

TOUCHSTONES FOR THE
CONFLUENCE OF THE ARTS AND THEOLOGY
IN A POSTMODERN WORLD

By

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The language of media

The World has tuned its ear to the language of media. In the past few decades the world has become a media culture that thinks and communicates through all the arts. Keeping pace with these changes has been difficult in the church, where rapid change can be threatening. But unless the church thinks in the language of media and the arts, it will have little to say to those outside its walls. For this reason, I encourage dialogue between theologians and artists for the purpose of affirming and learning from the strengths that each discipline has to offer.

Fiona Bond, speaking of the multimedia revolution that has changed the way we think about the arts, says, “You could say that these combined media have, in some ways, become the ‘language’ of our time.”¹ William Dyrness accurately points out, “Culturally we are more attuned to images over words, aesthetics over epistemology.”² He argues that in developing the skill for interpreting works of art, one is able to surpass one’s own barriers and see with different eyes. Drawing on C. S. Lewis’ thinking, he quotes, “My own eyes are not enough for me, I will see through those of others. I am never more myself than when I do.”³

Influence of the Vineyard Movement

In the early days, the Vineyard movement inspired a host of denominations with our vibrant worship music and modeled a kind of ministry time involving everyone praying for others. As a result, for many churches worship no longer remained a Sermon in a hymn sandwich. In the Canadian Vineyard, we have sensed that God is opening us to still more when it comes to the participation of every member of the body in worship, not just in the areas of music and prayer, but by the inclusion of an even broader pallet of creativity and engagement, and with the idea that people today wish to own their theological beliefs rather than simply accept what they are told.

Artists and Theologians each needed

Being an artist and a theologian, I see the typical thought processes of each discipline as essential in the church today. The intuitive use of imagination often associated with the arts and the analytical propositional framework that we connect with theological discipline arguably can be complementary facets in how all individuals process life. Artists and theologians alike have recognized⁴ this deficiency in understanding the strengths of the arts, especially in light of our culture’s media-driven idiom of communication, in which all the arts are used.

Terms Defined

Let me define a few terms at the outset. By artist I refer to all those creative types who are poets, writers, painters, actors, musicians, dancers, free spirits and innovators who think outside the box. By theologian I am thinking of all Christian church leaders, pastors and scholars whose passionate burden is the equipping and shepherding of the church. The term postmodern is summarized by Alistar McGrath in his work, *Christian Theology*, as being, “...a cultural sensibility without absolutes, fixed certainties, or foundations, which takes delight in pluralism and divergence, and which aims to think through the radical “situatedness” of all human thought.”⁵

My Experience

For over 20 years I have led worship and the arts conferences where a confluence of artists creating together occurred. Typically, we would spend a few days together with an ebb and flow between creating and reflecting. Each person would work in his or her own media in either the area of the literary, performing or visual arts. Key was discovering what God might be saying among us. A session might begin with a solitary note played on a flute or sax. A poet might come to the mic with a list of phrases. The dancer might take this further. Other musicians might augment. Visual artist would delve into imagery. The bottom line was that worship was a discovery process. There were no people watching who were not also invested in participating.

I realize that much of what we did among these creative/prophetic types was intuitively understood. More recently I began to isolate the major priorities that we use as creative people during our collaborative events. I found that the practice of the artists as they created and worshipped together reflected the same priorities of postmodern thinking in linguistics, philosophy, sociology, science, art, education, politics, and more. These priorities became the central focus of my doctoral dissertation.

Touchstone Definition

I refer to these priorities as touchstones. A touchstone is a piece of slate or jasper used in testing for the purity of precious metals by observing the color of the mark that the metal makes on it. For my purpose here, the touchstone refers to the modes of disposition reflecting a postmodern way of making meaning, and will help us test which activities in the church will best make theological meaning for people living in a postmodern world. These touchstones are not only used by artists, but also involuntarily by almost everyone, as we are part of today's world.

Purpose of this paper

I would like to show how the artist, versed in any of today's breadth of media, lives by these touchstones. It will be shown how highly charged the touchstones are with relational and experiential value in today's postmodern world. I will suggest how these same touchstones can help map a means for the church to re-engage with the world. My hope is that the church will recognize these touchstones, begin thinking in this media rich language, and model for its people how to appropriate theological truth.

Snapshot of the Artist

Before examining the touchstones, here is a snapshot of the artist:

Artists speak the idiom of their culture and are understood by it, not just by what they say, but in the very way they engage it. Artists of all media use their work to express life's struggles and successes, its pain or its glory, its beauty, and often its ugliness. They do it by being embedded in culture.

The subject matter that concerns artists often has to do with spiritual things and exploring the mystery of life. They tend to push boundaries and even blend opposite ideas.

Where theologians may lean towards defining what we can know about God, the mode of artists, rather than making conclusive statements, is more of wrestling, or stirring up the issues without using propositional argument. Artists tend to link ideas in a way that is more akin to prophecy than to preaching.

They let their participants think through ‘what if’ scenarios as a means of exploring new thinking. The artist builds connections with participants through mutual experience or identification as he creates music, poetry, dance, or visual art. The participant joins the artist in thinking about “why”, suspending one’s own beliefs for a while.

Sometimes the artist asks too much of his participants. Sometimes he hits the nail on the head as a participant connects to some mystery revealed inwardly through the art itself. Such catharsis may be remembered as the moment where healing began.

The unfettered exploration of the arts has made it suspicious in the church, but it needs to be understood that the artist speaks the language of today and offers something that Christian leaders need today.

In the above glimpse of the artist’s approach to expression, the touchstones are at work. I will draw them out now and highlight how the touchstones work in society, how artists use them, and hopefully inspire their use in the church’s voice with culture.

Immersion into Situatedness

People drawn to mystery of new ideas, to experience Jesus’ world

On the surface, postmodern relativism can look daunting to Christians. It denies the possibility of being able to step outside one’s cultural conditioning to a place of objectivity. Truth is relative to the community in which one is embedded. This may seem like a barrier to Christians who understand the truth of Jesus as being for all cultures. But hold on a minute... It needs to be remembered that, as people value the relational experience of truth over the institution of truth, it is this very same relativistic interest that draws postmodern people to new ideas, to the story of Jesus. Curiosity draws people. People will want to step into the situatedness⁶ of his world. *Rather than fearing that the truth of Jesus has no place, the approach might shift from definitive proposition to an invitation to experience the story of Jesus’ world.*

Arts immerse us in situatedness of the times, the world of another

The first touchstone is based on the postmodern subjective interest in the situatedness of another. The *arts immerse us into the situatedness of the times*. Through a period’s music, images, poetry, and literature, we gain opportunities to be immersed in each era’s ‘flavour’, a glimpse of the cultural worldview of the times in which they were created. In this way art draws the participant into the worldview of the artist, his times, and his issues.

We are more likely to ‘get it’ when we are ‘in context’

People reveal much of themselves in the way they speak, sometimes in ways that only their friends will understand. Words on paper are less exact. Eugene Peterson says, “The more we are “in context” when language is used, the more likely we are to ‘get it’. But the moment the words are written, all of the nuances of meaning, or at least most of it, is gone.”⁷ To regain the

situatedness of Jesus' teaching, we need the help of scholars. Where they have picked up the nuances of speech through word choice and knowledge of culture, the imagination must now fill in to be "in context" with the author.

Open-ended Exploration of Mystery

Postmodern individuals acknowledge mystery and spirituality

Postmodern individuals acknowledge mystery and spirituality. They view all efforts at explaining this world helpful, but are not looking for absolute truth. Opposing ideas are held in tension in an open-ended way.⁸ They blend interest in spiritual mystery with action in the areas of compassion, advocacy for the marginalized, and caring for this world.⁹ On their journey to make their own kind of spiritual democracy, postmoderns tend to choose the values they like and commemorate the experiences that reference those events through the arts.¹⁰

Starting Point not Doctrinal Proposition but Invitation to mystery

There is an unspoken understanding, especially in today's culture, that "the arts reflect spiritual exploration" by this generation. Instead of the church first communicating doctrine and absolute truth as a rational proposition for the world, a more accessible starting point to engage the postmodern worldview invites people to explore the unseen and unknowable mystery of God.¹¹

Facilitating open-ended connections to God through art not rhetoric

Jesus of Nazareth said that he had come into this world to make sense of our purpose, "to show the way to the Father" [John 14:5]. What Jesus taught about the unseen spiritual Kingdom of God could be compared to a blind man being enabled to see the colours that he has longed to see.

One can proclaim a message with a propositional approach using words or one can facilitate an open-ended connection to God through the use of art without words. Notwithstanding, the importance of the Holy Spirit in the conveyance of the Word in the art cannot be overlooked.

Relational Authenticity

Experiencing knowledge as an immersive, relational event

Postmodern people locate meaning not in the individual words or with the spin of rhetoric,¹² but in the experience of knowledge as an immersive, relational event. Churches with a centred-set thinking see belonging before belief as key, while Jesus' gravitational pull on individuals draws them into a deeper relationship with him through life within the community of faith. For the postmodern, authority is attributed to the church again when it values an individual's opinion, his serving, and his belonging as a full participant. This is the voice of relational authenticity.¹³

Artists prefer honesty - drawn to 'eidetic' communication - shun the facile.

Artists prefer honesty that reveals both the good and the bad. They are drawn to 'eidetic' communication and shun the facile. Eidetic communication refers to the recounting of a story

using mental images with such vividness and detail that it seems as if the teller is actually seeing the events all over again. In the way the word ‘eidetic’ refers to the quality that distinguishes someone’s story as undeniably a first-hand experience, postmodern individuals are tuned to intangible relational nuances that indicate validity. Anytime a person hears someone retelling or communicating in this way, it becomes immediately believable.

Jesus ‘with authority’ – eidetic communication that was believable

Jesus made intuitive relational connections between his hearers and God through the oral art that eidetically confirmed it as genuine. The way Jesus taught was said to be ‘with authority’. He did not pull punches, but presented the good news with the tough news. He talked about the struggles of the lowly and the marginalized and criticized the powerful. This edgy honesty is what artists are drawn to in Jesus, and it is here that they find similarities between Jesus’ way of teaching and their own expression.

Pop Christianity a bit shallow – not compelling nor honest

Popular Christian culture today may be a bit shallow in its projection of what it means to be a follower of Jesus. Christian culture has tended to model ‘victorious living’ to the extent that some Christians believe they must hide what doesn’t look victorious. Instead of inward honesty, shame and guilt abound. This is not compelling in a world where the arts and media see truth not in terms of the absoluteness of what you say, but in terms of relational authenticity.

Suspended Belief

‘Willing suspension of disbelief’ was a term first used in 1817 by Samuel Taylor Coleridge, poet and philosopher, who wrote that if an author is able to combine “human interest and a semblance of truth” into their tale, no matter how strange, the reader might suspend judgment with regard to how improbable the story might seem.¹⁴

Hold little allegiance to theories that no longer function.

Postmodern thinkers have this capacity to suspend belief. They often hold new ideas in tension with past commitments, are willing to try out new ideas, but *hold little allegiance to theories that no longer function*.¹⁵ This generation simply will not be told what to believe. They want to grapple with it themselves, and will articulate it masterfully in the end, if they are allowed.

Change? - imagine another possibility – ‘what if’?

How do the arts prompt change in people’s thinking? When individuals consider change, they presumably imagine another possibility. Anyone can suspend belief of one’s own point of view temporarily, while imagining along a path of thought that the artist has created.¹⁶ Imagination allows us to look at the world from outside our own beliefs. The arts live most of the time in the realm of ‘what if’.¹⁷ Likewise, for theology to stir the heart first and bypass analytical boundaries, one must suspend belief temporarily to imagine ‘what if’ scenarios. If theology reflects an understanding of God from within a culture’s worldview, then as the culture changes, it follows that theological thinking should also adjust.

Jesus inspirationally suspended common beliefs

Jesus inspirationally suspended common beliefs as he described his view of the Kingdom of God. After telling the story of the good Samaritan, an unlikely protagonist from an unclean tribe who goes to the extreme in the kindness of his actions when Jews themselves passed on by, Jesus asked who was the most neighbourly to the man beaten and left on the side of the road. There could only be one answer, even though it sounded out of place. Jesus, the storyteller, led his listeners to a junction of suspended belief. For a moment, they were on the Good Samaritan's side. For a moment their imaginations convinced them of something else.

Theological shifts - stir the heart first, bypass analytical boundaries

Carl Jung described how the symbolic way of knowing comes before rational thought. We first experience the ideas as images before we claim them and articulate them.¹⁸ This idea of being convinced intuitively before you believe rationally is important for postmodern thinkers. The intuitive prepares the way for reasoning by temporarily presenting a different point of view. Theological shifts for the postmodern person will likewise have to stir the heart first and bypass analytical boundaries. Collaboration with artists may help us suspend belief to imagine 'what if' in our process of doing theology.

Cathartic Confluence

Co-opts that which bears validity in her life

Postmodern people co-opt new ideas through validation and collaboration with others. If a modernist reasoned out his faith, then a postmodernist co-opts or makes her own that which bears validity in her life. The postmodern often looks to the arts to symbolize one's own spiritual expression.¹⁹ A song, a movie, or an image of art might hold for them the memory of their spiritual discovery or experience.²⁰

In a confluence of rivers, there are at least two streams flowing together. This touchstone draws on the way the confluence of the arts with its participants can sometimes provide a catharsis of shared pain or joy, where inward healing and relief permit new ideas about God, self, the world, and others to take root.

Confluence metaphor

In this metaphor, the ideas of the artist are conveyed intuitively and form a river in which the participant may choose to flow with the media the artist has created. The new 'what if' ideas the artist uses may dispose participants, in their relief, to let go of old thinking—especially when that thinking is structured around woundedness.²¹ Isn't it true that when another recognizes our world, we are more apt to consider new ideas? The imagery in the art that refers to the pain may bring us, the participant, at least temporarily, to a threshold of openness. Old commitments formed through woundedness may be challenged or recognized as not working anymore. As confluence implies belonging [flowing together], the agents of relief, safety and trust help us to consider new ideas or beliefs that may have been held at arms length before. The automatic impulse to imitate what we value, perhaps leads us to re-invent ourselves, to start over with a clean slate.²²

Cathartic confluence simply happens – artist and participant

For the unchanging truth of Jesus to be appropriated by this generation, it will emerge through a similar intersecting engagement of Scripture with today's issues. It is critical that we notice the mystery of cathartic confluence and that its occurrence with an artist's work, or ultimately with God, often simply happens. It seems to be less of a conscious choice, as many postmoderns would like to believe, and more due to the innate longing for meaning that is led by the Holy Spirit. Cathartic confluence with the artist's creative expression, then, lets light break in redemptively as imagination gives "outward form to our inner movements".²³

Imagination Framework

Postmodern people value a wholistic network of ideas that relate to and support each other along with the unexplained gaps. They reject the modernist quest for universal truth, where all parts laid on the foundation are presumed true.²⁴ They also find room for paradox or the balancing of opposing ideas.²⁵

Wholistic balance between analytic and intuitive sides of our brain

The last touchstone emphasizes the wholistic balance between the analytic and intuitive sides of our brain. Imagination framework refers to the big picture in our mind within which we fill in the gaps of the unknown as we discover new ideas. Our imagination uses both the intuitive and analytical function of the brain. Most of our commitments to ideas or positions are first made intuitively, and the analytic processing that follows builds the infrastructure of reasoning to support it.

Imagination - Right and left brain working in together

The brain is divided into two bilateral hemispheres that function with two ways of knowing. The right-brain synthesizes; it tries to resolve a union from among the parts, seeing or looking for the big picture and working towards a pattern in that picture.²⁶ It can handle random order, and does so within a spatial context. In its way of knowing, ideas are shaped intuitively without words through images, listening to music, dreams, creating something, or simply going for a walk to reflect on life.²⁷ The left brain analyses; it is concerned with the exactness of the parts, scrutinizing and dissecting the elements to be precise.²⁸ It processes information with a priority on sequencing and with emphasis on language and text. Its way of knowing is found in the ordering of ideas that build on each other in order to demonstrate a conclusion. All people use both means to appropriate knowledge, but some lean one way or the other depending on preferences or on the priorities of what must be produced.²⁹

Adjust our thinking about limits placed on the intuitive

Experiencing truth is a key undercurrent in the first five touchstones, each of which contributes to the development of buy-in to experience concepts, at which point an individual must adjust her framework of ideas. The imagination creates the big picture on the intuitive side of the brain, and the analytical side, in tandem, articulates it. We may have to adjust our thinking about the limits we may have placed on the intuitive when it comes to developing new theological ideas.

Conclusion

I have contended that in order to engage fully a postmodern world and make God's truth discoverable, we will have to think in the language of the arts. The cues from these touchstones, as they originate in postmodern thought, are signposts for how to proceed. A collaboration of the strengths of the artist with the strengths of the theologian is vital. My hope is that a dynamic and wholistic expression of theological meaning would emerge from such collaboration and transfer to a broader base of ownership within our churches.

¹ Fiona Bond, *The Arts in Your Church: a Practical Guide* (Carlisle: Piquant, 2001), 4. Within this paper I would like to suggest that the arts are the idiom of communication in today's culture. The reference to art as language is also used by: Begbie, *Voicing Creation's Praise Towards a Theology of the Arts*, xvi; Dyrness, *Visual Faith*, 20; Viladesau, *Theology and the Arts*, 140.

² Dyrness, *Visual Faith*, 20.

³ *Ibid.*, 144.

⁴ These works support the idea of deficiency in understanding the strength of the arts: Hilary Brand and Adrienne Chaplin, *Art And Soul : Signposts for Christians in the Arts*, 2nd ed. (Carlisle UK: Piquant, 2001), 176,177; Fiona Bond, *The Arts in Your Church: A Practical Guide* (Carlisle: Piquant, 2001), 10; Frank Brown, *Inclusive Yet Discerning: Navigating Worship Artfully* (Grand Rapids, MI: William B. Eerdmans Pub., 2009), 5; Richard Viladesau, *Theology and the Arts: Encountering God Through Music, Art, And Rhetoric* (New York: Paulist Press, 2000), 4; William Dyrness, *Visual Faith: Art, Theology, and Worship in Dialogue* (Grand Rapids, MI: Baker Academic, 2001), 156.

⁵ Alister McGrath goes on to say that relativism with respect to truth causes people to lose faith in centralized narratives – the idea that one set of people might have within their myths genuine access to truth that should be seen as universal. Postmodern thinking rejects the enlightenment quest for universal truth or any such affirmation that the “signifier” (the thinker) can with any confidence hope to postulate the “signified” (their own explanations) as truth. They will reflect only their embedded conditioning from cultural experience. See Alister E. McGrath, *Christian Theology: An Introduction*, 5th ed. (Chichester, West Sussex, U.K. ; Malden, MA: Wiley-Blackwell, 2011), 73-74.

⁶ Warren Schmaus, “Two Concepts of Social Situatedness in Science” (2008). <http://philsci-archive.pitt.edu/4285/> (accessed February 28, 2014); Jeff Malpas, “Hans-Georg Gadamer,” in *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta (Winter 2013). <http://plato.stanford.edu/archives/win2013/entries/gadamer/> (accessed February 10, 2014).

⁷ Eugene Peterson, *Eat This Book: A Conversation In The Art of Spiritual Reading* (Grand Rapids, MI: W.B. Eerdmans Pub. Co., 2006), 86.

⁸ Nancey Murphy, Associate Professor of Christian Philosophy at Fuller Theological Seminary, studied how in the same way that modern philosophy set the agenda for modern theology, so also the postmodern developments of philosophic thought in the spheres of understanding knowledge (epistemology), linguistics, and reality (metaphysics), also influence theological thinking. Within these spheres she shows how the opposing arguments of conservatism and liberalism are no longer at the same polar extremes today. See Nancey C Murphy, *Beyond Liberalism and Fundamentalism—How Modern and Postmodern Philosophy Set the Theological Agenda* (Valley Forge, Pa: Trinity Press International, 1996).

⁹ For the church to survive in a postmodern culture, Harvey Cox, Hollis Research Professor of Divinity at Harvard, projected it would need the strengths found in “the fusing of mysticism and politics,” present in the base communities he studied. If the defect of the modern trend had been in its “privatization” of religion and loss of a voice, Cox directed people of the 80s towards reconnecting the mystery of spirituality with action in order to find a voice. See Harvey Gallagher Cox, *Religion in The Secular City: Toward a Postmodern Theology* (New York: Simon and Schuster, 1984), 173.

¹⁰ Robert Wuthnow, Professor of Sociology at Princeton University and Director of the Princeton University Center for the Study of Religion, uses the idea of “spirituality democracy” to describe the postmodern tendency towards individualism and the freedom to choose one’s values and experiences. While this can locate the place of spiritual authority dangerously close to individual opinion, it might help to look at it another way. Artistic expression may be a prominent way postmodern people reference their theological formation process. They ‘earmark’ what is profoundly spiritual for them, using the icons of movies, music, literature, and art that reflect their story. See Robert Wuthnow, *All in Sync: How Music and Art Are Revitalizing American Religion* (Berkeley, CA: University of California Press, 2003), 222.

¹¹ Rational proposition is kindred with a scientific viewpoint. Roger Olson, Professor of Theology, George W. Truett Theological Seminary, discusses a better beginning point for the way Christians interface with the world with the Gospel. His suggestion is that we stand in the gap of mystery and not try to explain it scientifically, but allow science its strengths and also its limits especially when it comes to mystery. He articulates that in this gap Christians have a good basis to discuss mystery in the terms that Scripture has given us. See Roger E. Olson, “The ‘God of the Gaps’: Right Use, Wrong Use,” *Roger E. Olson* <http://www.patheos.com/blogs/rogereolson/2014/02/the-god-of-the-gaps-right-use-wrong-use/> (accessed February 26, 2014).

¹² Millard Erickson, Professor of Theology at Western Seminary, defines in Truth or Consequences this postmodern suspicion of hermeneutic as justifiable. He says that postmodern people are sensitive to how truth can be manipulated to prove a point. Politics seem to embody for them the idea of “spin” and “I’ll scratch your back if you scratch mine” as political manoeuvring in which truth does not exist. The biases of educational systems and religious institutions are not above scrutiny. See Millard J. Erickson, *Truth or Consequences: The Promise & Perils of Postmodernism* (Downers Grove, IL: IVP, 2009), 75; McGrath, *Christian Theology*, 200.

¹³ To know something is to have experienced it by the five senses or to have physically interacted with something. See Brad D Strawn and Warren S Brown, “Living with Evangelical Paradoxes,” *Religion, Brain & Behavior* 4, no. 1 (2014), 67.

¹⁴ Samuel Taylor Coleridge, *Biographia Literaria* (2004): 210, <http://www.gutenberg.org/ebooks/6081> (accessed February 20, 2014).

¹⁵ Postmodernism has created a “centerlessness” replacing “old allegiances to a common source of authority” such as the church. See Stanley J. Grenz, *A Primer on Postmodernism* (Grand Rapids, Mich: William B. Eerdmans Pub. Co, 1996), 19

¹⁶ Viladesau, *Theology and the Arts*, 45.

¹⁷ *Ibid.*, 156.

¹⁸ Carl Gustav Jung, Marie Louise von Franz, and John Horace Freeman, *Man and His Symbols*. (New York, NY: Dell, 1964), 102.

¹⁹ Robert Wuthnow, having studied the sociological connection between American spirituality and the arts, describes artists as “functioning as theologians”. He says that they intuitively work at drawing together the bridge between spiritual discovery and contemporary cultural concerns, and act as communicators of spirituality. See Wuthnow, *All in Sync: How Music and Art Are Revitalizing American Religion*, 139.

²⁰ The central concept in Paul Willis’ work, *Common Culture*, is that “‘messages’ are not now so much ‘sent’ and ‘received’ as made in reception.” See Paul Willis, *Common Culture : Symbolic Work At Play In The Everyday Cultures Of The Young*, (Milton Keynes: Open University Press, 1993), 134.

²¹ Many times my art has connected with people in their deepest woundedness. The art portrays their life or their hurt. It does not explain nor smooth it over. In that moment of knowing that someone else recognizes their pain, such validation brings relief.

²² Brad D. Strawn, Professor of the Integration of Psychology and Theology, and Warren S. Brown, Professor of Psychology, both from Fuller Theological Seminary, provide a helpful model to understand the internal components at play as people change their thinking. Their theory, “embodied cognition,” states that all human thought is anchored in sensory images and emulations or simulations of bodily actions that are drawn from memories of previous physical interactions with the world. To know something is to have experienced it by the five senses or to have physically interacted with something. The authors suggest four elements that characterize growth and acceptance of new thinking within the dynamic system of the brain and body. These elements include: catastrophes, attachments, imitation, and story. See Brad D Strawn and Warren S Brown, “Living with Evangelical Paradoxes,” *Religion, Brain & Behavior* 4, no. 1 (2014), 67.

²³ Paintner and Beckman, *Awakening the Creative Spirit: Bringing the Arts to Spiritual Direction* (Harrisburg, PA: Morehouse Publishing, 2010), 70.

²⁴ In 1951, W. V. O. Quine, a Professor of philosophy and logic at Harvard University, questioned how justifiable beliefs could be traced to special foundational beliefs derived from experience. In his new form of pragmatism, all must be questioned, “the whole fabric of what we know... faces the tribunal of experience.” See Nancey C Murphy, *Beyond Liberalism and Fundamentalism*, 94–95.

²⁵ Grenz, *A Primer on Postmodernism*, 26.

²⁶ Andrew Newberg and Eugene G. D’Aquili, *Why God Won’t Go Away: Brain Science and the Biology of Belief* (New York: Random House LLC, 2008), 21.

²⁷ Eric Jensen, *Teaching With the Brain in Mind* (Alexandria, VA: Association for Supervision and Curriculum Development, 1998), 13.

²⁸ Newberg and D’Aquili, *Why God Won’t Go Away*, 21.

²⁹ Jensen, *Teaching With the Brain in Mind*, 13-14.