Name ______________________________

During the first half of our course we worked on the skill of theological interpretation by interpreting biblical contexts. We sought history, contexts, looked at grammatical meaning, and utilized our own interpretive reflections on the texts.

Art, religious or otherwise, is of course also a matter for interpretation, including theological interpretations. In fact, art in particular provokes us to broaden and deepen our interpretive (hermeneutical) abilities.

This worksheet will ask you to develop your interpretive skills as part of your visit to the Haggerty. You may handwrite or type this assignment, and turn it in on Monday, March 25.

1. (4 Points) Kevin Miyazaki’s exhibition *Perimeter* offers images of people who live their lives in relation to the Great Lakes (esp. Lake Michigan). The subjects of these photographs pose for them and look into the camera lens.

   A. First, and without looking at the book *Perimeter* available from the Haggerty at the exhibit, interpret the person(s) and his and/or her facial expression(s). Who do you assume them to be? What would give you such an indication? So you’re clear on which photograph you’re discussing, identify the photograph you picked by labeling it by position on a grid, with A through E vertically and 1 through 10 horizontally (e.g., upper left = A1, upper right = A10).
B. Second, look at the book *Perimeter* and note the identity of the person(s) involved and what his or her role or relation to the Great Lakes is. Explain what this secondary information provides you for interpreting this person(s) and their expressions. What can be assumed? What is it proper to assume? Not to assume? What did or didn’t change from Part A.
2. (4 Points) Compare and contrast the images of the Virgin Mary with Child in Pieter Claissens’ *The Holy Family* (ca. 1500, Flemish) and Salvadore Dali’s *The Madonna of Port Lligat*. What do the images of Mary and Jesus, in each, seem to represent? How does each painting reflect the times and perspective of the artist? What do they have in common? What theological or social messages might be seen in each?
3. (2 points) Pick one of Enrique Chagoya’s codex prints to interpret. Write a short narrative, in the space below, telling the story that you think Chagoya seems to be telling in that codex. (Be sure to cite the name of the print.) If you would like, comment on the narrative as well as the print itself.