

The Work *of* Art

INSURRECTIONS: CRITICAL STUDIES IN RELIGION, POLITICS, AND CULTURE

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The intersection of religion, politics, and culture is one of the most discussed areas in theory today. It also has the deepest and most wide-ranging impact on the world. *Insurrections: Critical Studies in Religion, Politics, and Culture* will bring the tools of philosophy and critical theory to the political implications of the religious turn. The series will address a range of religious traditions and political viewpoints in the United States, Europe, and other parts of the world. Without advocating any specific religious or theological stance, the series aims nonetheless to be faithful to the radical emancipatory potential of religion.

For a complete list of books in the series, see pages 237–238

The Work *of* Art

RETHINKING THE ELEMENTARY FORMS
OF RELIGIOUS LIFE

MICHAEL JACKSON



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In loving memory of Emily V. Jackson



FRONTISPIECE. Emily V. Jackson in her studio, Auckland, New Zealand, February 1984.

When an art product once attains classical status, it somehow becomes isolated from the human conditions under which it was brought into being and from the human consequences it engenders in actual life-experience. . . . A primary task is thus imposed on [us] . . . to restore continuity between the refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience.

John Dewey, *Art as Experience*

Art . . . is the realm of “between” which has become a form. Consider great nude sculptures of the ages: none of them is to be understood properly either from the givenness of the human body or from the will to expression of an inner state, but solely from the relational event which takes place between two entities which have gone apart from one another, the withdrawn “body” and the withdrawing “soul.”

Martin Buber, *The Life of Dialogue*

