

2. WOMEN ARTISTS AND CHRISTIAN SOCIAL JUSTICE

Rev. Dr. Ayla Lepine

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IMAGES

1. Edmonia Lewis, The Old Arrow Maker, 1872
2. Edmonia Lewis, Hagar, 1875
3. Edmonia Lewis, Cleopatra, 1875
4. Edmonia Lewis, Forever Free, 1867
5. Josiah Wedgwood, Am I Not a Man and a Brother?, 1787
6. Joan Fulleylove, Haefner Memorial Window, Hampstead Parish Church, London, 1916
7. Church League for Women's Suffrage, The Glorious Liberty of the Children of God, c.1910
8. Joan Fulleylove, Be Just! Be Generous! Give Us the Key!, c.1909
9. Joan Fulleylove and Mabel Esplin, Khartoum Anglican Cathedral, 1920s-30s
10. Corita Kent, The Juiciest Tomato of All, 1964
11. Corita Kent, Heroes and Sheroes, 1968-69
12. Corita Kent, Enriched Bread, 1968
13. Corita Kent, Wonderbread, 1962
14. Paula Rego, Crivelli's Garden, 1992
15. Paula Rego, Stations of Mary, 2002

IN HER WORDS

16. Edmonia Lewis

‘Some praise me because I am a colored girl, and I don't want that kind of praise. I had rather you would point out my defects, for that will teach me something.’
17. Edmonia Lewis

‘I was practically driven to Rome in order to obtain the opportunities for art culture and to find a social atmosphere where I was not constantly reminded of my color. The land of liberty had no room for a colored sculptor.’

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18. Corita Kent

“If we separate ourselves from the great arts of our time, we cannot be leaven enriching our society from within. We may well be peripheral to our society—unaware of its pains and joys, unable to communicate with it, to benefit from it or to help it. We will be refusing to care about the fight to free man that James Baldwin speaks of: ‘The war of an artist with his society is a lover’s war. And he does at his best, what lovers do, which is to reveal the beloved to himself, and with that revelation, make freedom real.’”

19. Corita Kent

‘Someone remarked that the newspapers or the news magazines are the same as the psalms except that the names changed in the stories. Maybe you can’t understand the psalms without understanding the newspaper and the other way around.’

20. Paula Rego

‘We interpret the world through stories... everybody makes in their own way sense of things, but if you have stories it helps.’

21. Paula Rego

‘My favourite themes are power games and hierarchies. I always want to turn things on their heads, to upset the established order.’

CORITA KENT INSCRIPTIONS

22. Corita Kent, The Juiciest Tomato of All, 1964

22.1. TOMATO

The time is always out of joint...If we are provided with a sign that declares ‘Del Monte Tomatoes are juiciest’ it is not desecration to add: Mary Mother is the ‘juiciest tomato of them all.’ Perhaps this is what is meant when the slang term puts it, ‘She’s a peace,’ or “what a tomato!” A cigarette commercial states: ‘So round, so firm, so fully packed,’ and we are strangely stirred, even ashamed as we are to be so taken in. We are not taken in. We yearn for the fully packed, the circle that is so juice and perfect that not an ounce more can be added. We long for or the ‘groaning board,’ the table overburdened with good things, so much we can never taste, let alone eat, all there is. We long for the heart that overflows for the all-accepting of the bounteous, of the real and not synthetic, for the armful of flowers that continues the breast, for the fingers that make a perfect blessing. There is no irreligiousness in joy, even if joy is pump-primed at first. Someone must enter the circle first, especially since the circle appears menacing. The fire must be lit, a lonely task, then it dances. The spark of flame teaches one person to dance and that person teaches others, and then everyone can be a flame. Every one can communicate. But someone must be burned. Perhaps everyone who would participate entirely in the dance must have some part of himself burned, and may shrink back. They look for some familiar action to relate to. There is too yawning a gulf between oneself and the spirit, so we turn to our supermarkets, allegories; a one-to-one relationship. You pay your money, you get your food, you eat it, it’s gone. But intangibly, during the awkward part of the dance, with the whole heart not in it, with the eye furtively looking out for

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one's own ridiculousness, allegory becomes symbol, wine becomes blood, water flesh, and the spark flames like bright balloons released, and the 'heart leaps up to behold,' and somehow we have been taken from the greedy signs of barter and buying, from supermarket to supermundane. We have proceeded from the awkward to the whole. The rose of all the world becomes, for awhile, and in our own terms, the 'pause that refreshes,' and possibly what was a pause becomes the life (S. Eisenstein)

22.2. Corita Kent, Heroes and Sheroes, 1968-69

23. Black is beautiful

"I challenge you today to see that his spirit never dies...and that we go forward from this time, which to me represents

CRUCIFIXION on to a

REDEMPTION and a

RESURRECTION OF

THE SPIRIT

Mrs. Martin Luther King

He learns that the "yes" or "on" elements of energy cannot be experienced without contrast with the "no" or "off," and therefore that darkness and death are by no means the mere absence of light and life but rather their origin. In this way the fear of death and nothingness is entirely overcome. Because of this startling discovery, so alien to the normal common sense, he worships the divinity under its female form rather than its male form---for the female is symbolically representative of the negative, dark, and hollow aspect of the world, without which the masculine, positive, light, and solid aspect cannot be manifested or seen...

he discovers that existence is basically a kind of dancing or music---an immensely complex energy pattern which needs no explanation other than itself---just as we do not ask what is the meaning of fugues...Energy itself, as William Blake said, is eternal delight and all life is to be lived in the spirit of rapt absorption in an arabesque of rhythms.

...In Western Civilization we over accentuate the positive, think of the negative as "bad," and thus live in a frantic terror of death and extinction which renders us incapable of "playing" life with a noble and joyous detachment. Failing to understand the musical gravity of nature, which fulfills itself in an eternal present, we live for a tomorrow which never comes...But through understanding the creative power of the female, of the negative, of empty space, and of death, we may at last become completely alive in the present. (Alan Watts)

24. Phil and Dan:

25.

I recall what Thoreau said in his famous essay on civil disobedience, "under a government which imprisons unjustly, the true place for a just man is also in prison." to me therefore, prison is a very creative way to say yes to life and no to war.

Thomas Lewis of the Catonsville Nine

They were trying to make an outcry, an anguished outcry to reach the

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American community before it was too late. I think this is an element of free speech to try---when all else fails--to reach the community
Kunstler--defence lawyer for the Catonsville Nine

26. Corita Kent, *Enriched Bread*, 1968

27. ENRICHED BREAD
WONDER

Great ideas, it has been said, come into the world as gently as doves. Perhaps then, if we listen attentively, we shall hear, amid the uproar of empires and nations, a faint flutter of wings, the gentle stirring of life and hope. Some will say this hope lies in a nation; others in a man. I believe rather that it is awakened, received, nourished by millions of solitary individuals whose deeds and works everyday negate frontiers and the crudest implications of history.

As a result, there shines forth fleetingly the ever threatened truth that each and every man, on the foundation of his own sufferings and joys, builds for all. (Camus)

Help build strong bodies 12 ways
Standard large loaf
no preservatives added

FURTHER READING

- 28. Ault, Julie, *Come Alive! The Spirited Art of Corita Kent* (Four Corners, 2006)
- 29. Barron, Caroline, 'Joan Fulleylove: Stained Glass Artist', in Barry, Jonathan et al, *Education and Religion in Medieval and Renaissance England: Essays in Honour of Nicholas Orme* (Shaun Tyas, 2023)
- 30. Crippa, Elena, ed., *Paula Rego* (Tate Publishing, 2021)
- 31. Cormack, Peter, *Arts and Crafts Stained Glass* (Yale University Press, 2015)
- 32. Dackerman, Susan et al, *Corita Kent and the Language of Pop* (Harvard Art Museums Press, 2015)
- 33. Mistry, Priyesh, *Paula Rego: Crivelli's Garden* (National Gallery, 2023)
- 34. Frank Woods, Naurice, *Race and Racism in Nineteenth-Century Art* (University Press of Mississippi, 2021)
- 35. Nelson, Charmaine A., *The Color of Stone: Sculpting the Black Female Subject in Nineteenth-Century America* (University of Minnesota Press, 2007)