



MARS HILL AUDIO

Journal

Volume

96

A bimonthly audio magazine
of contemporary culture
& Christian conviction

March/April 2009

Journal 96

more on

Art & Society

David A. Smith's *Money for Art: The Tangled Web of Art and Politics in American Democracy** (2008) is published by Ivan R. Dee. Kiku Adatto's *Picture Perfect: Life in the Age of the Photo Op** (2008) is published by Princeton University Press. Jacques Barzun's *The Use and Abuse of Art** (Princeton, 1974) was mentioned during the interview with Smith. Barzun's book contains the substance of six lectures given in 1973 at the National Gallery of Art in Washington, and—as the title suggests—he is interested in the effects of art on our lives, individually and communally. "I have at heart the well-being of the individual who cultivates the arts as maker or beholder, no less than the well-being of the society that supports and encourages artistic production, distribution, and conservation." The six chapter titles are: "Why Art Must Be Challenged," "The Rise of Art as Religion," "Art the Destroyer," "Art the Reformer," "Art and Its Tempter, Science," and "Art in the Vacuum of Belief." In this book, Barzun explored the place of art in the West since the late eighteenth century; he examined a wider range in his book *From Dawn to Decadence: 500 Years of Western Cultural Life, from 1500 to the Present** (HarperCollins, 2000), a narrative in which the place of the arts is significant. In a 1967 essay called "Liberalism and the Religion of Art" (published in a now out-of-print collection called *Critical Questions*), Barzun reflected on the changing relationship between art and religion as the dynamics of the Enlightenment exalted secular reason as the only source of truth. "What had happened, meanwhile, to the religious impulses of mankind—to the love of mystery and the capacity for superstition? When life has been stripped and sanitized by reason—or at least by discourse that sounds like reason—the unsatisfied desires that are left over must find some outlet. . . . What happened was that the thoughtful, the cultivated, the restless and disaffected made a religion of art. . . . The artist, renamed genius, became a hero; and for all those who could not recapture their lost faith in the ecclesiastical revivals of the period, the devotion to art became a passion.

"Now, as soon as art assumes the role of redeeming life, it must take on the task of criticizing it. Like the church, it must moralize mankind, denounce sin, and threaten the City of Man with destruction. Throughout the nineteenth century that is what poets and novelists and painters and musicians are busy doing."

Part 1

- 1 **Introduction**
- 2 **David A. Smith**, on the beginnings of the National Endowment for the Arts and the capacity of the arts in a democracy for combatting atomistic individualism
- 3 **Kiku Adatto**, on how images, words, and ideas interact in a visually saturated culture
- 4 **Kiku Adatto**, on how the image of a person's face in a photograph has the capacity for intimate representation of inner personhood
- 5 **Elvin T. Lim**, on how presidential speeches have been dumbed down for decades, and why presidents like it

Part 2

- 1 **David Naugle**, on the deeper meaning of happiness, the disordering effects of sin, and the reordering of love made possible in our redemption
- 2 **Richard Stivers**, on the technologizing of all of life
- 3 **John Betz**, on the critique of the Enlightenment offered by Johann Georg Hamann (1730-1788), and why it still matters to us

*An asterisk means that the book is in print; if you wish to purchase it from our friends at Splintered Light Books, call 1.800.979.3310.

The issue date of Volume 95 is January/February 2009.

The theme of the Summer 2004 issue of *The Hedgehog Review* (published by the Institute for Advanced Studies in Culture at the University of Virginia) was "Fate of the Arts." That issue included essays by Terry Eagleton, Nicholas Wolterstorff ("Is Art Salvific?"), former NEA chairman Bill Ivey ("The Corrosive Incoherence of the U. S. Arts System"), and art critic Suzi Gablik ("Beyond the Disciplines: Art without Boundaries"), as well as an interview with painter Makoto Fujimura. Information about ordering copies of this issue may be obtained at www.hedgehogreview.com.

Art critic Robert Hughes has a fine eye for art and its uses and abuses. His *American Visions: The Epic History of Art in America** (Knopf, 1997) is a splendid case study in the intertwinings of art and social life. Neil Harris's *The Artist in American Society: The Formative Years, 1790-1860** (Chicago, 1966) examines the early efforts to define how artists might survive in this new democracy without the historically established patronage of monarchy, aristocracy, and an established church.

Other Works Mentioned

Elvin T. Lim's *The Anti-Intellectual Presidency: The Decline of Presidential Rhetoric from George Washington to George W. Bush* (2008) is published by Oxford. David Naugle's *Reordered Love, Reordered Lives: Learning the Deep Meaning of Happiness* (2008) is published by Eerdmans. Richard Stivers's *The Illusion of Freedom and Equality* (2008) is published by State University of New York Press. John R. Betz's *After Enlightenment: The Post-Secular Vision of J. G. Hamann* (2008) is published by Wiley-Blackwell.

The **MARS HILL AUDIO** *Journal* is produced at our studio in rural central Virginia, outside of historic Charlottesville. The *Journal* is one of several audio products we distribute, all of them intended to encourage greater wisdom about interaction with contemporary culture.

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