

ART FORMS

GUERNICA

Introduction - The Church and the use of art.

No Christian art

Liturgical art

What is good art?

Experience your experience

Revolutionary role in civilization

How to discuss art:

Don't ask artist what it means

Triologue - you, I, painting

Questions - Order your questions very carefully in the following pattern in order that a progression in consciousness takes place.

Suggested questions which might be used (not meant to be exhaustive):

1. Impressionistic: Immediate raw data of the art form.
What object do you notice? (varieties of same: animate, inanimate, shapes)
What color do you see?
2. Reflective: Personal relation with the data of the art form.
What color would you add (where?) Take out? Same for objects.
What music would you play as background to this art form?
What noise do you hear coming from the painting? Make the noise. (Often, if individuals are reluctant to do so, group can be divided and make all the noises suggested at one time.)
How would you divide the painting into two parts? Which part keep?
How does this art form make you feel? What emotion?
Where would you hang this painting in your home?
What is the group's willingness to live with the painting?
3. Interpretive, cultural: Association of personal relations to the art form with ordinary life content.
What story would you tell about this painting?
What has happened here? What is going on here?
What word is coming out of the picture?
Where do you see this going on in your life?
What word would you say to the painting?

Conclusion - Call attention to the fact that this conversation has had to do with their lives. Tell story of the painting.

Purpose - To engage the group in an authentic reflection upon the suffering of their own lives and their relationship with it. To effect a corporate presence to the dimension of selfhood.

MOVIE

- Introduction - 1. The movie is also art.
2. The Church used drama from the first.
3. Look at movie with Christian glasses on.

Questions - Order questions same as in "Guernica", but add theological interpretives:

Sample questions:

1. Impressionistic:

Scenes: (exterior, interior, with noise, music, settings -- different ways of asking the same question--not all need be used)

Minor characters

Lines of dialogue (Which have we left out?)

Objects

Symbols

2. Reflective:

Symbols for you

Who did you like? Hate?

Where did you see emotion on screen?

Feel emotions in yourself? (anger, laughter, physical reactions)

Mood at the end of the movie?

Who identify with? (Surprised at anyone's answer--surprised at any if it had been different?)

(When applicable--Notice mood shift in the group? -- to make group conscious of itself)

3. Interpretive:

What was the movie about, in a word?

What was the main character's problem? Did he deal with his problem?

4. Theological:

Where would you point with a term like the Activity of God upon main man? Sin?

The Christ Happening in the main character's life?

Resurrected Life? (Free man? Obedient man?)

If applicable, one may note mood at end of movie with group's decision about what actual situation was at end.

Similarities with other stories?

If group seems ready,--What is needed, as you look at the film theologically?

Conclusion - Point out that the Christian symbols illuminate the way life actually is and give us the tools to be self-conscious to the human happening and to humanness, authentic and unauthentic.

Purpose - To provide the group the opportunity to ground their theological understanding in the concretions of the movie drama and, therefore, in their own lives. The pedagogue is not out to get the group to agree with his analysis, but to help them become clear on what reality in life, as portrayed on this film, they would point to with the key theological symbols of the faith. Their answers must be reflected back to them in such a way as to generalize again from the specifics used as illustration to give them self-conscious clarity on what they mean. The game, "Guess what I think the Christ-event is" must be avoided.