This paper presents a visual art journal made as part of a year long program at a local museum. The goals of the program were to gather together a group of creative people in order to find inspiration and motivation from one another during the self-directed journaling project. It also sought to move participants deeper into all that art and culture have to offer through their journaling and encounters with each other. A primary locus of encounter was a closed group Facebook page that acted as a digital gathering place where hospitality and reverent listening took place. Hospitality and reverent listening acted as catalysts for growth in this environment. This paper argues that the participants entered into the program as strangers, sharing only a limited, common language of art and familiarity with the creative process. From that place, participants were able to come together, learn about each other and form relationships through their encounters on a closed group Facebook page and at monthly art workshop meetings. Equally important, however, will be the issue of attentive or reverent listening. The hospitable actions of the program participants will be explored in depth for what they have to say about encounters and hospitality. Furthermore, the author will examine the closed group Facebook page as a substitute for “fellowship at the table,” which is usually part of the action of hospitality. The author will also use Genesis 18, Abraham’s encounter with the three strangers/angels at Mamre as a means of exploring the issue of hospitality. Literary resources will include authors who have addressed recovering hospitality as a Christian tradition and the movement of hospitality in spirituality. It will also include work done by a renown artist who considers the need for all to care for culture and souls if we are to thrive. This artist/author’s framework of culture care will be used to examine the work and relationships of the program participants. Culture care starts with safe space for truth telling, as well as moving them towards beauty, wholeness and healing. In the process, people are encouraged to move deeper into creating contexts for deeper conversations. As he puts it, our time, this time is like a genesis moment for people to build bridges to each other in order to remind us that we are neighbors first and Christ calls for us to love our neighbor.

The 52 Project

This paper presents an art journal made as part of a year long program at the Riverside Art Museum in California called the 52 Project. The 52 Project program was about getting a group of creative people together to find inspiration and motivation from one another while working on a 52-week, self-directed art journaling project. The goals were to help develop the habit of capturing ideas and being more artful on a regular basis. In doing so, the participants would be encouraged to move deeper into all that art and culture have to offer - making members look, think and feel. It was about “beauty, wholeness and healing.”1 54 people participated in the
program, which began in February 2017, ending in January 2018. Participants were free to choose any medium they wanted for journaling - printmaking, painting, drawing, collage, poetry, photography, etc. The program also offered monthly workshops where people could learn new art forms and listen to artist talks. A second, crucial component to the Project was a closed group Facebook page where members could post pictures of their work, make observations, comment on each others’ work, ask questions and engage in conversations. The Director of Museum Education administered the page, in effect “hosting” it. Participants were not required to post on the Facebook page, but most members did. The third component of the 52 Project program that motivated the members to participate was a juried exhibit at the end of the year, to be held in the Museum. Applying to participate in the juried art exhibit was not required. However, in July, approximately half the participants came to the exhibit orientation meeting.

The author’s art journal is under discussion in this paper, along with the closed group Facebook page. My art journalling and visual interpretations were done in an 1890 large format Bible. I purchased it on eBay. My plan was to select approximately 30 Bible passages and visually interpret them on the actual pages of the Bible, using various media. I used pencil, pen & ink, collage techniques, origami, mixed media, gold ink and colored pencil. I did the visuals on one page and on the facing page, wrote about the passage and my artistic process. I posted each visual on the Project 52 Facebook page with a brief explanation of the selected passage. I also wrote and posted about my process. Additionally, I posted questions about issues the passage raised. Sometimes, I posted comments and questions during my journaling process, without visuals. I made sure to respond to other’s posts about their work and process. One of my primary goals was to be a faithful presence on the Facebook page environment. I also intended to practice hospitality and attentive or reverent listening in my encounters with the members of the 52 Project group. Hospitality was a theme I dealt with both on a macro and micro level. By that I mean I believe the closed group Facebook page demonstrated hospitality in practices and my journal dealt with hospitality through several of the passages I selected to visually interpret.

In the past, the crucial components of hospitality were generally understood to be a “welcoming of strangers into a home and offering them food, shelter and protection.” In ancient societies, especially the ancient near East, hospitality was foundational for all morality. For ancient Israelites, there was a responsibility to care for vulnerable strangers and this responsibility was linked to what it meant to be the people of God. Through the time of Christ and up to the Middle Ages, the practice of hospitality was understood to “encompass physical, social and spiritual dimensions of human existence and relationships.” With the coming of the Reformation and changes in the church and society, hospitality became institutionalized to the point that it no longer was a vibrant practice of the church. Over the subsequent centuries, hospitality became a large, independent institution that stood on its own with its own culture, rules and specialists. It became an industry that provided a service. For many, hospitality grew to mean having people over for a meal. It lacked the bite of need for shelter and protection, thus losing even the need for attentive listening. But, there has been a movement in recent decades to recover the practice of hospitality within the church, remembering it is key to the meaning of the gospel. Henri Nouwen, in Reaching Out, believed that the second movement of a spiritual life was the
movement from hostility to hospitality, where “our changing relationship to ourself can be brought to fruition in an ever-changing relationship to our fellow human beings.”

We need to understand that hospitality welcomes strangers into a place that has meaning and value to us, whether it is our home, church, community, nation or other institutions. This welcome “involves attentive listening and mutual sharing of lives and life stories.”

Reverent listening is a form of attentive listening. Like attentive listening, it is a special way of reflecting back what someone has expressed so that the speaker knows they are being heard and understood. But it also entails paying regard and conveying awe to the speaker. We “need to be open, empty and prepared for the holy act of reverent listening.”

Listening is one of the first rules of hospitality. Nouwen points out that listening with attention and care in an open and caring space can change people. Listening embodies hospitality. When a hospitable space is created and reverence exists, shared ideas make it possible for human potential to be realized in the encounter. Growth is stymied when there is little concern about the relational dimension of hospitality. Nouwen states that creating an open and hospitable space must include room for the guest to feel free to express themselves. I believe that hospitality and reverent listening worked together in the closed group Facebook page to create a space for meaningful encounters to take place through art. I also believe that by looking at the 52 Project Facebook page, religious educators can see how artists deal with difference, questions of spirituality and faith, as well as belief in their encounters with each other through the practices of hospitality and reverent listening.

We must be willing to empty ourselves to be able to hear and listen. In her article on “Process Drama: A Medium for Creating a Hospitable Space for Learning Through Reverent Listening,” Kim Anthony observes that “dialoguing and listening are the keys to enacting reverence.” She goes on to point out that as co-creators, we are dependent on each other for meaning making. It is important to remember that meaning making is a process, as well. And, it is a life long activity that people go through, which involves tension between how people are connected and how they are independent. Our sense of belonging and not belonging is crucial to our sense of community, practice of hospitality and reverent listening.

Hospitality almost always includes table fellowship. Beginning with the story of Abraham entertaining the three angels at Mamre and continuing through the New Testament on to current times, despite the changes in the institution of hospitality, table fellowship is nearly constant as a component. For my purposes here, however, table fellowship is replaced by gathering in the closed group Facebook page. I suggest that the relational dimension of table fellowship in hospitality is met by the 52 Project participants repeatedly coming together on the Facebook page, which is always there, day or night. It is open and available for them to go to and post their
images, comments or questions. It is there for them just to look at and review, a constantly available gathering place.21 The physicality of table fellowship and shelter has its equivalent in the digital space of the 52 Project Facebook page. First, there is the familiarity of Facebook as a digital space and format. Then, to the participants, there is an ever growing familiarity of the 52 Project’s Facebook page with its images of the participant’s artwork and their conversations. It is similar to an open studio event where an artist’s work can be viewed; work that is finished or in progress. It fosters hospitality and creativity through encounter.22 Creative people come together in social acts of collaboration.23 This fits with Nouwen’s notion of hospitality as creating an open and welcoming space “where strangers can cast off their strangeness and become fellow human beings.” 24

The image I created in my Bible journal for Genesis 18 - Abraham entertaining the three angels at Mamre - focused on encounter through hospitality and reverent listening. One of the ways I tried to depict Abraham’s hospitality was by having the symbol of the table on the page.25 The table was at the center of the three angel figures. As an origami form, it opened up to reveal an expanding table with the Scripture passage and designs written on the inside. It used the origami accordion book fold pattern with multiple units, a relatively simple pattern to fold, but one that worked well for the concept I wanted to express - an ever enlarging table.26 Then I drew patterns on it and wrote the Scripture passages on it having to do with hospitality. The angel figures were done according to two different origami patterns. Two represented angels of the Lord and one represented the Lord. Abraham and Sarah were created according to a pattern for Japanese bookmark dolls, called shiori ningyo. I did the background in black pen & ink, as well as gold ink pen. The background pattern drawn was my original design. I wanted to include the traditional element of the table, yet make it suggestive of leading the viewer into a deeper space.

I chose the Japanese art forms in part because I wanted something three dimensional for this visual. Three dimensionality gave a strong sense of the images coming off the page toward the viewer, yet pulling them in. But, I also wanted to convey the notion of hospitality through Japanese culture by using origami and shiori ningyo. Hospitality in Japanese is omotenashi. It is a layered concept where a welcoming spirit is blended with understanding and respect. The concept is all encompassing. Practicing omotenashi means the host pays close attention to detail and anticipation of the needs of the guest. It is a one on one relationship, distinct to each person. Strikingly, gratitude from the host is a crucial part of omotenashi.27 It certainly recalls the biblical virtue of hospitality that was complex and a necessary part of ancient society. I wanted to convey that complexity by using the Japanese art forms and the background I drew, as well as the overall composition.

I posted about this image several times, since it took me some time to make it. In effect, I was giving progress updates to the 52 Project participants. When I finished the visual, I posted about using origami and explained about omotenashi and shiori ningyo and why I used those art forms. I also explained that I thought we artists had our own traditions of hospitality, which mirror various religious tradition’s practices. I suggested that artists are naturally generous because generosity enlivens our overall practices.28 In Culture Care, Fujimura argues that artists have a
deep capacity to develop and share generously, as well as being empathetic, as they try to communicate with audiences. This is part of their practice as they try to communicate with audiences or help people express what they cannot otherwise articulate. For example, we engage in the practice of open studios on a regular basis.\textsuperscript{29} I asked if they agreed. I also asked for their general thoughts on what I wrote. I received a few neutral responses. For the most part I got responses that agreed with me and thought the work was beautiful. Several people commented that they enjoyed reading my reflections and thoughts about my process, including the connections between my “creative/spiritual exploration and the 52 Project”\textsuperscript{30} But, no one entered into a dialogue about hospitality that I tried to spark.

The reader may well ask what kind of environment is this closed group Facebook page? I believe that the 52 Project is an example of what Makoto Fujimura calls a “nurturing habitat,”\textsuperscript{31} where meaningful encounters between diverse people take place. I believe that those encounters lead to deep understanding of others through the practices common to artists, but also common to faith communities - practices like hospitality and reverent listening, in the way that Nouwen and Anthony suggest. That “nurturing habitat” is nested within a cultural estuary or the larger environment of the Riverside Art Museum. Fujimura defines cultural estuaries as connected heterogeneous habitats in a river of culture. Like actual waterway estuaries, cultural estuaries are complex systems “with a multiplicity of dynamic influences and tributaries.”\textsuperscript{32} They are a “key model for culture care.”\textsuperscript{33} Care of our culture needs to take place just as care for our environment needs to occur. Culture is an environment where people and creativity thrive. But, culture care is no easy task. Within culture and cultures, there are divides with legitimate things dividing us. We need reminding that we are neighbors and proximity brings responsibility. Clearly, Jesus calls us to love our neighbors.\textsuperscript{34} Care of culture creates safe spaces for “telling the truth,” as well as inviting us on towards beauty, wholeness and healing.\textsuperscript{35}

The Riverside Art Museum acted as a larger home base or estuary for the 52 Project. It offered 52 Project members classes and workshops at discounted prices because they had signed up for the Project. The Museum Education Director made herself available through the Facebook page and in person for any problems that the participants encountered. She kept a close eye on the Facebook page, looking for problem issues or questions. She also made frequent suggestions, anticipating the needs of members. She connected the group to the larger life of the Museum. She was a good “hostess” for this environment. In those ways and others, the 52 Project was nested within the cultural estuary of the life of the Riverside Art Museum, like a habitat within an actual estuary.\textsuperscript{36}

I would also argue that the closed group Facebook page was what psychologist D.W. Winnicott termed a “holding environment.”\textsuperscript{37} That is a psychological space which is both safe and challenging enough to elicit real change. Within that space, meaningful encounters were possible because certain conditions existed. Conditions for those encounters, in this case were both self-imposed - by the artists themselves - and from outside sources - other artists and the program requirements. Furthermore, several practices took place as the artists encountered each other within this holding environment. The two most important practices were hospitality and reverent
listening. But, there also has to be a sense of “confrontation” in the encounter. Nouwen describes confrontation as the other side of the coin to receptivity in hospitality.\textsuperscript{38} It is not an aggressive movement, but one of setting boundaries, held in balance with receptivity. In wanting to be truly hospitable, we must receive strangers, but also “confront them by an unambiguous presence, not hiding ourselves behind neutrality but showing our ideas, opinions and life style clearly and distinctly.”\textsuperscript{39} Only then can we enter in to true communication and hoped for change. For the 52 Project members, the conditions that existed which contributed to personal change were a commitment to complete the journal, interest in participating in a culminating exhibit and the desire to become more artful or creative. These were in sync with the goals of the Project: “to develop the habit of capturing one’s ideas and being more artful on a regular basis.” \textsuperscript{40}

For many, the Facebook page became a holding environment where adaptive change could take place. The goals of the 52 Project, stated above, are something which requires a lifestyle change. This is especially true when it entails journaling on a weekly or monthly basis. It goes beyond a technical solution of scheduling hours on the calendar for making art. It goes to the core of who and what an artist is. In \textit{Art & Fear: Observations on the Perils of Art-making}, the authors discuss the difference between certain professions like carpenters and plumbers, who know what they will be called upon to do, as opposed to artists, who “have to spin the work out of themselves, discover its laws and then present themselves turned inside out to the public gaze.”\textsuperscript{41} A technical solution - one that is solvable with a “combination of money, time and expertise” - would not do.\textsuperscript{42} That is what needed to happen for those in the 52 Project who wanted to achieve the goals laid out for them by the program.

To be clear, the Riverside Art Museum acted like a cultural estuary or a large river of culture where many smaller habitats of culture existed. Some of those were clubs like the print making club, an ongoing group. Then there was the 52 Project, which was formed for a year only. These habitats were nested within the cultural estuary of the Museum. The 52 Project had its own set of 54 members and guidelines, along with monthly meetings and a closed group Facebook page. That is all the habitat, according to Fujimura’s definition. Then, within that, is the Facebook page, which I believe is a holding environment. A holding environment is a psychological space where change takes place. Change takes place because a person in a holding environment feels both safe enough and challenged to make change. \textsuperscript{43} The participants felt safe because there was an atmosphere of hospitality and reverent listening. But they were also challenged by the goals of the program.

The artists were engaged in difficult psychological and physical work. They needed a safe, hospitable space because many of them were either new to the medium they were working in or had not been making art for a long time. Many were unsure of their skill level. That made them vulnerable. Take one Facebook exchange from the beginning of the Project, for an example. A person posted that she was excited to be part of the Project, but felt overwhelmed and didn’t even know where to start. However, she knew she needed a creative outlet.\textsuperscript{44} Someone responded “You can do it! Start small.” Another person suggested coming to an art journaling class at the Museum to help her get going. The original poster said that would be a good start for her. Being
vulnerable is risky and risk gives rise to change. It also entails failure. But for those things to take place, a safe enough environment needed to exist - the holding environment.45

In the 52 Project holding environment, the participants also have to experience failure at a rate they can stand. I experienced this with the origami artist-in-residence. I was able to talk with him about origami as a concept and how I wanted to use it in my Bible. However, I also needed someone to actually show me how to fold certain patterns that were above my skill level. He was not willing to do that. So, the suggestion to go to him was good, but not a complete solution for me. I eventually had to search … and search diligently for someone to help me fold the pattern. I tried YouTube, but that didn’t work for me. Eventually, I found an origami club within driving distance. In the end, that was a better solution because I found a community where I could go time and again, which was itself hospitable. The members did not fold the patterns for me, but showed me how to fold them for myself, after teaching me to do basic origami folding. I had wanted someone to walk me through folding the pattern - a technical solution. What I really needed was an adaptive change. I needed to learn for myself how to fold basic origami patterns before moving on to the more advanced ones. It took understanding concepts of origami. If I didn’t, the art in my Bible wouldn’t have been truly mine. That would have been unacceptable to me as an artist.

Although the participants were diverse, they shared a common language - the language of art. They also shared the desire to be creative. We were all engaging in this year long process together and it was, to a degree, overwhelming to get started. But the orientation meeting gave a foundation for everyone and explained clearly that the Facebook page was “our” space to use as we wished. Many of the early picture postings were accompanied by tentative comments about being excited to start the Project, but not knowing where to start were typical.46 They showed up again and again when people got to certain points in their journals where they were trying something new. But right from the beginning participants responded quickly with words of support, thus creating a zone of safety and extending the first tendrils of hospitality and understanding. But, not only was it a zone of safety, it was a zone for change. Change came because the artists were invested in growth. They were working to finish their journals. It was a voluntary choice, to be sure, and one that they clearly made when they signed up at the orientation meeting. Also, for many, it was simply that artists are driven to create, something common to artists. In terms of hospitality, the more hospitable the responses were the more willing people were to open up regarding their experiences. For example, one artist posted that she had learned to let doing what she loved be more of a priority in her life. “Though I can’t always attend the scheduled sessions, when I do, I enjoy the comfort of being with good friends from [the 52 Project] and the art museum feels alive with their great energy …. [and being] part of the exhibit helps me to keep faithful to myself with my art.”47

No post on the Facebook page went without comment or multiple hits of the “like” button. Participants were diligent about responding to all posts and questions. It was a rich environment for commentary. When a workshop in fabric painting was given, multiple photos were posted by the teacher and students, along with workshop participants, saying “what a great class! Thank
you” “It was so much fun” “Thank you all for making it a great class. You made it worth all the hard work.” and so on. That was typical of the kind of commentary that existed. It was an example of the attentive listening that took place. They could have chosen not to post, of course. And, some did not. It is hard to know why those who didn’t, did not. But the numbers showed that approximately 45 of the 54 participants watched what was going on in the Facebook page counter. Approximately 10 to 15 participants went a step further and would click the “like” button at certain posts. Usually 2 to 5 participants at any given time responded verbally to posts.

When I posted a question about an artist’s sense of calling, I received many responses. One person said that “I’m driven to it [doing something creative] from the inside.” Another said she identified with the longing to create and doesn’t remember a time when she didn’t feel the desire to create. “The hint of what’s inside and not the easily visible part - showing that God is the author of our creativity and gives us the ability to showcase His creativity to those partially blind to the wonder of His work and world. We can never come close, but we keep trying.” Clearly, this person felt the calling to make art. In *Art & Fear*, Bayles and Orland raise the “darker issue” of “Why do so many who start [making art] quit?” There are those who have that sense of calling; who feel the constant and compelling force drawing them into a creative mode. For some, that has to do with the divine. For others, not. Either way, artists come together from time to time to speak of these things then, eventually retreat to “their studio and practice their art alone.” This is one of the bonds we shared and discussed on the Facebook page.

In response to my posting about the visuals I did for Moses and the burning bush, one woman said that she liked the idea I presented about socially engaged art practices and calling. We had listened to an artist talk from one of the exhibits at the Museum about social practice art. The exhibit was “The American Qur’an.” I posed the questions about socially engaged practices and a sense of calling. My image was of Moses before the burning bush, and the interior of Moses’ body was filled with small lines and shapes that highlighted the words “I am the God of Abraham, etc.” in a blackout poetry style. The woman responded that she also felt she did socially based art but wasn’t sure. She said she put a lot of thought into her work and her hope was for people to thoughtfully look at it. She also said that although she didn’t know if she was in “my camp”, what I said touched her. By “camp,” she meant my faith tradition, she clarified, acknowledging that “camp” was probably a poor choice of words. I believe that our exchange was an example of reverent listening within the holding environment of the 52 Project. Each of us were careful to attend to the other, even quoting each other’s words back to the other for clarity’s sake. She also sent me a sample of her work to further clarify.

One artist posted about being in a slump. She said she didn’t “really art journal because my thinking is I’m wasting time on journaling when I should be focusing on my ‘real’ art. Well, I’m not doing much of that either!” Another participant suggested she do something with one of her sketches from a life drawing class they were both taking. From that starting point, she remarked that she enjoyed her time in the art journal. Ten members “liked” the visual and post. Two made positive comments. The artist who pushed her to use the life drawing sketch responded that it feels good to make a little art each day and just keep going as you are inspired.
“One thing does lead to another.”

This was clearly a case of reverent listening, where one member knew a little about the other’s circumstances and used it to urge the other on to be creative; to help with an idea. Within the hospitable environment of the 52 Project, reverent listening acted as a catalyst for hospitable actions and that in turn led to the final comment on the original poster’s latest action: “‘Barb’ suggested I do something with one of my sketches from figure drawing as a starting point. I have to admit, I enjoyed my time in the art journal.”

Response from ‘Barb’: “Glad I could inspire you to get started.” Listening and response led to action and growth in keeping with the Project 52 goals.

I first encountered the 52 Project participants just as they encountered me - strangers from diverse backgrounds. Yet, with a little bit of reflection, we clearly had things in common. We all self identified as creative individuals. We were all motivated to join a demanding program that asked us to journal on a regular basis for a year. We “gathered” together on the closed group Facebook page to share our images, observations, comments, questions and struggles with the process of a year of journaling. We learned about each other through the process of reverent listening. We exercised hospitality within the Facebook page toward each other. We learned that some of us were Christians and others were not. We learned about each other’s vulnerabilities and strengths through our postings in a sheltered environment. Individuals frequently took on the role of host when someone was in a vulnerable position by listening attentively and offering aid through advice on resources or other types of guidance. Yet, hospitality is a two way street. Those who were offering hospitality one week, often found themselves in need of it the next. As Christine Pohl stresses, “true hospitality involves face to face, gracious relationships of encouragement and respect.”

In our encounters, the line between being a guest and a host was often blurred. Practitioners quickly discovered this on the Facebook page as they engaged in hospitable actions - guests always bring certain gifts and hosts themselves are frequently needy.

The nested environments of cultural estuary, cultural habitat, hospitable space and holding environment provided space for adaptive learning for the participants of the 52 Project. The participants had as their goals developing a habit of capturing creative ideas and artful making on a regular basis for a year. That motivated them to engage in adaptive learning in those environments, aided in large part by the hospitality and reverent listening of the other members. Their encounters with a diverse group of strangers was tempered by that same hospitality and reverent listening. What can we learn from this? We can learn that shared goals, the practice of hospitality and reverent listening along with a sense of creative generosity can support positive encounters that lead to personal and communal growth among diverse people.


Those artist talks ranged from artists-in-residence to artists exhibiting in the Museum. The workshops ranged from fabric painting to print making and art journaling.

A juried exhibit is a competition where the participants’ work is judged by a panel according to a set of criteria for inclusion in a show. In this case, inclusion would be showing in RAM’s 52 Project Show in March 2018, lasting 6 weeks.

The Bible measured 10” x 12” x 4” and had a heavy leather cover. The Bible also included a commentary and B & W illustrations. It was in good condition. No history on the Bible was given by the eBay seller.

Pohl, 6.

Pohl, 57.

Pohl, 8; Nouwen, Reaching Out, 66, “At first the word “hospitality” might evoke the image of soft sweet kindness, tea parties, bland conversations and a general atmosphere of coziness.”

Nouwen, 65. Nouwen’s work on hospitality is best covered in Reaching Out, but SOH Hui Leng Davina’s The Motif of Hospitality in Theological Education has an excellent chapter on his other work on hospitality.

Pohl, 13.


Nouwen, 76.

Anthony, 39.

Nouwen, 72.

post April 15.

Anthony 14. Nouwen, 95. “…healing means, first of all, the creation of an empty but friendly space where those who suffer can tell their story to someone who can listen with real attention.”

Anthony, 15.

Anthony, 40.

Kegan, Evolving Self 30ff.

Nouwen explores a similar notion in his section on creating a free and friendly space in Reaching Out, 71ff. “Hospitality is not to change people, but to create a space where they can change themselves.”

It is also similar to the open studio concept of collaborative creative work, where an atmosphere of exchange and collaboration on a work of art takes place. In the 21st century, open studios frequently are virtual or digital. Creative people come together in social acts of collaboration.( http://www.cnn.com/2009/TECH/08/19/online.collaborative.art/index.html)
Open studios are places where artistic or creative work can be viewed and created collaboratively. It fosters creativity and encourages experimentation in an atmosphere of cultural exchange, conversation and encouragement. It is also when an artist opens their personal studio to guests and their work is on view, much like an open house.

Makoto Fujimura is an artist who is a Christian and heads the Brehm Center at Fuller Theological Seminary. I draw upon his book Culture Care: Reconnecting with Beauty for our Common Life [2017] for a framework on the concepts of culture care and cultural estuaries.

Orland and Bayles, 95, Though not all artists choose to do this. Many stick to a routine challenge offering clear goals and measurable feedback “which is to say, technical challenges. The underlying problem with this is not that the pursuit of technical excellence is wrong, but simply that making it the primary goal puts the cart before the horse. We do not long remember those artists who followed the rules more diligently than anyone else. We remember those who made the art from which the rules inevitable follow.”

Winnicott’s holding environment of a child and a mother, the mother is not a perfect parent, but a “good enough mother”. In other words, she fails her child’s expectations at a rate he can stand. A perfect parent would be a bad thing because the child would never grow to a mature adult.

March 4 2017 post.

September 13 post.

April 13 post.

April 15 post.

Bayles and Orland, 114.

Bayles and Orland, 115.

The artist was Sandow Birk. He created a hand transcribed Qur’an according to historic Islamic traditions and illuminated the text with relevant scenes from contemporary American life. http://sandowbirk.com.

Black out poetry is where the author uses a permanent marker to cross out or eliminate the words she sees as unnecessary on a page of text for the effect she is trying to create. It focuses on rearranging the words left to create a different meaning. Examples of blackout poetry are found on pinterest.com.

posts July 6 & 7.

post May 3.

post May 3.

Pohl, 70.