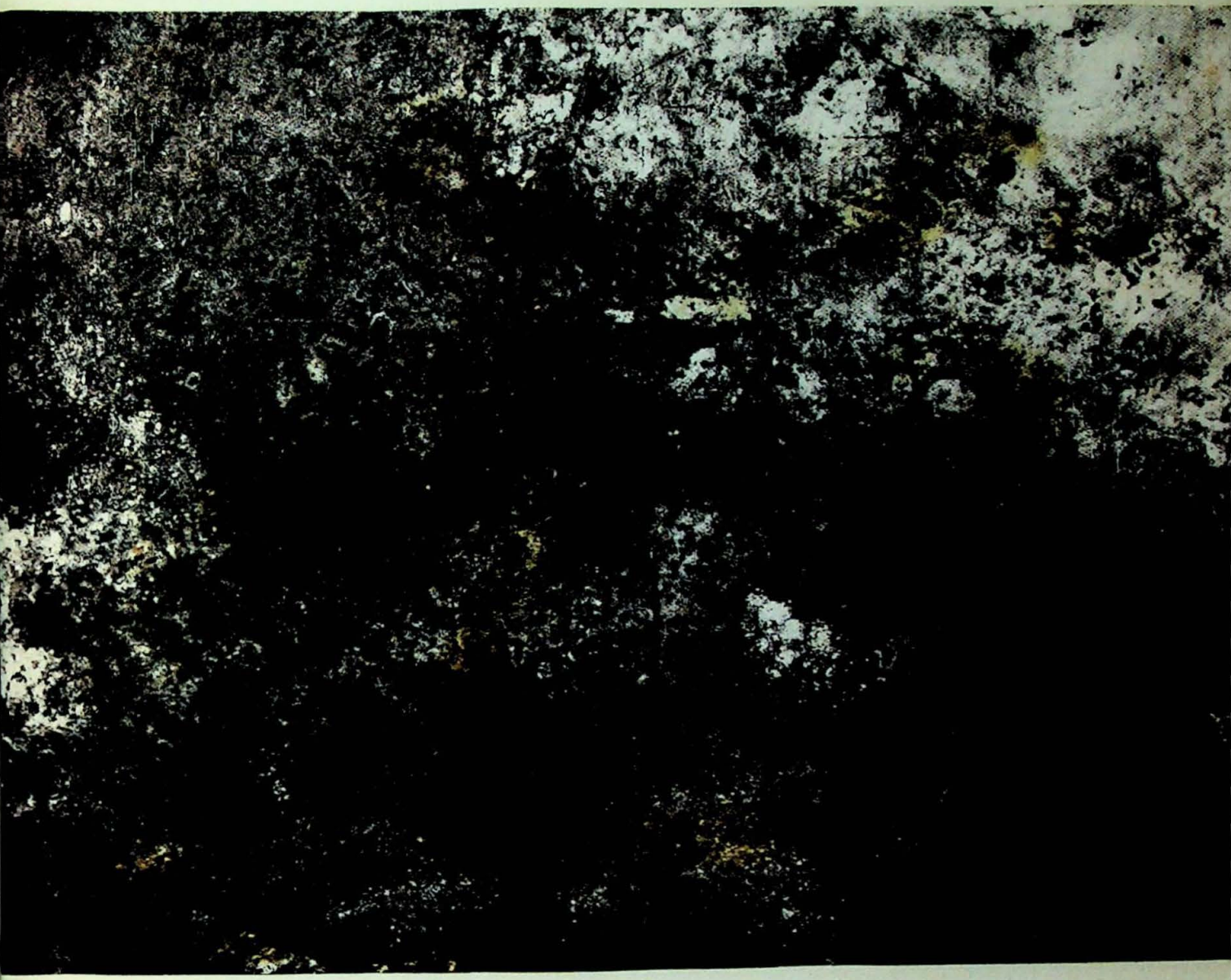

Fig. 68 Isutomu Yoshida: "Kairos No. 11" (1962)

Fig. 69 Isutomu Yoshida: "Crucifixion No. 2"

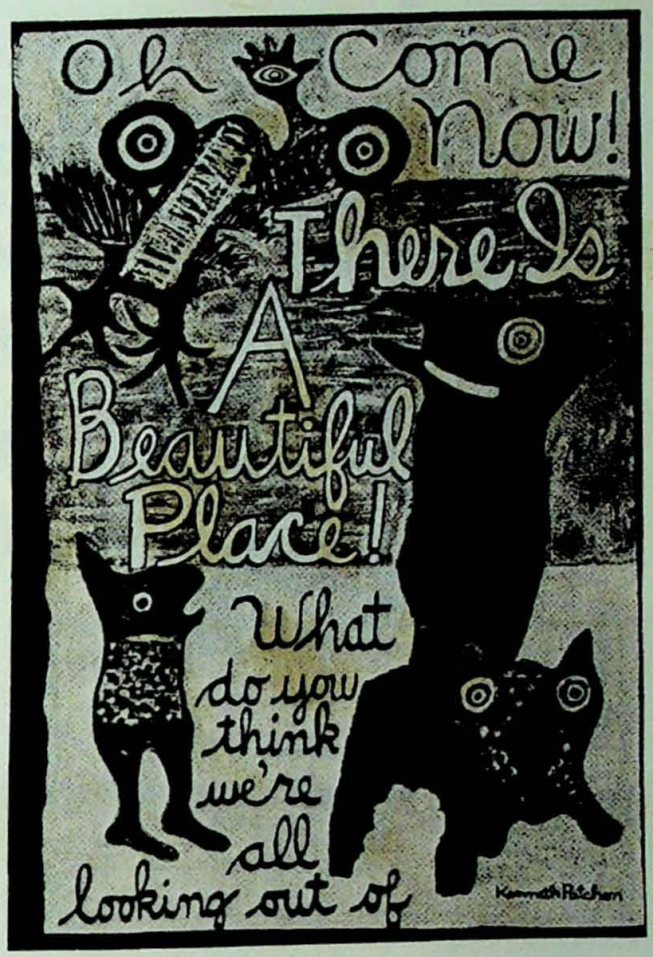

Fig. 70 Kenneth Patchen: "Oh come now!"

Fig. 71 Kenneth Patchen:
"Now is then's only tomorrow"

Fig. 72 Kenneth Patchen:
"The one who comes..."

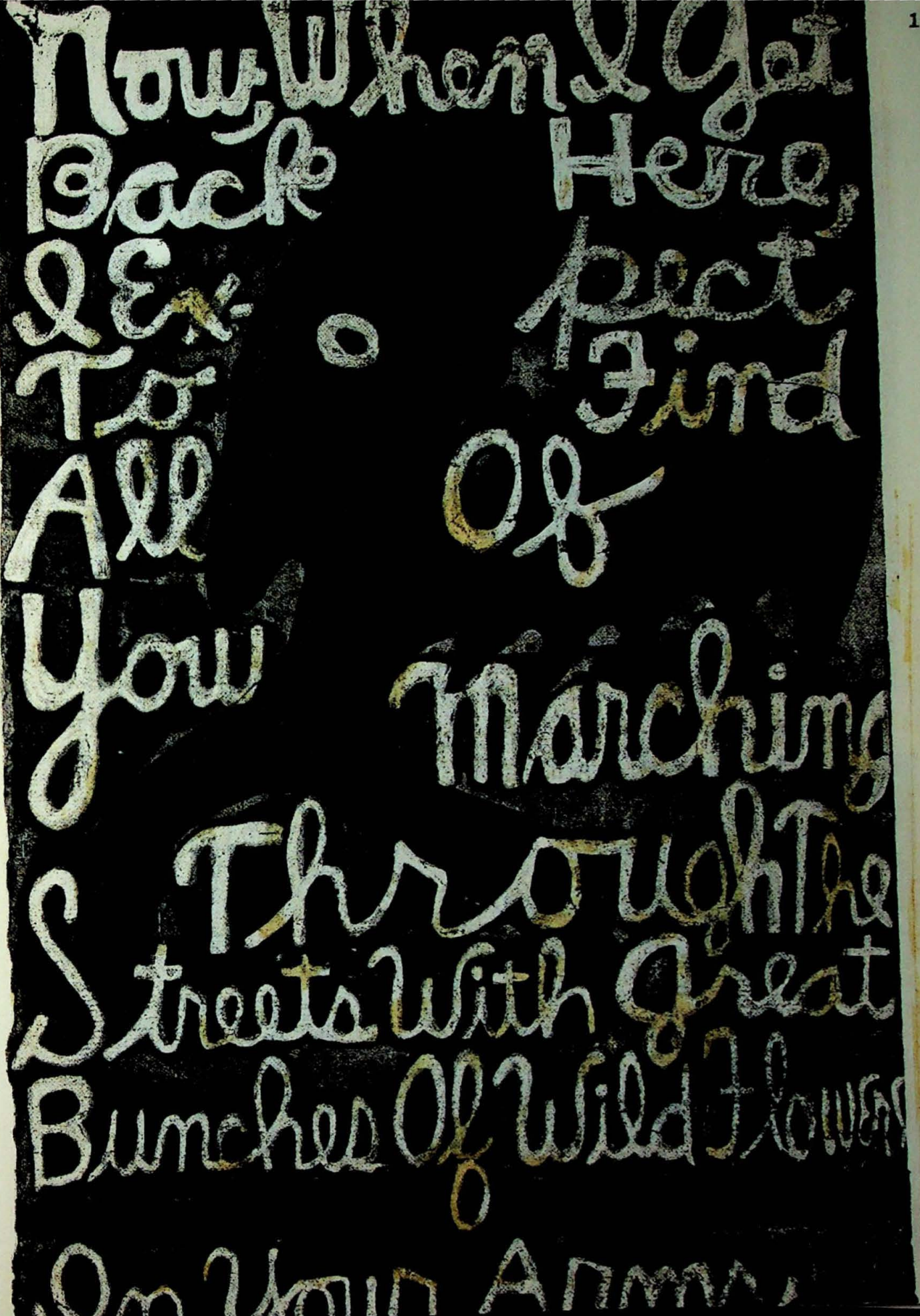

Fig. 73 Kenneth Patchen: "Now when I get back here..."

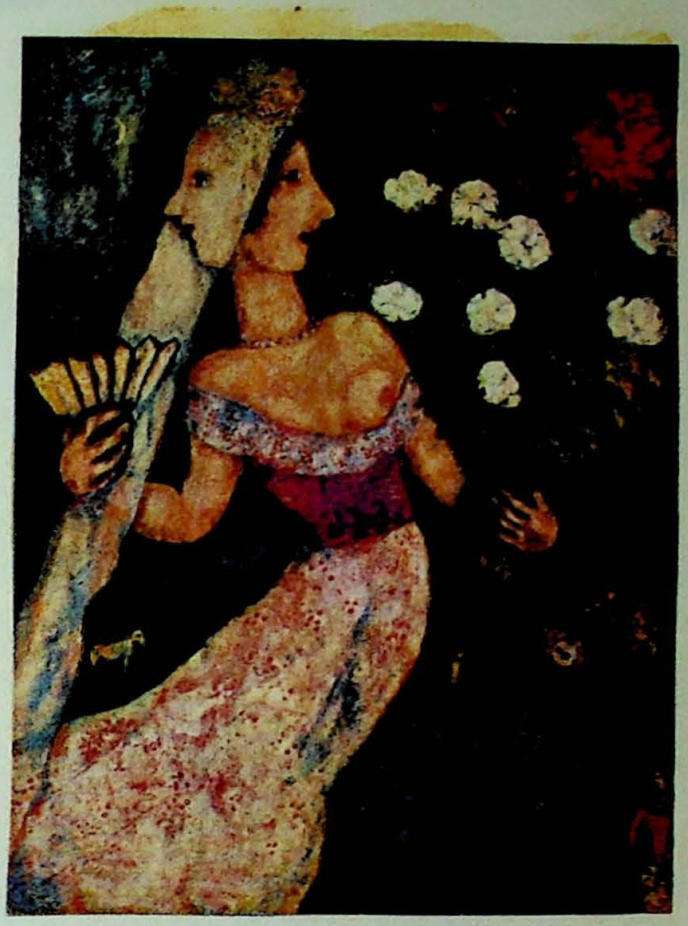

Fig. 74 Marc Chagall: "Bride with a Double Face" (1927)

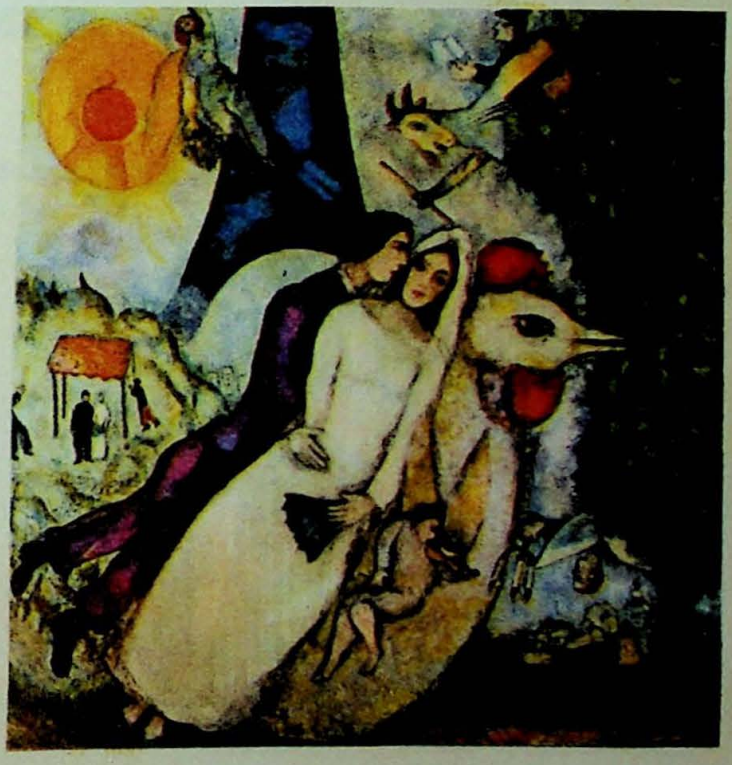

Fig. 75 Marc Chagall: "Fiances at the Eiffel Tower" (1938-39)

Fig. 76 Paul Klee: "Tänzerin"

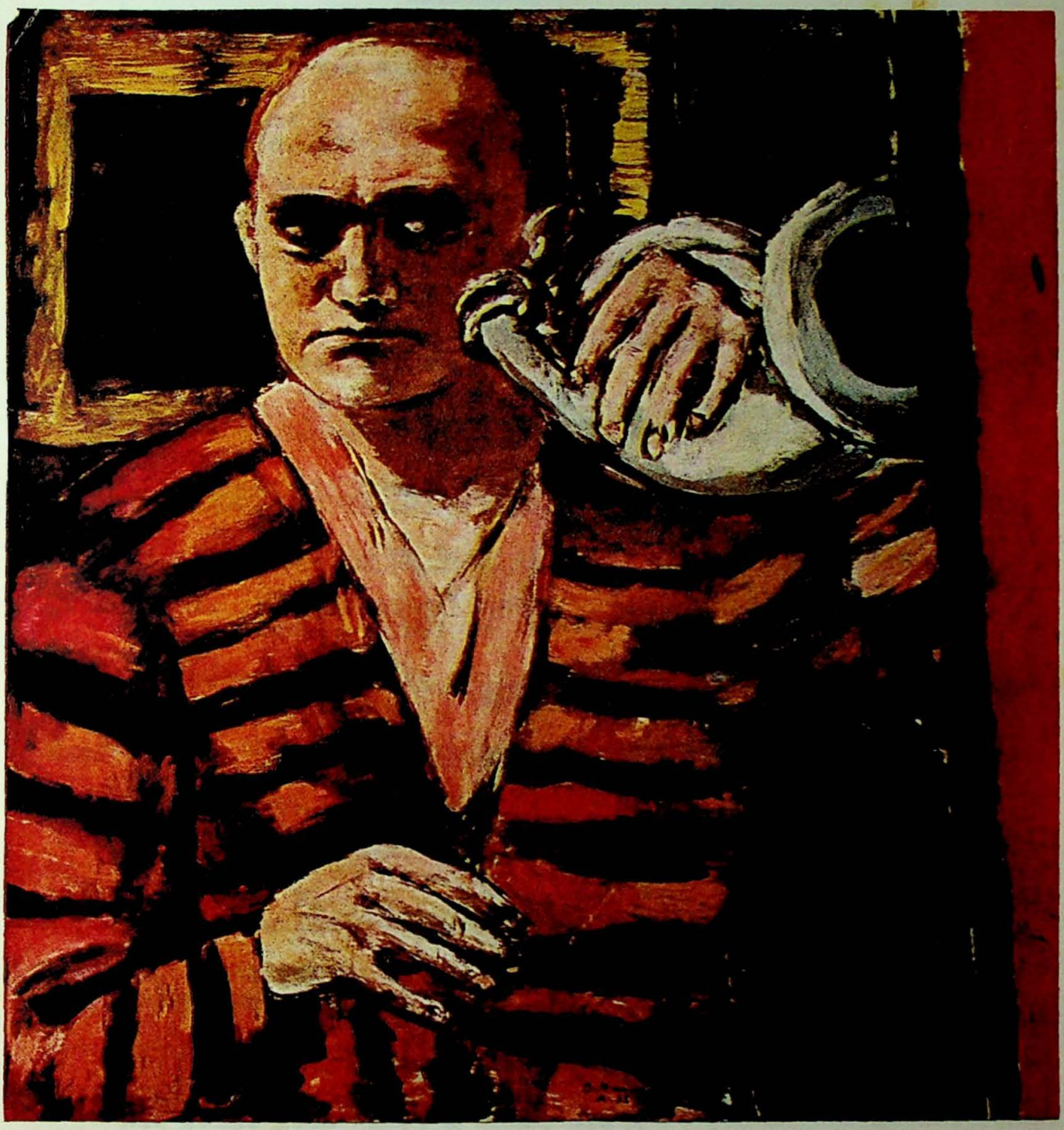

Fig. 77 Max Beckmann: "Self-Portrait with Horn" (1938)

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