Welcome to Evangel University’s Inaugural Faith and the Arts Conference!

On behalf of our President, Dr. Carol Taylor, and the Evangel University community, welcome to the inaugural Evangel University Faith and Arts Conference. This event is a celebration and exhibition of the unique gifts of artistry and imagination that speak to the heart and true nature of God. As we witness the arts in action through our honored guests, faculty, and students, let us all worship the Creator and the Holy Spirit who have inspired such beautiful and excellent masterpieces of the soul. I pray that each of you will be touched by the ministry, the artistry, of each presentation and that your pursuit of God’s Calling in your own life will be enthused by the grandeur of these examples of music, film, literature, and art.

Dr. Michael D. McCorcle
Evangel University Provost and Executive Vice President

Welcome to Evangel University’s Inaugural Faith and the Arts Conference!

Welcome to the inaugural Faith and the Arts Conference at Evangel University. This year’s theme is “Creativity, Culture, and Calling.” The conference team has worked hard to bring a variety of presentations, workshops, and experiences to the campus for students and guests to participate in. The Faith and Arts Conference exists to equip Christians to see and use the arts as avenues of self-exploration, human expression, and divine worship. We invite you—our guests, our students, our Evangel alumni and family—to take this opportunity to reflect, be inspired, to learn, to worship, to enjoy the many expressions of the ways art enhances faith and faith informs art that are presented this weekend. We are so glad you chose to join us!

I’d like to thank the Faith and the Arts Team members both past and present for their commitment to this event. This tapestry of events results from their determination, creativity, and joy in producing something meaningful for their students and their community. Audrey Adkins, Bob Berg, Mike Buesking, Michella Duque, LaDonna Friesen, Jennifer Hall, Greg Johns, Tom Matrone, Marty Mittelstadt, Dan Morrison, Nathan Nelson, Judy Peebles, Chip Stanek, Michael Tenneson, Vickie Wisdom, thank you for your tireless dedication to this event.

Diane Awbrey
Faith and the Arts Team Chair
2017 FAITH AND THE ARTS | CREATIVITY, CULTURE & CALLING

SCHEDULE AT-A-GLANCE

See the full schedule for presentation and workshop details available at
www.evangel.edu/faithandarts or https://thehub.evangel.edu
Download the CORQ app for mobile access.

PRE-CONFERENCE EVENTS

Evangel Students may receive chapel attendance credits
for Tuesday, Thursday, Friday and Saturday Chapels and the Courageous Conversation on Thursday night.
Attendance will be recorded by scanners.

TUESDAY, SEPTEMBER 19

10:00 a.m. Chapel
FAITH AND THE ARTS
Robert Berg

THURSDAY, SEPTEMBER 21

10 a.m. Chapel
CREATE!
Sandbox Chapel

4 p.m. Art Gallery
TOGETHER | REGARDING COLLABORATION
Tim Lowly
Pre-registration required; RSVP on The Hub

6 p.m. Plenary in Barnett Recital Hall
Courageous Conversation and Video Screening
IS GOD SILENT IN SUFFERING? |
THE AMBIGUITY OF FAITH IN MARTIN SCORSESE’S FILM SILENCE
Greg Johns, LaDonna Friesen, & Chip Stanek
FRIDAY, SEPTEMBER 22

10 a.m. Spence Chapel
IS IT POSSIBLE TO MAKE A JESUS FILM?
Blaine Charette

11 a.m. Workshops and Presentations
12 p.m. Workshops and Presentations
1 p.m. Workshops and Presentations

2 p.m. Plenary in Barnett Recital Hall
TOGETHER | REGARDING ART, VOCATION, AND COMMUNITY
THROUGH A LOWLY HISTORY
Tim Lowly

3 p.m. Workshops and Presentations

4 p.m. Vespers in Barnett Recital Hall
SINGING, SPEAKING, PRAYING THE PSALMS
EU Music & Scott Cairns

5 – 6 p.m. Dinner on your own

6. p.m. Plenary in Barnett Recital Hall
PATTERNS OF EVIDENCE | DOCUMENTARY SCREENING AND PANEL DISCUSSION
Tim Mahoney, Nathan Nelson, Chip Stanek, Mark Jenkins, Wave Nunnally, & Michael Tenneson

9 p.m. Quad Amphitheatre
EPIPHANY POETRY READING
Scott Cairns

10 p.m. Quad Amphitheatre
COMPLINE
Nathaniel Adkins & Heather Nelson
10 a.m. Chapel in Barnett Recital Hall
TOGETHER | REGARDING WORSHIP IN RELATION TO VOCATION,
COLLABORATION, AND COMMUNITY
Tim Lowly & Maggie Hubbard

11 a.m. Workshops and Presentations
12 p.m. Workshops and Presentations
1 p.m. Workshops and Presentations

2 p.m. Plenary in Barnett Recital Hall
FREE EXPRESSION IN THE ARTS
Scott Cairns, Nathan Nelson
& Brandon Schmidly

3 p.m. Barnett Recital Hall Lobby
COFFEE BREAK AND BOOK SIGNING

4 p.m. Plenary in Barnett Recital Hall
WHAT IS A REQUIEM?
Robert Berg & Tom Matrone

5 p.m. Vespers in Barnett Recital Hall
FAURÉ REQUIEM
EU Chorale

6 – 7 p.m. Dinner on your own

7 p.m. Plenary in Barnett Recital Hall
FAITH AND THE ARTS: CREATIVITY, CULTURE, AND CALLING
Scott Cairns, Blaine Charette & Tim Lowly
### September 22, FRIDAY 10 a.m. Chapel in the Chapel | Is it Possible to Make a Jesus Film? Blaine Charette

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### FRIDAY 2 Plenary in Barnett Recital Together | Regarding Art, Vocation, and Community through a Lowly History Tim Lowly

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### FRIDAY 4 Vespers in Barnett Recital | Singing, Speaking, and Praying the Psalms Scott Cairns & EU Music

### FRIDAY 5 DINNER on your OWN

- 6 – 8:30 Patterns of Evidence in Barnett Recital | Tim Mahoney & Panel
- 9 p.m. Epiphany Coffee House @ The Quad Amphitheatre
- 10 p.m. Compline with Nathan Adkins, Heather Nelson @ The Quad Amphitheatre
## September 23, SATURDAY 10 A.M. Chapel in Barnett Recital

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<td>SAT 12</td>
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<td>SAT 1</td>
<td>Considering Praise and Worship Lyrics</td>
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<td>Anointed Handkerchiefs</td>
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<td>Calvin Pin</td>
<td>The Art of the Interview for Oral and Visual History</td>
<td>Scott Lunsford</td>
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### SATURDAY 2 Plenary in Barnett Recital | Free Expression in the Arts

Scott Cairns, Nathan Nelson, & Brandon Schmidly

- **Book Signing and Coffee Break in Barnett Recital Hall Lobby**
- Books will be available for purchase.

### SATURDAY 4 Plenary in Barnett Recital Hall | What is a Requiem?

Robert Berg & Tom Matrone

### SATURDAY 5 Vespers in Barnett Recital Hall | Fauré Requiem, EU Chorale

### SATURDAY 6 Dinner on your Own

### SATURDAY 7 Plenary in Barnett Recital Hall | Faith and the Arts Creativity, Culture, and Calling

Cairns, Charette, & Lowly
It is, of course, possible to make a Jesus film. Among the earliest cinematic productions, “Passion plays” and films about Jesus continue to be made and to find appreciative audiences. However, the more important question is whether the “language” of cinema effectively communicates who Jesus really is and what the good news he announces actually means. In this address, Charette examines the persistent problems of conventional filmic representations of Jesus, how literary narratives function differently from cinematic narratives, the particular challenges that the Gospel narratives present to the filmmaker, and how the Jesus story can be more effectively translated to the screen.
11 A.M. PRESENTATIONS

BEAUTY, TRAUMA, AND FAITH IN THE JAPANESE NOVEL SILENCE BY SHŪSAKU ENDŌ
LaDonna Friesen
How is the Japanese concept of beauty especially poignant in trauma? Makoto Fujimura describes beauty in Silence like refractive light permeating the “broken, prismatic surface” of Japanese art. Though the novel features the traumatic years of Christian persecution in the 17th century Tokugawa era, its beauty is relevant to anyone who has known suffering. This session journeys with Father Rodrigues as he experiences the layered complexity of faith through the images of Christ’s hallowed, betrayed face. The session will also feature aesthetic layering in the Nihonga art of contemporary Japanese-American artist Makoto Fujimura as well as the recent film of Silence, a twenty-year journey for director Martin Scorsese.

MY NATIVE LANGUAGE IS ART
Ibiyinka Alao
Art can be described as the "Language of the Soul." It opens people's hearts so that we may know God's true plan for Salvation. Oftentimes, missionaries make the error of teaching God’s truth from the Bible by eliminating instead of including the cultural contexts in which they find the people they are teaching. Art helps us to understand culture, the foundation upon which Christ's church is built around the world. This presentation shows how Alao uses art to teach the Gospel of Jesus Christ.

USING LITERATURE AND MATH TO UNDERSTAND THE MULTIDIMENSIONALITY OF GOD
Don Tosh
Over one hundred and thirty years ago Edwin A. Abbott wrote a little book called Flatland. Abbott, a school headmaster, was an English clergyman whose specialty was Shakespearean literature, but his hobby was mathematics. The book is an extended parable of a two-dimensional world whose beings had length and breadth but no height. Abbott used the social order of Flatland to comment on social conditions in England, and in the second half of the book he uses the narrow-minded thinking of the Flatlanders to emphasize the way that humans tend to put limits on God. Dr. Tosh will try to present some key elements of Abbott’s book and deal with some of the concepts involved with a four- (or higher-) dimensional God.

A METAPHOR FOR DEMOCRACY | CONVERSATIONS ON THE RELATIONSHIP BETWEEN JAZZ AND DEMOCRACY
Joel Griffin
Jazz and democracy are two great American institutions and share in its unique and complex history. In this session, Professor Griffin will consider the integrated relationship of jazz and democracy by analyzing: why jazz could only have been invented in America, the relationship between jazz and democracy, and why jazz is what American democracy is supposed to be.

BLADERUNNER | SCIENCE FICTION AND BEING HUMAN
Robert Berg
The upcoming remake of the movie Bladerunner reflects a common theme in science fiction literature and film: what does it mean to be a human being? This session will consider how these depictions compare with the biblical description of humans created in the image of God.

ICONOGRAPHY FOR BEGINNERS | KNOW YOUR (PICTURE) BIBLE
Michael Buesking
Just as an oil painter might blend two different hues to achieve the desired nuance of color, visual artists may layer references to multiple stories or traditions in the same work. Knowing some basics about the meanings behind traditional Christian imagery (iconography) makes looking at artwork much more rewarding. Why indeed might we find reference to Abraham and Isaac in a Christmas scene of the Angel Gabriel and Mary? This presentation is a starting point for those relatively unfamiliar with the multiple layers of meaning behind what may appear to be straightforward Christian imagery.

DEVELOPING LITERARY CHARACTERS | SESSION 1
Marilyn Quigley
How do writers design believable characters readers can love (or hate) and want to follow? In this session, Marilyn Quigley explores three necessities for realistic characterization: conflicting traits, individualistic voice, and logical dialogue. Attendees will begin designing a character during the session.

PROPHETIC PROPAGANDA | TRACING THE ASSEMBLIES OF GOD’S CHANGING WAR SENTIMENTS THROUGH ARTWORK
Cody Bivins
How does artwork reveal changing patterns? In this session, Cody Bivins evaluates the Assemblies of God’s changing stance on war through artwork, discussing how the artwork included in publications from 1917 to 1967 displays a changing sentiment towards war and the Christian’s relationship to the state.

FINDING HEALING IN YOUR STORY
Heather Kelly & Christine Arnzen
Personal stories are a central way humans make sense of life. A person’s story is comprised of one’s experience as well as those stories others tell about one’s life. From these stories, people create personal myths that help them create a meaningful identity (May, 1993; McAdams, 1993). Narrative therapists (White & Epston, 1990) explore clients’ problematic identity myths, co-discover untold story-lines, and help people re-author their stories which opens the possibility for growth. Christian therapists invite clients to re-author their story by linking their story to God’s Story.
11 A.M. TO 12:20 P.M. WORKSHOPS

OF WORK AND CREATIVITY | A POTTER’S PERSPECTIVE ON CALLING

Christopher Kinney
FAC 204
Limit 15 participants

When work and creativity are combined, the potential for culture-making emerges. Culture-making is part of a divine mandate given to humanity. The potter contributes to the mission of God at many levels. The potter, as an artist, learns the methods and techniques of the pottery culture that trails back to ancient times, but he or she also relies on his or her own unique creativity to produce a work of art in real time to be used in everyday life. That production, in itself, honors God who imparts the spiritual gift of creativity to each person. The potter is an artist, but also supplies many basic human needs by transforming clay into useful implements that are both practical as well as aesthetically pleasing. The potential for the contribution of any class of artist has not been exhausted. This workshop includes opportunity for basic clay production.

Friday, September 22

12 P.M. PRESENTATIONS

GOD’S NOT DEAD | CHRISTIANS AND FILM

Blaine Charette
Chapel

The session focuses on the GOD’S NOT DEAD franchise as representative of a recent wave of American Christian films that present evangelism and apologetics within the framework of the so-called “culture war.” These provocative films have generated much negativity, yet as models of a particular kind of Christian response to the ever-changing landscape of American society, important questions arise about how Christians might better engage cultural change. The theological perspective and rhetorical style of these films have been called propaganda for a particular political ideology rather than a genuine witness to the Christian faith. The films can also stimulate greater self-criticism within the Christian faith community.

FOUCAULT’S HETEROTOPIAS AND HOLY PLACES | HOW A POSTMODERN CONCEPT CAN ILLUMINATE CULTURE, ARCHITECTURE, SPIRITUAL SPACES, AND LITERATURE

Luke Gibbs
TR 217

Foucault’s concept of heterotopia relates to Christian understanding. In Foucault’s conception, “heterotopia” are places within culture that are somewhat outside the normal hustle and bustle—places set aside for a special purpose, like a graveyard, a jail, or a church. In this presentation, how heterotopias show up in literature—how they show up in the Bible and contemporary culture, both in the spiritual and secular—why they are important and how their erosion can be significant will be considered.

Friday, September 22

THE ACTOR AS FIRE AND CLOUD

John Wilson
Barnett Theatre

What does the Bible have to say about the craft of acting? Join Professor John Wilson as he speaks about his discoveries while writing The Actor as Fire and Cloud, a book that applies a biblical paradigm to the art of acting; equipping the actor to better pursue both craft and faith.

THE VISUAL IDENTITY OF A CHURCH | MAKING YOUR CHURCH’S DESIGN IN UNITY

Jiwon Kim
TR 107

How does graphic design assist your church in unity? In this session, Jiwon Kim will provide the process of developing the visual identity of a church by creating a design manual using visual semiotic meanings from the Bible, which can give clear visual direction for your church’s mission statement.

NOTHING TO SNEEZE AT | STORIES ABOUT ANOINTED HANDBERCHIEFS AMONG PENTECOSTALS

Martin Mittelstadt
TR 102

Only one passage in the New Testament speaks of the distribution of anointed handkerchiefs for healing. Is it possible that Acts 19:11-12—not a normative passage by any means—carries weight among Pentecostals due to the “art” of testimony? Do stories promote this practice? We’ll examine fascinating accounts of healing through anointed hankies. I’ll also display an authentic artifact!

RECONCILING NUDEITY IN AN OVERLY-SEXUALIZED CULTURE

Gabriel Tenneson
Barnett Recital Hall

In this session, Tenneson will share his personal and professional experience to help navigate the murky waters of nudity within the arts. The focus will be on artistic nudity as it relates to Christianity, context, history, and personal conviction.

Advisory: This presentation includes some artworks depicting nudity.
**12 P.M. PRESENTATIONS, CONTINUED**

**MIRROR NEURONS AND EKPHRASIS | IMAGINING THE GOLDEN RULE**
Nathan Nelson  
TR 309

The ancient poetic practice of *ekphrasis*—verbal description of a visual art-work—requires the writer to have “aesthetic sympathy” for characters and even inanimate objects in the visual work. In that respect, *ekphrasis* uses parts of the brain that neuroscientists and cognitive psychologists consider the origins of empathetic impulses. Thus, ekphrastic practice can train the brain to respect and to use the logic of the Golden Rule ("Do unto others as you would have them do unto you") in life outside of artistic discussion. This session will examine some visual art-works and corresponding ekphrastic poems in light of recent findings about neurological determinants of empathy.

**HEARING TRUTH | CHRISTIAN THEOLOGY EXPRESSED IN MUSICAL SOUND**
Larry Dissmore  
FAC 139

What does music mean, and how does it communicate? Can music actually teach us something about the Christian doctrines of redemption, heaven, and divine transcendence? Through responsive listening and discussion, this session explores how composers like Bach, Beethoven, Barber, Rachmaninov and others communicate spiritual truths in their music.

**Your Degree is not a Pigeon Hole | How Your Education Can Help You Beyond Your Field**
Scott McLean  
ZM 105

How did being forced to write medical research papers help me build a successful career in Hollywood? Seek to push outside of your preconceived notions, learn to apply critical thinking skills, and continually pursue character growth. In doing so, your education can help you, even if you end up working outside of your academic discipline. A quality education helps you develop a more agile mind. Accepting Christ makes you saved, it doesn’t make you competent. That’s where education can help!

**A RETURN TO PRIMITIVE STORYTELLING | VISUAL NARRATIVES IN VIRTUAL REALITY**
Chip Stanek  
TR 101

Virtual reality (VR) is quickly becoming ubiquitous, no longer just a gimmick only for first adopters. However, filmmakers are still coming to terms with how to creatively and efficiently tell stories in VR. Chip Stanek explores the current state of VR storytelling. He argues that VR is a new medium, requiring a new grammar that largely necessitates an abandoning of several current visual storytelling strategies.

**12:30 TO 1:40 P.M. WORKSHOP**

**THE COMMON GRACE OF BEAUTY | ART AS AN ACT OF DISCIPLESHIP AND COMPASSION**
Kathy Self  
FAC 214

This workshop encourages artists to view their creativity as an essential expression of their devotion to the Lord, and as a means of tangible compassion for the hurting. There are three components to the workshop: (1) understand how deeply the Lord values our creative work, (2) embrace art as a way to comfort those who mourn, and (3) create a piece of art that expresses beauty touching and covering brokenness.
1 p.m. Presentations

**The Music and Faith Legacy of Felix Mendelssohn | Mediating a Jewish Heritage and a Genuine Christian Faith**

Linda Ligate  
FAC 139

Felix Mendelssohn was an exceptionally gifted 19th century pianist, composer and conductor. He was also responsible for initiating the 19th century revival of J. S. Bach’s music. Regarding the historic, 1828 Leipzig performance of the St. Matthew Passion, Mendelssohn wrote: “It took a Jew Boy and an actor to return the greatest of Christian Music to the public arena!” This presentation explores the premise that Mendelssohn’s life and music witness to a living Christian faith. Compositions such as Mendelssohn’s Lobegesang Symphony and the Oratorio Elijah will be discussed as possible validations. These compositions may also communicate an acknowledgement of Mendelssohn’s Jewish heritage.

**Beyond Allegory | The Subtlety of C. S. Lewis’s Use of the Bible in The Chronicles of Narnia**

Leslie Baynes  
ZM 105

Many people call C. S. Lewis’s Chronicles of Narnia a biblical allegory. He wrote an influential academic book on allegory in literature, The Allegory of Love, and he repeatedly and rightly noted that the Chronicles do not fall into that genre. When asked what they were, he called them a supposal: “Let us suppose that there were a land like Narnia and that the Son of God, as He became a Man in our world, became a Lion there, and then imagine what would happen.” Whatever their genre, they do contain a great deal of biblical symbolism and a number of scriptural themes and allusions. The Lion, the Witch, and the Wardrobe, The Magician’s Nephew, and The Last Battle reimagine Jesus’ passion and resurrection, the creation stories in Genesis 1-3, and the last things of Book of Revelation, respectively. The other Chronicles’ use of scripture is less immediately obvious. Lewis’s fusion of imaginative narrative and broad biblical symbolism in the Chronicles of Narnia may be his best and most enduring work on the Bible.

**Crafting Effective Images in Fiction | Part 1 Tone and Character**

LaDonna Friesen  
TR 206

Participants will discuss and create sensory images that invoke readers’ imaginations. Explaining tone, character, etc. may disengage readers’ minds. The effective use of image, however, compels readers to fill in gaps of implied meaning. The expression “The Lord is the shade on my right hand” (Psalm 121) shapes a clearer visual in readers’ minds than “The Lord is near me.” This session will emphasize shaping tone and character with image. Our time will be a pattern of examples and discussion followed by practicing writing techniques.

**Art and the Web | Interactivity and Participation in UX and UI Design**

Doug Olena  
TR 107

User Experience is partially dependent on User Interface design. General principles of engagement with a user rely on ease of use, aesthetic appeal, and simplification of complex steps. In addition, the art of web design must take into account the user’s expectations and conformity to generally accepted rules of engagement. The implicit intelligence of a website must seduce a user into clicking deeper into further engagement, and the psychology of this engagement must be rooted in real-world experience, and the changing tides of technology and fashion.

**Creative Arts in Counseling | Inside & Outside the Lines**

Deborah Johnson  
TR 217

Counselors have many means to help people experience and express sadness, anger, betrayal, pain, fear, grace, love, hope, and forgiveness. Painting, drawing, drama, music, poetry, journaling, play in sand and water, all these can assist persons to voice what spoken words sometimes cannot. Expressive arts are linked to primitive parts of the brain and thus provide recognition and release beyond the analytical verbal brain. This session will give an overview of all this as well as some experiential practice for participants, inside and outside the lines.

**Setting the Stage for Faith**

Angeline Bradford  
Barnett Theatre

This workshop strives to answer the questions, “How is God revealed through theatre?” and “How can theatre be an effective tool for Christ?” The workshop will include a theatrical performance from Evangel’s theatre department with a talkback following the performance.

**Do Beauty, Art, and Aesthetic Experience Point us to God?**

Calvin Pincombe  
TR 101

All humanity seems to appreciate beauty whether in the natural world or in human works of art. In this session, Dr. Pincombe will briefly examine the nature of beauty, art, and the aesthetic experience through the eyes of select thinkers in the history of philosophy and then assess whether this common human experience can be deployed in the affirmation and defense of Christian Theism.
1 P.M. PRESENTATIONS, CONTINUED

WE’VE CHANGED THE PLANET | THE ANTHROPOCENE AND EDWARD BURTYNSKY’S ABSTRACT PHOTOS

Jeremiah Barker TR 102

We now live in what some geologists have termed the Anthropocene, the Human Age. How have humans shaped the planet? How have we manufactured our landscapes? In this session, Jeremiah Barker discusses the provocative work of the Canadian photographer Edward Burtynsky, whose photographs record the geological effects of human activity. Burtynsky’s work asks us: At what point do our alterations of the Earth become unacceptable?

2 P.M. PLENARY IN BARNETT RECITAL HALL

Together | Regarding Art, Vocation, and Community through a Lowly History

Tim Lowly

Using his own work and experience as a lens, Tim Lowly offers possible ways of thinking about art, vocation, and community.

3 P.M. PRESENTATIONS

TRACKING SIGNS OF LIFE IN FRANKENSTEIN | SONGWRITING IN RESPONSE TO LITERATURE

Tyler Nelson TR 217

What role does recognition play in responding to story? Can narrative-immersion be personally formative, providing room for rumination & the weighing of ideas? Is art invitational? Take a musical journey deep into the heart of Mary Shelley’s Frankenstein, as Tyler Nelson describes an album project inspired by classroom study as one example of art’s generative capacity—allowing access to an imagined space where explorations of character may build empathy in reader-listeners. Know the monster’s madness, feel the doctor’s delirium, and hear the heart’s call as you join with characters that struggle for significance in the search for self. Learn how a co-creative dialogue between music and literature can amplify important signs of the human condition.

EXPERIENCING BROOKLYN | A COGNITIVE PERSPECTIVE

Charles Hanson TR 309

What does it mean to experience a literary text or a movie? More specifically, how might readers describe the experience of reading Colm Toibin’s novel Brooklyn or viewing the film based on the story of an Irish girl who, in 1951, leaves her familiar Irish home and emigrates to America, finding love and a new life for herself in New York. In his presentation, Dr. Hanson will show how Literary Cognitivism—a new approach to literature and film based on a blending of neuroscience, cognitive psychology, and literary study—can help us understand how the arts engage our interest and why we are consistently fascinated by imaginative representations of human experience.

KINGDOM AND CULT | CROSS-CULTURAL ARTIFACTS AND THEIR INFLUENCE ON ANCIENT ISRAEL’S RELIGIOUS AND ROYAL ICONOGRAPHY

Mark Jenkins TR 102

The art of ancient Israel during the Iron Age, representative of the period of the Judges through the fall of Judah in 586 BC, is basically divided into two categories. A rich tradition of cultic art in the form of reliefs, figurines, and inscriptions has been interpreted as representative of the Baal and Asherah cult. In addition, several examples of art associated with the monarchies of Judah and Israel betray Egyptian, Phoenician, and Assyrian influences. The material culture of Ancient Israel is consistent with the biblical portrayal of a people who syncretized their religion and aspired to be “like the nations” who surrounded them.
3 P.M. Presentations, continued

The Power of Storytelling | Hollywood and the Wide World of Entertainment

Scott McLean  
TR 101

Entertainment has a humongous influence on our culture. Hot movies and TV shows are frequent topics of discussion. Prior to *Passion of the Christ*, R-rated and other mature content was considered taboo in conservative Christian circles. Sadly, similarly rated content is still often shunned regardless of potentially redeeming themes. A well-crafted story is an excellent opportunity for starting a significant conversation about theological and philosophical issues. If you can tell a great story, you can shift cultural perceptions on a mass scale. So how do we do this?

Tattooing as Worship | The New Renaissance of Fine Art and Self Expression

Gabriel Tenneson  
ZM 105

In this session Gabriel Tenneson will guide attendees through a brief history of tattooing along with its current development within our culture. The focus will be directed towards Christian views of artistic expression through this controversial medium and its relation to our biases and needs for self-expression.

Advisory: This presentation includes some artworks depicting nudity.

Hamlet’s Protestant Catechism

James S. Baumlin  
TR 309

First performed in 1600, Shakespeare’s *Hamlet* mirrors the spiritual conflicts of the age of Elizabeth I (r. 1588-1603), when parents and children espoused different faiths. Under Mary (r. 1553-1558), England was officially Catholic; under Elizabeth, England was restored to Protestantism. Given the play’s reference to the absence of the Catholic sacraments, *Hamlet* reads as an exploration of the “Elizabethan Settlement” in religion. Before enacting revenge, Hamlet must settle his faith. Shakespeare thus enacts the culture’s own momentous shift in religious consciousness: it is not by a professional priesthood, but by the “priesthood of the individual believer,” that Hamlet proceeds.

Creating Prophetic Lament | The Art of Grief

Maggie Hubbard  
FAC 139

How could the intentional practice of grief bring transformation to the White American culture that clings to individual happiness? Painter Maggie Hubbard will share her journey in art and mourning, reaching from the familial to the political.

4 P.M. Vespers in Barnett Recital Hall

Singing, Speaking, and Praying the Psalms

Featuring Scott Cairns, contemporary psalmist, and the EU Music Department with renditions of classical and traditional psalms.

5 P.M. Dinner on Your Own
6 p.m. Plenary in Barnett Recital Hall

**Patterns of Evidence: Exodus**

Screening of the award-winning documentary film *Patterns of Evidence: Exodus*, followed by a panel discussion with the director, Timothy Mahoney.

**Panelists:** Mark Jenkins, Nathan Nelson, Wave Nunnally, Chip Stanek, & Michael Tenneson.

9 p.m. Epiphany on the Quad

Featuring Scott Cairns

Weather backup: Zimmerman West Lobby

10 p.m. Compline on the Quad

Nathaniel Adkins & Heather Nelson

Weather backup: Zimmerman West Lobby

Compline is the final service of daily prayer arising out of the monastic tradition of the early Western Church. It remains a part of worship in the Anglican, Lutheran, Methodist, Roman Catholic and Eastern Orthodox traditions. Many evangelicals are recovering the early church practice of morning and evening prayers as a helpful spiritual practice. It includes a focus on stillness and peace in preparation for the night’s rest.
TOGETHER | REGARDING WORSHIP
IN RELATION TO VOCATION, COLLABORATION, AND COMMUNITY
Tim Lowly & Maggie Hubbard
A worship service intended to explore adventurously what worship can be.

10 A.M. CHAPEL IN BARNETT RECITAL HALL
Saturday, September 23

11 A.M. PRESENTATIONS
Saturday, September 23

**Bladerunner | Science Fiction and Being Human**
Robert Berg TR 102
The upcoming remake of the movie Bladerunner reflects a common theme in science fiction literature and film: what does it mean to be a human being? This session will consider how these depictions compare with the biblical description of humans created in the image of God.

**Looking with Fallen Eyes | Approaches to Nude Adams and Eves in Paradise Lost and Renaissance Art**
Athena Taylor Lester TR 217
Are we ashamed of shamelessness? In this session, Athena Lester explores how John Milton’s Paradise Lost describes the nudity of the First Couple in conjunction with how the visual arts have depicted their nakedness, focusing on works by Michelangelo, Massacio, and Jan van Eyck. The artists’ handling of these figures—coupled with the public’s reception of them—reveals not only art’s capability to reveal truth, but also humanity’s tendency to avert their eyes.

**Dark Ages: J.R.R. Tolkien’s Communication of Evil in The Silmarillion**
Andrew Quicke & Mark Keuthan TR 107
Understanding J.R.R. Tolkien’s early fiction holds the key to understanding his later major works: The Hobbit and The Lord of the Rings. The legendarium, published as The Silmarillion, is a rich treasure of the history of men and elves, of the legends of mighty and tragic heroes and heroines, and of the centuries of struggle against the ceaseless onslaught of evil in Middle-earth. Tolkien wrote the first three stories of his legendarium immediately after his experiences fighting in World War I and returned to work on them through the rest of his life.

**Setting the Stage for Faith**
Angeline Bradford Barnett Theatre
Setting the Stage for Faith is a workshop that strives to answer the questions, “How is God revealed through theatre?” and “How can theatre be an effective tool for Christ?” The workshop will include a theatrical performance from Evangel’s theatre department with a talkback following the performance.

**Independent Filmmaking and the Documentary**
Tim Mahoney ZM 105
What sorts of opportunities and difficulties face a person who wants to make independent films for a large audience? What are the particular demands and delights of documentary filmmaking? This session will include explanations and personal anecdotes from Mr. Mahoney’s own experience, and it will allow questions from the audience for potential dialogue.

**Art and the Web | Interactivity and Participation in UX and UI Design**
Doug Olena TR 309
User experience partially depends on user interface design. General principles of engagement with a user rely on ease of use, aesthetic appeal, and simplification of complex steps. In addition, the art of web design must take into account the user’s expectations and generally accepted rules of engagement. The implicit intelligence of a website must seduce a user into clicking deeper into further engagement, and the psychology of this engagement must be rooted in real-world experience, yet still ride on the changing tides of technology and fashion.
**11 A.M. PRESENTATIONS, CONTINUED**

**Tattooing as Worship | The New Renaissance of Fine Art and Self Expression**

Gabriel Tenneson

In this session, Gabriel Tenneson will guide attendees through a brief history of tattooing along with its current development within our culture. The focus will be directed towards Christian views of artistic expression through this controversial medium and its relation to our biases and needs for self-expression. Advisory: Some artworks depicting nudity will be included in the presentation.

**The Contemporary Worship Voice | Is Good Vocal Technique Necessary?**

Bonnie Jenkins

Should contemporary worship leaders study voice? Vocal health and longevity are imperative but many worship leaders may find themselves in vocal trouble. Commonalities of vocal technique of the classically-trained voice and the contemporary voice will be discussed to help the contemporary singer understand that good vocal technique is the foundation for healthy singing while maintaining the contemporary sound. Breath management, tone production, resonance, articulation, and stylistic considerations will be examined.

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**11 A.M. TO 12:20 P.M. WORKSHOPS AND CONCERT EXPERIENCE**

**Eternity in our Hearts Workshop | Evangelism through Art**

Ibiyinka Alao

This 80-minute workshop involves painting a picture and writing a story, modeled on Ibi's *Fireflies*, the presenter’s recently published book by Scholastic that won the 2016 Scholastic Kids are Authors grand prize. The artwork is inspired by the book of Ecclesiastes and is called "Eternity in our Hearts."

**GCA In Concert | Songs from the Frankenstein EP**

GCA, Tyler Nelson

"Live and be happy, and make others so." This live performance features songs from an album project based on Mary Shelley’s *Frankenstein*, a collection of tracks exploring the varied terrain of human experience as it is encountered in the novel. Originally written to accompany the literature study of a high-school English class, the songs attempt immersion for the sake of recognition, finding in art a means for understanding others.

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**Developing Literary Characters | Session 2**

Marilyn Quigley

How do writers with believable characters make them fully developed and memorable? In this 80-minute session, Marilyn Quigley explores methods of making flat characters round and dull characters memorable through emotions, desires, and characteristic tags. Attendees will either design a new character or further develop one from the previous session.
**Using Literature and Math to Understand the Multidimensionality of God**

Don Tosh

Over one hundred and thirty years ago Edwin A. Abbott wrote a little book called *Flatland*. Abbott, a school headmaster, was an English clergyman whose specialty was Shakespearean literature, but his hobby was mathematics. The book is an extended parable of a two-dimensional world whose beings had length and breadth but no height. Abbott used the social order of *Flatland* to comment on social conditions in England, and in the second half of the book he uses the narrow-minded thinking of the Flatlanders to emphasize the way that humans tend to put limits on God. Abbott has been ranked as one of the leading scholars and theologians of the Victorian era. Don Tosh will present key elements of Abbott’s book and deal with concepts involved with a four- (or higher-) dimensional God.

**Credo | Faith Displayed through Choral Music**

Colin Knoth

Whether Catholic, Protestant, or “other,” group singing has been an integral part of the human experience for centuries. This session will explore an abbreviated history of choral music and its evolution as it relates to the Christian faith. The presenter will examine the life and work of several composers, as well as some notable, faith-driven performances.

**God’s Not Dead | Christians and Film**

Blaine Charette

The session focuses on the *God’s Not Dead* franchise as representative of a recent wave of American Christian films that present evangelism and apologetics within the framework of the so-called “culture war.” These provocative films have generated much negativity, yet as models of a particular kind of Christian response to the ever-changing landscape of American society, important questions arise about how Christians might better engage cultural change. The theological perspective and rhetorical style of these films have been called propaganda for a particular political ideology rather than a genuine witness to the Christian faith. The films can also stimulate greater self-criticism within the Christian faith community.

**A More Complete Picture of Emily Dickinson’s Christian Spirituality**

Luke Gibbs

How is the complex Christian spirituality of poet Emily Dickinson revealed through her poetry? This presentation argues that the view we are often given of a woman who was cynical about church and questioning of God is not exactly wrong but it is incomplete—that through her poetry we also get the image of a woman who admired faith and could see the reasoning for God.

**Tekne and Telos | Exercises in Judeo-Christian Ecopoetics**

Nathan Nelson

What forms, approaches, and topics could contemporary “nature poetry” take to advance and celebrate a scientifically informed Creation Theology? This session will lead participants into productive musing upon those issues and possibly into muse-driven production of some relevant poetry. Literary folk will be encouraged to consider sublimities in scientific concepts and discoveries; scientists will be encouraged to consider sublimities in literary, aesthetic, and philosophical concepts and language.

**Kingdom and Cult | Cross-Cultural Artifacts and Their Influence on Ancient Israel’s Religious and Royal Iconography**

Mark Jenkins

The art of ancient Israel during the Iron Age, representative of the period of the Judges through the fall of Judah in 586 BC, is basically divided into two categories. A rich tradition of cultic art in the form of reliefs, figurines, and inscriptions has been interpreted as representative of the Baal and Asherah cult. In addition, several examples of art associated with the monarchies of Judah and Israel betray Egyptian, Phoenician, and Assyrian influences. The material culture of Ancient Israel is consistent with the biblical portrayal of a people who syncretized their religion and aspired to be “like the nations” who surrounded them.

**Iconography for Beginners | Know your (picture) Bible**

Michael Buesking

Just as an oil painter might blend two different hues to achieve the desired nuance of color, visual artists may layer references to multiple stories or traditions in the same work. Knowing some basics about the meanings behind traditional Christian imagery (iconography) makes looking at artwork much more rewarding. Why indeed might we find reference to Abraham and Isaac in a Christmas scene of the Angel Gabriel and Mary? This presentation is a starting point for those relatively unfamiliar with the multiple layers of meaning behind what may appear to be straightforward Christian imagery.

**Crafting Effective Images in Fiction | Part 2 Setting and Prose**

LaDonna Friesen

This workshop will continue the image discussion and crafting started in Part 1, with an emphasis on setting and descriptive, unified prose. Our time will be a pattern of examples and discussion followed by practicing writing techniques. Even if you were not able to attend Part 1, you are still welcome to attend this session.
12:30 — 1:40 p.m. Workshops

VARNISH AND CRACKING | OLD-AGED STYLE OF ILLUSTRATION

Jiwon Kim

In this 80-minute workshop, Jiwon Kim will show participants how to use Maimeri Patina Varnish and cracking varnish to give artifacts an aged feeling of old, sanctified artwork within one to two hours.

LISTENING AND BEING PRESENT ON STAGE

John Wilson

Implementing principles discussed in the book, The Actor as Fire and Cloud, John Wilson will lead a group exercise that will result in very brief paired acting scenes, equipping the participant to experience a new level of presence on stage.

1 p.m. Presentations

WE’VE CHANGED THE PLANET | THE ANTHROPOCENE AND EDWARD BURTYNSKY’S ABSTRACT PHOTOS

Jeremiah Barker

We now live in what some geologists have termed the Anthropocene, the Human Age. How have humans shaped the planet? How have we manufactured our landscapes? In this session, Jeremiah Barker discusses the provocative work of the Canadian photographer Edward Burtynsky, whose photographs record the geological effects of human activity. Burtynsky’s work asks us: At what point do our alterations of the Earth become unacceptable?

THE ART OF THE FILMED INTERVIEW FOR ORAL AND VISUAL HISTORY

Scott Lunsford

The Pryor Center for Arkansas Oral and Visual History builds upon traditional oral history practices but adds the moving image of the filmed interview. The Center also lengthens the interview by covering a wide range of topics. The interview ranges from earliest memories to the present day. The session will discuss the art of interviewing, common Pryor Center topics, and the ways earliest influences play a major role in the paths we travel. The session includes video Interviews and historic newsreels.

“AND THAT’S WHY I SAY…” | CONSIDERING NARRATIVE AND METAPHOR IN PRAISE AND WORSHIP LYRICS

Robert Hanson

Personal testimony is a recognized component of the "experiential liturgy" of early Pentecostal gatherings. Music—affective, effective, and infectious—has always been and continues to be a factor in that evolving liturgy. However, some worship leaders default to the practice of attaching the words "praise" and "worship" to vague circular affirmations devoid of a personal narrative. Instead, praise and worship should be "earned" through narrative and metaphor; in other words, through the honesty, discovery and exposed vulnerability of a witness story. Given the diversity of the “mission field” of personalities and tastes represented in our congregations, perhaps it’s time for Christian songwriters to look for what can be learned from other models both within and outside our tradition. This session suggests where those inspirations may lie.

RECONCILING NUDITY IN AN OVERLY-SEXUALIZED CULTURE

Gabriel Tenneson

In this session, Gabriel Tenneson will share his personal and professional experience to help navigate the murky waters of nudity within the arts. The focus will be on artistic nudity as it relates to Christianity, context, history, and personal conviction.

Advisory: This presentation includes some artworks depicting nudity.

NOTHING TO SNEEZE AT | STORIES ABOUT ANOINTED HANDBERCHIFS AMONG PENTECOSTALS

Martin Mittelstadt

Only one passage in the New Testament speaks of the distribution of anointed handkerchiefs for healing. Is it possible that Acts 19:11-12—not a normative passage by any means—carries weight among Pentecostals due to the “art” of testimony? Do stories promote this practice? This session examines fascinating accounts of healing through anointed hankies and it includes an authentic artifact.
1 P.M. PRESENTATIONS, CONTINUED

Do Beauty, Art, and Aesthetic Experience Point Us to God?
Calvin Pincombe, TR 102

All humanity seems to appreciate beauty whether in the natural world or in human works of art. In this session, Dr. Pincombe will briefly examine the nature of beauty, art, and the aesthetic experience through the eyes of select thinkers in the history of philosophy and then assess whether this common human experience can be deployed in the affirmation and defense of Christian Theism.

A Return to Primitive Storytelling | Visual Narratives in Virtual Reality
Chip Stanek, TR 309

Virtual reality (VR) is quickly becoming ubiquitous, no longer just a gimmick only for first adopters. However, filmmakers are still coming to terms with how to creatively and efficiently tell stories in VR. Chip Stanek explores the current state of VR storytelling. He argues that VR is a new medium, requiring a new grammar that largely necessitates an abandoning of several current visual storytelling strategies.

2 P.M. PLENARY IN BARNETT RECITAL HALL

Civic & Spiritual Values of Free Expression in the Arts
Scott Cairns, Nathan Nelson, & Brandon Schmidly
An informal conversation with Scott Cairns on faith, art, and civic engagement.

Funding for this session was provided by the John Templeton Foundation through a grant from the Institute for Humane Studies.

3 TO 4:20 P.M. WORKSHOP

Christian Symbolism | Traditional and Contemporary
Jayne Crawford Witt, FAC 214

Ever have images flood your mind while reading the Bible? Get lost in mind pictures during a sermon? Looked at ancient Christian catacombs? Join us as we imagine and create our own works of Christian art using traditional and contemporary Christian symbolism.

3 P.M. BARNETT RECITAL LOBBY

Book signings, coffee break, & presenter meet & greet

4 P.M. BARNETT RECITAL HALL

What is a Requiem?
Robert Berg & Tom Matrone

This session intends to prepare the listener for the presentation of the Requiem by Gabriel Fauré in the vespers session following at 5 p.m. Berg and Matrone will explore the requiem as an important musical genre in the Roman Catholic tradition and discuss how it reflects a belief in Christ’s death and resurrection as the basis for the eternal rest of believers who die.
REQUIEM Gabriel Fauré (1845 - 1924)

From the age of nine Fauré studied music at the École Niedermeyer, the ‘École de musique religieuse et classique’, where Saint-Saëns was on staff. Saint-Saëns was regarded as a progressive teacher, introducing his pupils not only to the music of Bach and Mozart but also to controversial composers such as Wagner and Liszt. Unlike most major French composers, Fauré did not attend the Paris Conservatoire but continued his studies with Saint-Saëns, who greatly encouraged him by putting work his way and helping him to get his music published. The two became lifelong friends and Fauré later said that he owed everything to Saint-Saëns.

Fauré was a fine organist and in 1896 was appointed to the prestigious Madeleine church in Paris. He was also an excellent teacher, and perhaps because of his renowned expertise as organist and teacher only slowly gained recognition as a composer. He eventually became professor of composition at the Paris Conservatoire, and its Director from 1905 to 1920. Although he wrote several works involving a full orchestra, his particular talent lay within the more intimate musical forms—songs, piano music and chamber music. His somewhat austere style and highly individual, impressionistic harmonic language contrasts markedly with the music of the Austro-German tradition which dominated European music from the time of Beethoven until well into the twentieth century.

The subtlety of Fauré’s music, and his concentration on the small-scale, led many to criticise him for lacking depth, a judgement based on the mistaken premise that the bigger and bolder a composer’s music the more worthwhile it must be. Fauré deliberately avoided the grander kind of orchestral music that could easily have brought him fame and fortune. He preferred instead to embrace an elegant and subtle musical language that has won him increasing numbers of admirers, particularly as a composer of songs, a genre in which he is now recognised as a master.

The Requiem was composed in 1888, when Fauré was in his forties, quite probably in response to the recent death of his father. Shortly after its first performance, Fauré’s mother also died, giving the work an added poignancy. In 1900, under some pressure from his publishers, he reluctantly agreed to the release of a revised version containing additional instrumental parts designed to broaden the work’s appeal. Nowadays it is such a firm favourite that it comes as a surprise to learn that it did not gain widespread popularity until the nineteen-fifties.

In its sequence of movements the Requiem departs significantly from the standard liturgical text. Fauré included two new sections, the lyrical Pie Jesu and the transcendent In Paradisum, with its soaring vocal line and murmuring harp accompaniment. He also omitted the Dies Irae and Tuba Mirum—for most composers an opportunity to exploit to the full the dramatic possibilities of all the available choral and orchestral forces. Consequently the prevailing mood is one of peacefulness and serenity, and the work has often been described, quite justly, as a Requiem without the Last Judgement.

Of the many settings of the Requiem, this one is probably the most widely loved. In comparison with the large-scale masterpieces of Verdi, Brahms and Berlioz, Fauré’s setting seems gentle and unassuming, yet it is this very quality of understatement which contributes so eloquently to the work’s universal appeal. Whether the Requiem is performed in one of its orchestral versions or simply with organ accompaniment, it is impossible not to be moved by the ethereal beauty of this humble masterpiece.

John Bawden

6 p.m. Dinner on your own

7 p.m. Plenary in Barnett Recital Hall

Faith and the Arts | Creativity, Culture & Calling

A conversation about creativity, culture & calling.

Scott Cairns, Blaine Charette, & Tim Lowly

With facilitators Diane Awbrey & Nathan Nelson

2017 FAITH AND THE ARTS | CREATIVITY, CULTURE, AND CALLING PROGRAM
NATHANIAL ADKINS & HEATHER NELSON
Compline
FRI 10 p.m. Outdoor Amphitheatre
Nathaniel Adkins is the Pastoral Associate at All Saints’ Anglican Church. He received a Master of Divinity degree from Gordon Conwell Theological Seminary, and he is in the ordination process in the Anglican Church of North America.

IBINVKA ALAO
My Native Language is Art
FRI 11 a.m. ZM 105
Eternity in our Hearts Workshop | Evangelism through Art
SAT 11 a.m. FAC 214 Limit 20
Ibiyinka Olufemi Alao is an artist and author who represents his country—Nigeria—and became the first place winner of the prestigious United Nations International Art Competition. Ibiyinka’s was trained as an architect at the University of Ile-Ife, Nigeria. His paintings have been exhibited in Nigeria, Boston, Indianapolis, St. Louis, Springfield, Missouri, and New York.

CHRISTINE ARNZEN & HEATHER KELLY
Finding Healing in Your Story
FRI 11 a.m. TR 107
Dr. Christine Arnzen is the Coordinator of the Counseling Program. Her interests include counselor education, supervision and marriage counseling. She served as the former Director of Clinical Services at Focus on the Family Marriage Institute and Director of the Evangel University Counseling Center. Dr. Arnzen, her husband Jim and their two daughters are EU alum. Their youngest daughter Haven is a senior psychology major.

JEREMIAH BARKER
We’ve Changed the Planet | The Anthropocene and Edward Burtynsky’s Abstract Photos
FRI 1 p.m. TR 102 and SAT 1 p.m. TR 217
Jeremiah Barker is a 2015 alumnus of Evangel University, where he acquired a B.A. in English and biblical studies. An aspiring environmental journalist and freelance editor, Mr. Barker studies environmental ethics, climate policy, and ecocriticism.

JAMES S. BAUMLIN
Hamlet’s Protestant Catechism
FRI 3 p.m. TR 309
James S. Baumlins is Distinguished Professor of English at Missouri State University, where he teaches the history of rhetoric and Renaissance literature. He has published extensively on themes of Reformation theology in the works of Shakespeare, Donne, and Milton.
LESLE BAYNES

Beyond Allegory: The Subtlety of C. S. Lewis’s Use of the Bible in The Chronicles of Narnia
FRI 1 p.m. ZM 105
Leslie Baynes is associate professor of New Testament and Second Temple Judaism at Missouri State University. She has published widely in biblical studies and in the area of C. S. Lewis and the Bible. In 2014 she was Scholar-in-Residence at the Kilns, Lewis’s home in Oxford, UK.

ROBERT BERG

Bladerunner | Science Fiction and Being Human
FRI 11 a.m. TR 101 and SAT 11 a.m. TR 102

What is a Requiem?
With Tom Matrone SAT 4 p.m. Barnett Recital Hall
Robert Berg has been a professor at Evangel since 1989. He earned a Ph.D. in New Testament at Drew University, and has a special interest in designing and teaching interdisciplinary courses.

CODY BIVINS

Prophetic Propaganda | Tracing the Assemblies of God’s Changing War Sentiments through Artwork
FRI 11 a.m. TR 217
Cody Bivins has been a student at Evangel University since 2014, studying for a B.A. in biblical studies and biblical languages. Cody’s particular areas of study include New Testament exegesis, church history, and Pentecostal studies.

MICHAEL BUESKING

Iconography for Beginners | Know your (Picture) Bible
FRI 11 a.m. TR 102 and SAT 12 p.m. TR 102
Mike Buesking earned an M.F.A. from the University of Missouri. He teaches painting, drawing, and art history at Evangel University. He also leads an Italy travel course to Florence, Rome, and Venice for Evangel University art students every other year. Buesking has been on faculty at Evangel University since 1991.

ANGELINE BRADFORD

Setting the Stage for Faith
FRI 1 p.m. and SAT 11 a.m. Barnett Theatre
Angeline Bradford, a 2012 alumna of Evangel, holds an M.A. in Theatre from the University of Houston, training with theatre professionals in Chicago, New York, and London. She heads the theatre department at a large Christian school in San Antonio where her students have had success at the state and national levels in the TAPPS One Act Play Competition, the National Shakespeare Competition, and the International Thespian Festival.
SCOTT CAIRNS

Singing, Speaking, and Praying the Psalms
Vespers FRI 4 p.m. Barnett Recital Hall

Epiphany Poetry Reading
FRI 9 p.m. Quad Amphitheatre

Civic and Spiritual Values of Free Expression in the Arts
SAT 2 p.m. Plenary in Barnett Recital Hall

Creativity, Culture, and Calling
SAT 7 p.m. Plenary in Barnett Recital hall

Scott Cairns teaches modern and contemporary American literature and creative writing. His spiritual memoir, Short Trip to the Edge and a collection of adaptations and translations, Love’s Immensity: Mystics on the Endless Life both appeared in 2007. The memoir was released in 2016 in paper as Slow Pilgrim and the translations appeared in paper as Endless Life: Poems of the Mystics in 2014. He is founding director of writing workshops in Greece. He received a Guggenheim Fellowship in 2006 and the Denisse Levertov Award in 2014.

BLAINE CHARETTE

Is it Possible to Make a Jesus Film?
FRI 10 a.m. Chapel

God’s Not Dead | Christians and Film
FRI 12 Spence Chapel and SAT 12 ZM 105

Creativity, Culture, and Calling
SAT 7 p.m. Plenary in Barnett Recital hall

Blaine Charette primarily teaches New Testament narrative literature with occasional forays into the interface between theological reflection and cinematic narrative structures. He is the author of The Theme of Recompense in Matthew’s Gospel (Bloomsbury) and Restoring Presence (Sheffield) as well as several articles on biblical interpretation and film criticism. He is a former president of the Society for Pentecostal Studies and is presently completing a book on Spirit baptism in the narrative contexts of the New Testament.

LARRY DISSMORE

Hearing Truth | Christian Theology Expressed in Musical Sound
FRI 12 p.m. FAC 139

Larry Dissmore has served on Evangel University’s music faculty since 1988. He holds a D.M.A. in orchestral conducting from the University of Missouri—Kansas City Conservatory of Music. At Evangel University, he directs the orchestral program and teaches applied violin, applied viola, and various other music classes. He also performs regularly as both a conductor and a violinist.
LaDonna Friesen
Beauty, Trauma, and Faith in the Japanese novel *Silence* by Shūsaku Endō
FRI 11 a.m. Spence Chapel

Crafting Effective Images in Fiction | Part 1 Tone and Character
FRI 1 p.m. TR 206 Limit 26

Crafting Effective Images in Fiction | Part 2 Setting and Prose
SAT 12:30 p.m. TR 206 Limit 26

LaDonna Friesen has been a professor at Evangel University since 2005. She teaches literature and composition, including creative writing. Selections of her students’ poetry have been installed at the Springfield Art Museum beside the art that inspired it. In 2015, Mrs. Friesen received The Orville & Jewel Mills Young Faculty Award for Excellence in Teaching, Scholarship, and Service.

Luke Gibbs
Foucault’s Heterotopias and Holy Places | How a Postmodern Concept Can Illuminate Culture, Architecture, Spiritual Spaces, and Literature
FRI 12 p.m. TR 217

A More Complete Picture of Emily Dickinson’s Christian Spirituality
SAT 12 p.m. TR 217

Luke Gibbs has been a professor at Evangel University since 2004. He has a Ph.D. in English literature from the University of Missouri-Columbia (2013). Professor Gibbs teaches American literature and late British literature for EU.

GCA
GCA In Concert | Songs from the *Frankenstein* EP
SAT 11 a.m. Barnett Recital Hall

GCA is a Springfield, Missouri, indie-rock band that has put out one previous album and played in a variety of venues for 10 years.

Joel Griffin
A Metaphor for Democracy | Conversations on the Relationship between Jazz and Democracy
FRI 11 a.m. Barnett Recital Hall

Joel Griffin has been the director of jazz studies at Evangel University since 2012. Mr. Griffin is currently completing his doctoral work in music education from Boston University. He teaches courses in music theory, saxophone, and jazz improvisation at Evangel University.

Charles Hanson
Experiencing *Brooklyn* | A Cognitive Perspective
FRI 1 p.m. TR 309

Charles Hanson was an English professor for over thirty years at the University of Wisconsin-Eau Claire. After his retirement, he continued to serve as a part-time instructor in the University Honors Program. He holds a Ph.D. in American literature (1982) from the George Washington University in Washington, D.C.
Robert Hanson
“And that’s why I say. . . “ | Considering Narrative and Metaphor in Praise and Worship Lyrics
SAT 1 p.m. FAC 139
Robert Hanson graduated from Drury University in 1973 with bachelor’s degrees in English and art history. As an undergraduate, he had a series of poems published in the *Yale Literary Magazine* and performed with the travelling Christian rock and roll group, Free Fare. At Indiana University in Bloomington, he pursued master’s degrees in creative writing and IST and wrote language-arts assessment materials for the Indiana Department of Education through the IU Center for Innovation in Assessment. He retired from the Registrar’s Office at Drury University in 2017.

Maggie Hubbard
Creating Prophetic Lament | The Art of Grief
FRI 3 p.m. FAC 139
Maggie Hubbard is an artist from Chicago and holds a B.S. in Illustration from Indiana Wesleyan University. Her work has been featured in various exhibitions throughout the Midwest and Pacific Northwest. Hubbard’s work explores questions of grief and collective experience through finding sacred characteristics in mundane objects and spaces.

Bonnie Jenkins
The Contemporary Worship Voice | Is Good Vocal Technique Necessary?
SAT 11 a.m. FAC 139
Bonnie Jenkins is a professor of music and is director of vocal studies at Evangel University. She holds a Ph.D. in music education from the University of Missouri-Columbia and is A.B.D. in vocal performance at the University of Michigan. Dr. Jenkins specializes in classical and contemporary voice production and currently teaches vocal pedagogy, contemporary church voice, applied voice, sight singing and ear training, and directs HeartSong, a contemporary worship ensemble of twelve singers and eight instrumentalists that travels representing Evangel University.

Mark Jenkins
Kingdom and Cult | Cross-Cultural Artifacts and their Influence on Ancient Israel's Religious and Royal Iconography
FRI 3 p.m. TR 102 & SAT 12 p.m., TR 107
Mark Jenkins is a graduate of Evangel University and is currently a professor in the department of Theology and Church Ministries. He finished his graduate work at Southwestern Baptist Theological Seminary with a Ph.D. in Biblical Backgrounds and Archaeology. Before coming to Evangel University, he taught at the University of Louisiana Lafayette and Central Bible College where he began taking students to participate in archaeological excavations in Israel. In addition to archaeological field work, Mark has also presented scholarly papers at both regional and national conferences including the Society of Biblical Literature and the American Schools of Oriental Research. He is currently on staff as a field archaeologist and square supervisor at the Tell es-Safi/Gath Archaeological Project in Israel.
DEBORAH JOHNSON
Creative Arts In Counseling | Inside & Outside the Lines
FRI 1 P.M. TR 217
Deborah Johnson is a professor of psychology & counseling. She has taught for a combined 20 years at Evangel University, Central Bible College, and Southeastern University. She is a pastoral counselor and works in both private practice and community mental health. She is an ordained Assemblies of God minister and a graduate of Evangel. Her favorite role – being aunt to Brittany & Jordan, Bethany & Wes, Kelsey & Zach, Ryan & Stephanie, Zachary, Kaylee, Robbie, Sara & Joe, Lily, Micah, Judah, Eliana, Lucas, Asher, and on the way – Brynlee & Wiley.

MARK KEUTHAN & ANDREW QUICKE
Dark Ages: J.R.R. Tolkien's Communication of Evil in The Silmarillion
SAT 11 a.m. TR 107
Mark Keuthan (legendariumstoryworlds.com) is a fiction writer and screenwriter, teacher, film historian, Redemptive literature enthusiast, and teaches film and writing online.

HEATHER KELLY & CHRISTINE ARNZEN
Finding Healing in Your Story
FRI 11 a.m. TR 107
Dr. Heather Kelly is a professor of psychology, researcher, and psychologist. Her interests include moral psychology, marriage and relationships, gender and sexuality, integration of theology and psychology, and Christian counseling. She has also served in pastoral ministry with her husband and their three children.

JIWON KIM
The Visual Identity of a Church | Making Your Church's Design in Unity
FRI 12 p.m., TR 107
Varnish and Cracking | Old-aged Style of Illustration
SAT 12:30 p.m. FAC 214
Jiwon Kim is an assistant professor of art at Oral Roberts University. He holds an M.F.A. in graphic design and an M.A. in illustration design from the Savannah College of Art and Design (2012). Professor Kim teaches graphic design and illustration for Oral Roberts University.

CHRISTOPHER KINNEY
Of Work and Creativity | A Potter's Perspective on Calling
FRI 11 a.m., FAC 204
After finding his calling throwing pots at Evangel about four years ago, Christopher Kinney found a way and a place to practice his art. For the past year, he has been gaining experience and knowledge while working as a potter at Silver Dollar City.
Colin Knoth
Credo: Faith Displayed through Choral Music
SAT 12 p.m. FAC 139
Colin Knoth is a 2013 graduate of Evangel University. He received his bachelor’s degree in music education from Evangel and completed his master’s degree in choral conducting at the University of Missouri-Columbia in 2016. He is now in his second year teaching 6th-12th grade choirs at Columbia Independent School. In addition to teaching, Mr. Knoth conducts the Columbia Chamber Choir and is the assistant choral director at Sacred Heart Catholic Church.

Athena Taylor Lester
Looking with Fallen Eyes | Approaches to Nude Adams and Eves in Paradise Lost and Renaissance Art
SAT 11 a.m. TR 217
Athena Taylor Lester graduated from Evangel University in 2016, where she earned a B.A. in English and studied art history. Ms. Lester writes high school English curriculum for Essentials in Writing, Inc.

Linda Ligate
The Music and Faith Legacy of Felix Mendelssohn | Mediating a Jewish Heritage and a Genuine Christian Faith
FRI 1 p.m. FAC 139
Linda Ligate has been a professor at Evangel University since 1986. She holds a D.M.A. from Florida State University.

Tim Lowly
Together | Regarding Collaboration
THURS 4 p.m. FAC214 Pre-registration required
Together | Regarding Art, Vocation, and Community through a Lowly History
FRI 2 p.m. Barnett Recital Hall
Together | Regarding Worship in Relation to Vocation, Collaboration, and Community
SAT 10 a.m. Barnett Recital Hall
Creativity, Culture, and Calling
SAT 7 p.m. Plenary in Barnett Recital hall
Tim Lowly is a Chicago artist, musician, and teacher. He is known for compassionate egg-tempera pictures of children in mysterious circumstances. After a visit to Korea and Europe, Lowly took up the exacting Renaissance art of egg-tempera painting, in which egg yolk is mixed with pigment to make paint. Lowly was awarded an Individual Artist Grant from the Michigan council for the Arts in 1987 and Fellowships in Visual Art from the Illinois Arts Council in 1995 and 2005. He teaches at North Park University in Chicago.
SCOTT LUNSFORD
The Art of the Filmed Interview for Oral and Visual History
SAT 1 p.m. TR 107
Scott Lunsford is the Associate Director at the Pryor Center for Arkansas Oral and Visual History at the University of Arkansas, Fayetteville. He has a B.A. in art from the University of Arkansas with emphasis in sculpture and art history. He has always worked in the media production realm, building Sequoyah Recording in Fayetteville where products included music albums, radio and television advertising, and his first encounter with sound for film. He has over thirty years’ experience producing for the University of Arkansas and major broadcast networks.

TIM MAHONEY
Patterns of Evidence: Exodus
FRI 6 p.m. Barnett Recital Hall
Independent Filmmaking and the Documentary
SAT 11 a.m. ZM 105
Timothy Mahoney is an independent filmmaker, director, and writer from Minneapolis who is known internationally for his award-winning 2014 documentary film Patterns of Evidence: Exodus. That film is now in worldwide circulation in several different languages, and Mahoney has published two books associated with the project. He is the founder and president of ThinkingMan Films and of Mahoney Media, a marketing and brand-management company specializing in video and film presentations. He is also a talented folk musician and songwriter.

TOM MATRONE
Singing, Speaking, and Praying the Psalms
FRI 4 p.m. Barnett Recital Hall
What is a Requiem?
With Robert Berg
SAT 4 p.m. Barnett Recital Hall
Fauré Requiem
SAT 5 p.m. Barnett Recital Hall
Tom Matrone serves as Evangel’s Music Department chairperson and the director of choral activities. Matrone is a graduate of Northwest College and earned his Master of Music degree from Drake University. He is currently ABD at the University of South Carolina in the DMA program. Also, Matrone serves as artistic director of the Springfield Mid-America Singers and consultant to Influence Music of the Assemblies of God.
Scott McLean
Your Degree is not a Pigeon Hole | How Your Education Can Help You Beyond Your Field
FRI 12 p.m. ZM 105

The Power of Storytelling | Hollywood and the Wide World of Entertainment
FRI 3 p.m. Trask 101
Scott McLean is a 2001 graduate of Evangel University with a degree in biology. He is a producer at Unified Pictures in Los Angeles working on the adaptation of the international bestselling book franchise, Vampire Hunter D, and Ark and the Aardvark, an animated film by Kung Fu Panda director John Stevenson.

Martin Mittelstadt
Nothing to Sneeze At: Stories about Anointed Handkerchiefs among Pentecostals
FRI 12 p.m. TR 102 & SAT 1 p.m. TR 101

Heather Nelson & Nathaniel Adkins
Compline
FRI 10 p.m. Outdoor Amphitheatre
Heather Nelson is a singing-voice specialist who works with doctors to develop and implement treatment plans for singers with vocal injuries. She is the Director of Worship at First Baptist Church in Republic, Missouri.

Nathan Nelson
Mirror Neurons and Ekphrasis | Imagining the Golden Rule
FRI 12 p.m. TR 309
Tekne and Telos | Exercises in Judeo-Christian Ecopoetics
SAT 12 p.m. TR 309
Nathan Nelson has been a professor at Evangel University since 1988. He holds a Ph.D. in English language and literature from the University of Minnesota (1989) and is currently chair of the Department of Humanities. Although he specializes in eighteenth-century British literature, Professor Nelson teaches a wide range of courses, including offerings in critical theory, advanced composition, the works of C. S. Lewis, and detective fiction.

Tyler Nelson
Tracking Signs of Life in Frankenstein | Songwriting in Response to Literature
FRI 3 p.m. TR 217
GCA In Concert | Songs from the Frankenstein EP
SAT 11 a.m. Barnett Recital Hall
Tyler Nelson taught high school English in southwest Missouri for six years. He holds a B.A. in English literature from Vanguard University (2002) and an M.Ed. in secondary teaching from Evangel University (2010). Mr. Nelson is currently completing program requirements toward an M.A. in professional and technical writing at Missouri State University.
DOUG OLENA
Art and the Web | Interactivity and Participation in UX and UI Design
FRI 1 p.m. TR 107 & SAT 11 a.m. TR 309
Doug Olena holds a Ph.D. in philosophy from Cardiff University, Wales. The retired, former instructor of philosophy at Evangel University, Missouri State University, and Drury University is now active in web development for a variety of customers in the Springfield area.

CALVIN PINCOMBE
Do Beauty, Art, and Aesthetic Experience Point us to God?
FRI 1 p.m. TR 101 & SAT 1 p.m. TR 102
Calvin Pincombe has been professor of philosophy and apologetics at Evangel University since 2013. He holds a D. Min. degree from Gordon-Conwell Theological Seminary and holds master’s degrees in Christian apologetics and biblical languages. He teaches a wide spectrum of philosophy courses as well as systematic theology and New Testament.

ANDREW QUICKE & MARK KEUTHAN
Dark Ages: J.R.R. Tolkien’s Communication of Evil in The Silmarillion
SAT 11 a.m. TR 107
Andrew Quicke (andrewquicke.com) is professor of film at Regent University, a religious film historian, and a film & television producer for BBC, Reuters Visnews, CBN.

MARILYN QUIGLEY
Developing Literary Characters | Session 1
FRI 11 a.m. TR 206
Developing Literary Characters | Session 2
SAT 11 a.m. TR 206
Marilyn Quigley is professor emerita of English at Evangel University where she taught creative writing for over 20 years. She holds an M.A. in English from Missouri State University. Professor Quigley is actively involved in local and national writers’ organizations. Her book *Hell Frozen Over: The Battle of the Bulge* was published in 2004. Currently, one of her children’s historical manuscripts is being considered by an agent.

KATHY SELF
The Common Grace of Beauty | Art as an Act of Discipleship and Compassion
FRI 12:30 p.m. FAC 214
Kathy Self is a studio artist whose work appears in churches and private collections across the U.S. and in Europe. Her paintings have been shown in juried shows and galleries in the Midwest and in California. She is currently working on a commission of 15 paintings for a church in Colorado that express a contemporary interpretation of the Stations of the Cross.
**Chip Stanek**  
A Return to Primitive Storytelling | Visual Narratives in Virtual Reality  
FRI 12 p.m. TR 101 & SAT 1 p.m. TR 309  
Chip Stanek has been a professor at Evangel University since 2003. He holds a Ph.D. in communication from Regent University. Professor Stanek teaches film and digital arts classes, focusing on theory, aesthetics, and storytelling.

**Gabriel Tenneson**  
Reconciling Nudity in an Overly-sexualized Culture  
FRI 12 p.m. Barnett Recital Hall & SAT 1 p.m. ZM 105  
Tattooing as Worship | The New Renaissance of Fine Art and Self Expression  
FRI 3 p.m. ZM 105 & SAT 11 a.m. TR 101  
Gabriel Tenneson is an internationally recognized tattoo artist and an alumnus of Evangel University, holding a bachelor’s degree in painting and biblical theology. As one of the founders of Transformation Gallery & Tattoo, his efforts contribute to the growing movement of higher art tattooing and the elevation thereof as medium of fine art practice.

**Don Tosh**  
Using Literature and Math to Understand the Multidimensionality of God  
FRI 11 a.m. TR 309 & SAT 12 p.m. TR 101  
Don Tosh started teaching at Evangel in 1972. Originally from Canada, he taught at Evangel from 1972 to 1975 and then returned to Canada to complete his Ph.D. After teaching in Canadian universities for several years, he returned to Evangel in 1987 and has been there ever since. He is an ordained minister and pastored for several years. His daughter is a graduate of Evangel, and his grandchildren have now started attending Evangel. His areas of teaching include mathematics, physics, and computer science.

**John Wilson**  
The Actor as Fire and Cloud  
FRI 11 a.m. Barnett Theatre  
Listening and Being Present on Stage  
SAT 12:30 p.m. Barnett Theatre  
John Wilson is the chair of the Department of Theatre and Dance at the University of Central Missouri. Mr. Wilson has been the Performance Specialist at UCM for 18 years. He is also a professional actor and fight director, working with numerous theaters in Kansas City.

**Jayne Crawford Witt**  
Christian Symbolism: Traditional and Contemporary  
SAT 3 p.m. FAC 214 Limit 20 participants  
Practicing artist and retired fine art teacher, Jayne Crawford Witt spends her time in the Ozark Mountains of Arkansas and the city of Fort Worth, Texas. Her artwork portrays God’s beautiful creation in landscapes and His wonderful word in religious imagery. She was awarded Outstanding Teacher of the Year for five years in a row by the Fort Worth Independent School District. Commissioned work includes numerous murals for History Maker Homes as well as many private clients.