

Icon Audit Walks & Forums

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Sound Recordings at All Saints with Father Sam Vaught and Parishioners

#1 Walk Recorded October 23, 2021

#2 Forum Recorded October 24, 2021

#3 Forum Recorded March 27, 2022

Transcriptions by Catherine Crouch

#1 Walk Recorded October 23, 2022

Father Sam Vaught Well, friends, thank you for doing this. I think we'll be a small group this morning. There was another group that did this on Wednesday night and the anti-racism committee did this several months ago. So as we know, we are in the ever-growing process of learning how to become anti-racist as a church. One of the ways that we, that the committee, is seeking to work in anti-racism is to look at the physical church space that we occupy. We have quite a few images here in this church. We have some graven images here, perhaps even more so or maybe not than some other churches. And so we have lots of material to look at. We look at human figures as we worship in many ways in our worship here. And like any depiction of a human being, each and every one of those is racialized in some way. And so I'd like to just have a little discussion or ask some questions about these images to get a sense of what we see in them, particularly racially, what we notice, what we might learn that we've never noticed before. All as part of data gathering, how we're going to work to be anti-racist as a parish. So I thought perhaps we could start back in the narthex. I'm realizing now that the crucifix, which is normally in the narthex, is being repaired, so it's not here, so we can just start here. Not the Stations of the Cross, because we'll get to those. But is there anything here that we want to look at through the lens of race? I see... There appears to be one angelic figure on this bell. There seem to be some other figures around the bell.

Jason Fortner It looked pretty stylized and not particularly... ethnic in any way for me.

Father Charles Allen You know, I mean, they're brass. So. Yeah. Brass isn't anybody's.

Father Sam Right.

Father Sam So I'm just curious, what do we think this is? I mean, they appear to be figures with breasts. Are they? Do you think those are palm... Do you think those are palm branches? Like as... as a martyr might be depicted holding? Do you think that's what's in her?

Father Charles What's the Latin?

Father Sam Latin words:

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Father Charles Latin

Father Sam Latin. It's been a long time. I think we wrote that down the first time and someone looked it up.

Father Charles We'll let them handle it.

Father Sam Yeah. Okay.

Jason I will say:

Jason I noticed these two.

Father Sam Uh huh.

Speaker 2 Shields. I mean, there no people on them, but...

Father Sam Uh huh.

Jason The armaments definitely look very European for me.

Father Sam Okay. Yep.

Jason And you know that. The warlike imagery of the church has risen and fallen and risen again in popularity.

Father Charles But the fact that it's in Latin, too.

Father Sam Yeah. Mm hmm. Yeah.

Father Charles Although just...just to keep in mind, the Roman Empire was a Mediterranean culture. So it was not it was not a bunch of pale skinned English people.

Father Sam What about in here, now moving into the nave? Take a walk around and take a look at these Stations of the Cross. And how would you describe these figures racially?

Jason These all look pretty white to me.

Father Charles They're very European. Yeah. Again. So much of the art that we have here is, often from the Middle Ages and people thought of Christendom as Europe.

Father Sam To me, they look very Italian. You know, Florentine.

Father Sam Yeah, they look sort of like Florentine, you know? They're in the dress of medieval Europe.

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Father Charles Yeah.

Father Sam Which of course if you are living in medieval Europe is a wonderful making local and immediate of the gothic.

Father Charles Kind of indigenization.

Father Sam Mhm. Yeah.

Father Charles You know.

Father Sam But indigenization then that is farmed out to the rest of the world. Yeah. That doesn't share that context.

Father Charles Yeah. Yeah. That's, that's in a way that's more of a 19th century phenomenon when the Christian missionary movements started up and, or really I mean, I, you know, I suppose the conquest of the Americas had as one of its pretexts was to evangelize the people there. But... yeah...I'm thinking more about in the 19th century when so many Protestants came.

Father Sam What about the crucifix above the high altar? How would you describe that racially?

Father Charles It still looks like a well-tanned European. Yeah. I was told that when All Saints first received this as a gift, it had actually been painted a darker shade.

Father Sam That it had once been darker? That it had once been darker.

Father Charles Yeah.

Jason. Yeah, I mean, facially, very certainly very European.

Father Sam What about some of these other crucifixes? There's one above the pulpit. There's one in each of these chapels.

Father Charles Again, I think to a white person, it would never occur that Jesus isn't white.

Father Sam What about here in this chapel? What else? What other images do we see here? What about the windows? Describe. How would you describe the angels?

Father Charles The angel is definitely darker skinned.

Jason We have three of them. Yeah. And the serpent is under the dragon.

Father Sam What does the serpent look like?

Father Charles You know, it makes me think a little bit of ancient stereotypes of Jews.

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Father Sam What about that?

Father Charles You mean the fact that the nose is more pronounced? Yeah. And that's often associated with an evil character.

Jason I'm not seeing the face.

Father Charles It's over. In that.

Jason It's left?

Father Charles Yeah, it's looking up.

Jason That's what I thought. But I wasn't for sure.

Father Sam Yeah, to me, it...I've often thought about sort of the trope also of deformity being associated with evil.

Father Charles It is, of course, yes.

Father Sam It is a green, pale, sickly color? It's got pronounced teeth. Almost claws. I mean, hands that are almost sort of arthritic.

Jason Yeah.

Father Sam What about what we see down here below? How would you describe these figures?

Jason The images in the Pentecost here do not look Caucasian to me. They look like people of color. I think everyone in the bottom three panels would fall into that category for me in an appropriate way. Not any kind of stylized, stereotypical, certainly not in a token way...doesn't feel that way to me anyway. But again...

Father Charles I think when these were made, this was a definite effort to reflect the neighborhood that All Saints is in. Now it has become gentrified, but it wasn't like this in the in the eighties or even I'm not in the seventies I'm not sure.

Jason I love how powerful the three aangels are the top. I mean.

Father Sam Jason There are more shields in this chapel. More Latin. What about the icon here of the archangel?

Jason Feels a little more Mediterranean to me.

Father Charles The hair is light brown.

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Jason Yeah.

Father Sam Yeah. To me, again, the figure is very European. The nose, the skin tone, the hair. The dress to me is not exactly Western, you know; it's that Greek, Eastern. I mean, the wrapping. I mean, it looks like a pallium to me. The wrapped stole that Greek archbishops wear.

What about thinking about the Mary Chapel here? Maybe this is a good vantage point to look at these windows from. How would you describe, in the top, how would you describe Mary racially?

Jason Well, it's certainly a nice contrast to the Lily-white statue below.

Father Charles Of Our Lady of Walsingham . Mary. I mean, again, it's darker skinned. It I think it's left intentionally a little ambiguous, but definitely, again, the contrast between Mary in the stained glass and Our Lady of Walsingham.

Father Charles Pretty pronounced.

Father Sam What about the angels up there?

Jason] It's nice to have angels of color flanking the nave on both sides here for sure. They are, of course, more reverent as they're gazing upon Mary, rather than trotting upon a serpent certainly powerful and certainly very recognizably angels of color.

Father Sam These angels are more humanoid to me than... These angels are a little more otherworldly with the eyes and the hairpieces. But these are...these are more visibly humanesque

Father Charles Yes.

Father Sam What about down below? How would you describe those figures racially?

Jason: I feel like there's a lot of continuity racially between the top and the bottom. And if you're tossing in here, Jesus, it's a little paler because he's dead.

Father Sam You know, but they are still people of color.

Jason Yeah. Very much so.

Father Charles Again...Jesus...and you wonder why he looks so pale.

Jason Well, that was my take on it.

Father Sam Pale and dead. And he's definitely the lightest. Yeah. Even in the middle lands, it was the family fleeing into Egypt. He appears lighter than Mary, who appears lighter than Joseph to my eye.

Jason I think that might just be lighting for me.

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Father Sam Okay.

Father Charles You know, there is a slight difference. None of the hair on everybody...it's kind of hard to determine, but it doesn't look like the hair is straight.

Father Sam What about this crucifix here?

Father Charles Again. The hair on Jesus is pretty light. And he's got a chasuble.

Father Sam Yes. Jesus as priest. If Jesus is depicted here as a priest, what kind of priest does he look like? What priests look like this?

Father Sam If Jesus as depicted here in the vestments of a priest, what real? I mean, if this is what if this is what this image is trying to portray to us...you know, Jesus as priest and victim. I'm guessing. He's identifiable by as a priest because of his vestments. Because we see a chasuble, a stole, a maniple. But, what human figures does he look like? If I am I making sense?

Father Charles I mean, are we getting at the fact that he's very male?

Father Sam Yeah. Okay. Well, he's male. There we go. There's one. Yeah. Um, to me, if...if the white male priests of this diocese were to grow out their hair and sport a nice beard, that that would be them.

Jason Yeah. I was thinking of myself in the nineties.

Father Sam Uh huh. Yeah. What about? So what about turning now to the statue of Mary? Which until you said something, Father Charles, I never really noticed the similarities to Walsingham. Yeah. It's...it's sort of the.

Father Charles Reproduction.

Father Sam Is ah it's like a standing Walsingham because she's seated and wasn't she on a throne. But you're right; she holds the, she holds a lily in one hand and Jesus in the-

Father Charles At least that's what I've been told. Yeah. Never seen the original Walsingham.

Father Sam I, I mean, I think you're right. I mean, the only difference is that she... she's seated, but she's crowned in Walsingham. She holds the lily in her hand at Walsingham. He might even have an orb in his hand. That's a... I'll have to look at that up. That's a-

Father Charles And Jesus looks like a miniature child, but not a baby. Mm hmm. And his eyes are blue. And so are Mary's.

Father Sam Blue eyes.

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Father Sam Blond hair.

Father Charles Yes.

Father Sam He's holding an orb that's crowned with a Very, very regnal symbol. What about her?

Father Charles She's very pale. She has a narrow nose, but, again, you could say it may have been indigenization. She looks like an English woman, a younger - an English teenage girl.

Father Sam A noble Englishwoman.

Father Charles A noble English woman. Part of the legacy that the Episcopal Church always struggles with is that we were the Church of England. And we have tried over the couple of centuries to reproduce English culture here in the US. And actually the movement that sort of breaks out of that Englishness or England, whatever, is Anglo Catholicism. Because you know, it's... It was always considered a rather un-English movement.

Father Sam What about this space as a whole? What is this building? Does this building's speak to you of race in any way?

Jason I mean, the echoes of the great cathedrals of Europe come to mind.

Father Charles It's a reproduction of European architecture. It does. I mean, the idea is to give us a sense that we have maybe walked into the Middle Ages or maybe right after the Renaissance or Reformation.

Father Sam What about the Chancel? Is anything different than the... It's clearly not gothic.

Father Charles No. And of course, it was added much later.

Father Sam Right. To me that the addition of a round apse makes, with the throne at the end, you know, makes this look very basilica like. Sort of...sort of jarring. I mean, this looks like a basilica and this looks very much like a gothic...I mean, this is a gothic church. And, you know, it's an interesting juxtaposition there. One thing that the...

Father Charles You're I mean, there's a basilica in Trier, in Germany. There's Constantine's Basilica. It's very much like this.

Father Sam One thing that I noticed as we were talking about the windows a lot when they got put in, that these windows are the are the main places where we have depictions of people of color here in the building. Whereas if you were to walk in the front door here and look at the church upon entrance, you see all of our white figures. And that is notable to me that - that you walk in and every image you see is a white figure or perhaps racially neutral. I'm not quite sure what's happening on the cross above the altar, to be honest, from my perspective. But you see the white statue; you see the white Stations of the Cross; you see white crucifixes. And then you have to you have to go quite a ways into the church before you see anything else.

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Father Charles And a lot of visitors would be very hesitant to get too close to the front and might even refrain from communion and-

Father Sam Right.

Father Sam And so that they would never see the windows on either side.

Jason And yet imagine if you do make your way up there, there's a great effect that happens. Hmm. Because all these windows are very bright and beautiful, but basically devoid of color.

Father Sam Right.

Jason Yeah. But when you do walk up there, the first time I made my way up there...this is before the Mary Windows went in...

Father Sam Right.

Jason But I looked to the Michael Chapel and was like, wow. Damn. Mm hmm. And that that's a lot to take in, to really understand what's happening there. The - for my money, the Mary windows are a lot more accessible more quickly. Visually.

Father Charles Well, again, they're a little less abstract.

Jason Yes, exactly.

Jason But it becomes... but then it becomes very obvious that we have people of - people of color in a very beautiful setting. In a very important setting. So, I told you. Yeah. You raise a great point about everything being super... Super Caucasian back here. But there is there's a bit of a pay off or could be.

Father Charles Where did the Stations of the Cross come from?

Father Sam I don't know if anyone knows.

Father Charles Do we know if there's anybody who would be upset if they were replaced?

Father Sam Yeah, I don't know. I yeah, I would love to see something different for lots of reasons, but one of them because of race. What would it look like for us to have our own? And, you know, I think the windows in the Mary Chapel - I'm sorry the Michael chapel especially the bottom I think have this indigenous principle that we talked about very clearly. I mean, that is...that is a cityscape in the mid 20th century. Yes, what would it look like if we took that principle of indigeneity to the Stations of the Cross? And what does Indianapolis look like in 2021 and how might that be reflected in stations the cross or does the church need to have a fixed set of stations, or is there opportunity to allow that to change frequently? You know, yearly? Allowing local artists to...to showcase something, you know, and with thematically change. I mean, I've seen Stations of the Cross that

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depict Jesus as a gay man in 1980s New York during the AIDS crisis, or Stations of the Cross that are set in concentration camps in 1940s Europe. You know, there are all sorts of-

Father Charles Well, I, I've never been especially fond of these. So there may - I'm sure there's somebody who is that we'd want to listen to, but, it's worth bringing up.

Father Sam I'm certainly not trained as an art historian, of religious or secular art. But I, I do think I can say with some degree of confidence that our sacred art is always working at us on at least two levels. The story that's being told in these stations is the story of the road to the cross. It's the story from the gospels. But it's also telling that story through the medium of, what shall we say, 14th century Gascony. And so there are other stories that can be told while still telling the story.

Father Charles I mean, you know, there was a time when 14th century Gascony was again, for Episcopalians that was venturing outside of English culture. So in a way, they were sort of trying to break out of. But it... the question is, how do we continue that trajectory instead of saying, well, see what they did then. But

Father Sam My guess is that these came from a Catholic church somewhere.

Father Charles Sure.

Father Sam They look like they could belong in -

Father Charles Or a Catholic Church supply house?

Father Sam Yeah. They look straight out of a Chicago Polish church or Brooklyn Italian church. You know, they - I look at them and I expect to see Baroque everywhere. You know, other painted statues.

Jason How are people feeling about the mix of images in the church? I mean, I again might be a really super narrow perspective. But I think it's a little it gives me hope, at least that we do have a mix of racial images going on here. To me, that is a really good thing because there are plenty of churches when that is not the case. I'm not trying to let us off the hook. This is important stuff that we're doing, analyzing this sort of thing, but especially the fact that, you know, we've been very intentional about the two windows.

Jason That to me is an important thing to remember.

Father Sam I agree completely. I think... I think it's wonderful and good and proper that we have a - that we show a wealth of racial diversity in our art. Again, I'm really stuck on this principle of indigeneity in religious art, because I think it's so crucial seeing the gospel, seeing yourself in the gospel, seeing your culture. It's the... it's the incarnational - Christ is coming to us, not just to first century Palestine. But Christ is present in 21st century America. And so I think we ought to reflect that, and I think we can do a better job of reflecting that. But I think we're already doing a decent job in some aspects of reflecting that. And we don't have the reality that some people have had in some cultures with we do not have a homogeneous culture racially, Thank God. You know, there's

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beautiful diversity that exists. And we can we can express that in all sorts of ways in our art. So. I hope that we'll continue to think about that. There's one other thing that the task force talked about in our first walkthrough, which is the altar in the Mary Chapel. It's not been at All Saints for very long.

Jason Right. I remember when they were putting it out.

Father Sam It used to be in the chapel at St Paul's, which is named for Horace Stringfellow, who was their first rector. Horace, so, the altar itself is dedicated to two members of a family. But it was in the Stringfellow Memorial Chapel. Stringfellow, before he was the first rector of St Paul's, was a chaplain of the Confederate Army during the Civil War. It's an interesting link to the Confederacy. As you know, Episcopal churches are littered with links to the Confederacy in many kinds of ways. This is a very interesting one. And we've got to figure out how to have that conversation. I think that's a conversation that needs to happen about how we talk about that. I'm not sure exactly -

Father Sam And it's certainly not like a stained glass window dedicated to...

Jason Robert E Lee.

Father Charles Yeah, something like that. Like some Episcopal Churches like -

Father Sam Right. Well, like Charlie Dupree's new parish in Richmond. He's at the Cathedral of the Confederacy? Yeah. So...

Father Charles I mean, nobody would know this unless we tell them, right?

Father Sam And, yeah, it's there's something there's some ...it's a ...it's a foot in the door to have some kind of conversation.

Father Charles Well, and maybe something about the - maybe there needs to be some sort of statement that counter - or I mean, even for people who don't know it...that would counteract ... would counterbalance. Yeah, I mean, this is the first I've heard that Stringfellow was the - that it had anything to do with...

Father Sam Stringfellow was at Christ Church Cathedral before the war.

Father Charles Uh huh.

Father Sam [00:38:32] And he was known to have, I think, sympathies. And when the war broke out, he hightailed south as far as I understand. Then came back and was the rector of St Paul's and then ended up down in the Deep South after that. Lee Little has a lot of the story - has been collecting a lot of the story of this. He's the one that told me about it and I imagine that ...so we're doing parish wide work...we're also we're also doing diocesan wide work. And I imagine that the history of - so the bishop at the time was Bishop - was that - Upfold? Is the second or third bishop of the diocese, and I think was Upfold. Well, I'm not I'm not going to speak exactly because I don't know I don't know the whole story. But there's a story to be told about the way that this diocese in

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particular approached abolition and slavery and the war. Um, and that, I imagine, will begin to be told differently now as we do this antiracism work in the diocese. And I just, I have a feeling that there's a role to be played somehow in that conversation with this altar. I just don't know what that is exactly. But we need and think that because this parish was founded later, that we don't have a we don't have some connection to that part of our history because we're obviously all connected. And this is a physical ... is a physical reminder of the way we are related to that chapter in our history. So I'm looking I'm looking forward to those conversations, however, and whenever they happen.

#2 Forum Recorded October 24, 2021

Father Sam Vaught Well, thank you very much for doing this. I meant. Well, thank you. I think this is probably going to be our group today. Thank you for staying for this second part from the committee. Can everybody hear me? Okay, I'll keep this mic on. Great. So last time, I think most of us were here for the last presentation on the 10th. But last time we gave a general overview of the work that the anti-racism committee has been up to, some of the work that the diocese, um, some of the work that the diocese has charged all the congregations to do as we work both as a parish but also as a diocese towards becoming an anti-racist. One of the projects that the anti-racism committee did this summer was what we called, and it's not a very flashy title. It sounds pretty clinical, a racial audit of the church building, and so we walked around this space and we looked at the windows, the stations of the cross, the icons, the images, the crucifixes, really everything. And looked at those things through the lens of race, looked at the human depictions of people of various kinds in this in this art. And we just we asked questions about it. And so we invited everyone else in the parish to - to join in a walk through. We did one on Wednesday last week and one yesterday.

Can you raise your hand if you participated in one of those walkthroughs? Awesome. Okay. So some have in some not; that's perfect. I thought we could start in what- I want to do two things. I want to have a conversation if you're willing to for those of you who did a walk through to reflect on that experience and maybe share something you learned, something you noticed, maybe the way that your experience of sitting here in church today for Mass was different because you did that exercise last week. And then I want us to actually give an opportunity, since we're just a few of us, to walk around and do some more of this work ourselves, especially if you didn't have a chance to come to one of those two walkthroughs. We can take 10 minutes today and we can do the same thing that we've done ourselves. So those of you who came on Wednesday or Saturday, does anyone have anything they'd like to share about something they learned? Something that was surprising, what that experience was like. Lydia, yeah, that's why you could take your mask off.

Father Sam Uh huh. Hmm. Yeah. Thanks, Lydia. Yeah. So we have a diversity of races expressed in the images of people we have here in the church. We have a diversity of genders. We have a diversity of different kinds of styles. Um. Yeah. What else? Freida. Like three months ago.

Father Sam Hmm. Including images of white people. Jesus.

Freida Thompson St. James of Baltimore has all of their stained glass windows. And in fact, I had my cousin go to take pictures of them (the stained glass windows in St. James in Baltimore) and

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send them to me. All of the images are white except for one window where there's a dedication in 1987 of people of color in that window. But all the other ones: St James and the others, whoever they are; they were all white images. And this church was established in 1900. And then the ones in New York, in Detroit again, the eagle which sometimes can be distressing to some people...that they have eagles there. They have all of the same images. So what did I do with that? I thought, well, gee, we are we're a bit more on the cutting edge than many of the Black churches, because, at least, we have Michael and now we have Mary. And the question is, what was available; what historically has been available? Did these churches only have white images because that's all that was available, or was it an active choice? And the buildings themselves are like this: they're gothic; they're soaring. They're large. They're brick. They're stone. So, it's not a completely different experience than when we have here.

Father Sam If it was hard for you to hear Frieda was talking about she grew up in an Episcopal church that was segregated by race, a Black Episcopal church. And she said that a lot of the images in that church, most, in fact, were very similar to the traditional maybe European white images that we have many of in this church. But that we actually have a multiplicity of races depicted in our images and how that might actually - you used the words "cutting edge"... that might that, you know, that might be different that's from some even historically Black Episcopal Churches. Frieda, that reminds me of something that we talked about when the group yesterday went through which was we talked about the import of the European Anglican sort of mode of as normative church art, you know, in terms of the architectural style of gothic, which is a European style, our Stations of the Cross and our Mary statue are dressed in sort of traditional medieval European dress, and we had a conversation about how, you know, that was sort of maybe even a sort of a 19th or 20th century sort of ideal of what a church should look like, especially an Anglican church that, you know, descends from the English church. Father Charles brought up yesterday when we were talking that there is sort of an indigenization present in that. So we think about Christian art: it's often trying to do, it's often doing one or two, one of two things, and it's usually doing both. And actually, I was inspired a little bit by this conversation yesterday and touched on this a little bit at my sermon. One, these images are attempting to show - sometimes historically trying to be historically accurate to stories in the Bible. So the Stations of the Cross are a good example of this: this shows the last moments of Jesus' life, the way to the cross, the events as they happened in the Gospels. But it's doing that in our Stations of the Cross and in many through the lens of people who are pale skinned, who are wearing medieval European dress. Because this style of stations, the cross clearly comes from maybe Italian or Polish or German Catholic Church tradition. And so it's telling the story, but it's also putting the story in a certain context. You go to some churches that have different Stations of the Cross and you might see Jesus drops down into the context of 1940s Europe, and he might be in the midst of a concentration camp. There's a church in Connecticut where I saw it that way. There are Stations of the Cross in churches in Latin America that show the characters dressed in traditional Latin American dress of the various American cultures. And so there's an inculturation of the stories of the Bible that we see historically. I imagine that to a person in 13th century Florence, all the people in our stations of the cross, well, they look just like them. And so we asked the question yesterday, who are we? What do we look like? What would it look like for us to tell the stories of the Bible through the through the visual image of people in 2021 in Indianapolis? This is what the windows in the Michael Chapel are doing. In the lower half ...the lower windows show a 20th century cityscape. And we see a figure on a cross that's also a street sign: the intersection of bigotry and greed and the people represented are people of color. And they

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look like the people who lived in this neighborhood in 1964 when that window was put in. So we've some of our art and some of our things do this work already, this sort of indigenization... that's making it indigenous, the stories true to where we are, but not all of our art does that. We have, like we said, we have sort of medieval Europe. We have 20th century America. We have Jesus in the crucifix in the Mary Chapel, dressed as a priest, as we would recognize a priest wearing the vestments that our priests wear. What else? Any other reflections? Things that you learned, things that were surprising.

Linda Ferreria Just going along with what you said: I, we, picked, the windows committee picked the (lower Mary windows) stories, particularly the flight into Egypt because we (as a nation) were in the midst of refugees fleeing to the United States and (the refugees experiencing) not being welcome. And we know that they (the Holy Family) couldn't count on welcome when they got to Egypt. So this was particularly (pertinent) for our present reflections.

Father Sam Who else would like to share something they learned?

Catherine Crouch I would, yeah. So we did - I did the first one and it was kind of overwhelming even. It was so much of a slap in the face to my understanding of church stuff because it's like I just realized at 61 that I've never seen Jesus look like He would have looked in, that it's always been European Jesus. It's always been a white guy and white kids around him in every church. And that, of course, that's false representation, it also always should have looked like a Jew where he lived in Israel or Jerusalem. And that was just shocking to me, really, that I had never thought about it at all.

Father Charles Allen One of the things that several of us discussed is that I think these windows are a wonderful counterbalance to the impression you get when you walk in and you see the Stations of the Cross. But how many visitors actually notice all of this? Some of them never come up for communion. What they see when they... when they come in here is ...they don't ...I mean, this is great stuff up here, but they don't see it. And even when they come up for communion, you know, those of us who are veterans, we're not nervous in this space, but people are very nervous when they come up for communion and they probably don't stop to look very much at the windows. So ...and whether they linger around or not to look at the windows after the service is often - it's something we can't count on. So it just made us think about: is there a way that we can convey more of a sense of diversity right when you walk in the building instead of when you're brave enough to come up here to the crossing.

Father Sam If you couldn't hear Father Charles is saying something that also that the committee recognized when we did this first in July, which was when you walk in the front door, we do have a diversity of especially racial we have racial diversity in our iconography. But when you walk in the front door, you only see white figures. That diversity is situated in a way that you can't always see it based on where you're in fact, if you're sitting really anywhere farther behind Jason in the nave, you see images, but they are all white. And yes that's an observation our group in earlier in the summer made too.

What else? One thing that I learned is I. I did this twice. The first time was with the anti-racism committee and we had people of different races do it together. And so we had we had Black and white folks do that, walk through together. And I learned it was a good reminder for me that we see

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things differently depending on our race, our backgrounds, our context of life. We see the same images in different ways. And the same objects mean much different things. They produce much different emotional responses in us depending on our race. The second time I did the group was with only white men, and we gave different feedback to things and it was just a it was a wonderful... it was - that was really not an intentional part of the learning process...but it was a wonderful lesson that when we are a we are still a we are a multiracial parish. We are not as racially diverse as we were 35 years ago, but we are still a racially diverse community. And we are interacting with these objects in different ways. So that was a good reminder for me.

Brendan O'Sullivan - Hale Thank you. So this is just jumping off actually from what Father Charles said about what has places of prominence. And I'm thinking about this to different directions. Like the issue you raised is even more significant for the people who are participating with us online. Our camera angle captures only white images so the people online don't even have the benefit of being able to come and pause in the side chapels. The other is something that won't have come up in the audit, I don't think, which is how we give images in other places or other places of prominence. And I'm thinking about our nativity. And I you know, we do have a Jesus who is even whiter than the Jesus in Mary's arms, and that is the baby in our nativity set. And, you know, it's nothing against blond, blue eyed children because God loves them, too. But it's another instance of in a really prominent position, like one of our highest feasts, this is the representation of Jesus that we have.

Father Sam Thank you, Brendan. Yeah. There's also...what else would we not have seen? There's some art in the parish hall, in the library that would be worth taking a look at as well. The choir room. Let me ask one more question before I invite us to do a little bit more of this work ourselves. We might just all step into the Mary Chapel because it's easy. There's lots of stuff in there. For those of you who did this or who are just participating in this conversation and hearing this now, what for you is next? What kind of conversation are you inspired to have having done some of this work? What would you like to see the role of the church building itself in its fabric be in our anti-racism work as a parish.

Freida What you said, Lydia, about how do you...how do you make these choices? You know, it's hard work. If you want to have a baby Jesus that's not blond and blue eyed, how do you even start to look for that? That takes work. It takes work; getting the Mary windows with some color...

Linda That was not easy to produce. It was something that we talked about probably every single conversation and planning. And the committee was agreed and I think the artist was agreed too. But actually, for me, partly trusting the art and trusting the materials because we were doing all this without the actual materials in our hands. And the pastel sketches are not the art. So I, I thought it was very difficult work to do, but a couple of next of I think of is it makes sense to me what Lydia said is that we would have a book of our art and icons that doesn't help with walking in the door. Steve Powers, Father Steve, has said a couple times to me, "Can't we add a Lady of Guadalupe? To Lady?" Which word was I supposed to say? That so we could add things to and we can change things. I mean, but Freida's right: it would be a lot of work: how would we get a new baby for Christmas?

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Louise Boling The other piece is there are people in this parish who've been here a thousand years and they have a lot of feelings about this physical structure. And we want. We do not want...I do not...let me rephrase that... I do not want this process to be unnecessarily divisive. Having said that, it does seem to me that maybe I have been told and the people who've been here a thousand years can tell me whether I'm right or wrong, that Mary used to be back in the corner, which is a perfectly appropriate place for her traditionally, looking at traditions from other from other Episcopal churches; perhaps we could do something which to me seems small, will not necessarily seem small to everyone, and relocate her. I'm not sure what we would do with that space there so that it didn't just look empty. When you're used to seeing something there. But anyway, so, find a small thing that people can agree on.

Father Sam Well, Louise, you bring up a good point, which is that this is our parish's worship space. And we have, what, like 5 to 6% of our parish having this conversation right now. So it will have to this has to be a conversation that the entire community has because people need to feel invested for sure.

Nancy.

Nancy Adams Yes. I think the idea of adding, rather than removing, is vital. Partly addressing what Louise said. And, you know, and I'm one of those people who've been here a thousand years, but not that many, because I don't remember Mary being back there. I do, however, remember a gate across the Mary Chapel. If rather, maybe rather than moving something that familiar, we could add another one in some way that that would reflect this. I think you're going to get people's backs up when you start taking away what they're used to, and even better, to add more and make more diversity. Now, granted, this is a complex and probably expensive process and so on, but what I'm all I'm throwing out is let's be... Think in generous terms. Think in terms of adding things that reflect our diversity.

Father Sam Thank you, Nancy.

Freida So I would agree with what you say, Nancy. I think that the default is going to be European white when you look for things, for items. And that's why I said it takes work to look beyond that, to look further to find something. The African-American churches looked like a white European church because alternative things were not easily available. Obviously, perhaps things are more easily available now. So it takes... takes work. And our church should reflect everybody. So while I'm not particularly attached to Mary, maybe a Lady of Guadalupe somewhere would be nice because it reflects another choice, I think we should have something for everybody. And Mary certainly is, the Mary window is a person of color. Michael, although the faces are of dark color, the artistry and the hats are so Asian in their influence. I don't necessarily even see Saint Michael as being a person of color. I say he's not black like the 20th century modern pictures or pictures of black people...but Michael is so exotic. The lower pictures are black. Mary is of color. A color could be, you know, Latin American, Black, African, you know, those are different hues and say different things to me. A little bit for everybody would be very nice.

Father Sam We see we want people to see themselves in the face of Jesus and the saints, because that is what God came to do in Jesus was to be among us. And so I...you know... one option would be a church could have only images that say what Catherine had said, you know, that reflect a

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historic sort of what someone might have looked like in first century Palestine, you know, but I don't actually think we have anything like that here. I think Saint Paul says I'll show you a more excellent way... seeing the diversity of the humanity that Christ came to be among and save, I think is... seems to be a general wish, a desire among people I'm hearing. There's another aspect to this, too, that involves not just images of people. And as part of our diocesan work of telling our story and telling the story of race and racism, one story that I hope the diocese begins to try to learn more about and learn how to tell and learn how to think about and move forward from is that Episcopal Churches often - you hear this a lot of the south especially - monuments and Episcopal Churches related to the Confederacy. This is typically thought of as a problem for the South. Charlie Dupree, is at Trinity Bloomington, a former priest of this diocese; he's now at a place called St Paul's Richmond, which was known as the Cathedral of the Confederacy and is just full of monuments to confederate people. And they're engaged in this years-long work of working through that. But our own history as a diocese, even here in the north, is not untouched from that time period. And there was at least one priest of the diocese (his name was Horace Stringfellow) he was at Christchurch Cathedral, the Christ Church on the circle before it was a cathedral. He left during the war and went down to the to the Confederate States and served as a chaplain in the Confederate Army. After the war was over, he came back here and he was the founding rector of St Paul's, which was once downtown and is now up on the north side. And he preached a sermon at what was then Grace Church downtown, the old All Saints downtown. He preached a sermon. And we know at least one as he was, you know, founding St Paul's or helping St Paul's founding. And many years after he died, St Paul's erected a chapel in his memory. It was called the Stringfellow Memorial Chapel, and there was a terra cotta altar (that was itself dedicated to a family - another family in the parish that stood in that chapel for many years). That terra cotta altar now stands in the Mary Chapel of our church. So while it's not an image of a human being, it has a connection to race in a particular way. It once stood in a chapel in another parish in this diocese that was itself dedicated to the memory of a priest who served as a chaplain in the Confederate Army and who was known to hold white supremacist views. The bishop of Indianapolis at the time, I believe it was Bishop Upfold. I'm not convinced - it was one of the second or third bishops of the diocese had very strong views about slavery and abolition, and they were not views that you would want to have in a Christian bishop today. And he actively discouraged members of the clergy from preaching against slavery from the pulpits in this diocese. So I say that to highlight this altar requires a bigger conversation that is happening and needs to happen about our history as a diocese, but it intersects with our physical space in ways that we might not even realize, such as this altar right here in the church. So one conversation that I hope this parish will have going forward is: what does that (altar) mean for All Saints today? What does that altar mean? How do we think about it? What do we do about it? I'm not...I'm not here to answer the question... to answer that question today. But those are the kinds of questions that I hope that we'll begin to ask and ponder and think through as a community as we seek to be ever more antiracist. So this is just one small piece of the work. It's a piece that gets a lot of attention. It's a piece that you have those sometimes some of the hardest conversations about when it comes to our beloved church buildings and their objects. But it but it intersects with our with our broader work. If we were to - we already have an incredible diversity of images in this church. And that doesn't mean for our work of being antiracist is anywhere close to being done. I don't have a watch on. I don't want to keep us forever. What? Anyone else have things they'd like to share, the things they've learned, how they'd like to go for it.

Dr. Brown.

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Harold Brown I'd like to add: I say that the history of the Episcopal Church up until 1843, when Bishop Allen was anointed by the bishop of the Episcopal Church to start the African American Episcopal Church...it doesn't - it's not reflected in our history visually to me. And yet it was that Episcopal Church that spoke valiantly about slavery, about the institution of our church being brothers and sisters: the Episcopal Church and the Methodist Episcopal African Methodist Episcopal Church. And so when I come in, even though these reflections are here, I have to be told about them. I don't see them. There is...it fills my heart to know we're included. But I have to be shown that rather than feel it. And so the expression of Bishop Curry is not here. I don't see it. I don't feel him. And yet, this is the first time in history of the Episcopal Church that a Black bishop was elected to say something about anti-racism and about the socialization of our society that has looked at itself more reflectively in inclusion and diversity and equity of our socialization, but also our spiritualization. So I look... I don't feel comfortable here. I love it here because I know our history and...but, as far as feeling a part, I don't. And I so I say that.

Father Sam Thank you for sharing that, Dr. Brown. And when the anti-racism committee did the first walk through over the summer, at least one member of our committee said the exact same thing. At the very end, she said, I know what we stand for as a parish. But I don't see that reflected in our physical space. And our space is not showing our values. And thank you for sharing that.

Thank you for taking time on this rainy day after church to hear about some of this work, to continue doing this work, to have this conversation. I hope that especially those who have taken part in today, two weeks ago, took part in the walkthroughs, that you will continue to have these conversations with fellow parishioners, that when the time comes for us to have larger conversations about the work of anti-racism, that you'll come back and that you will contribute to the energy because we need everybody's investment in this process. This is just one small piece of it. We wanted to take this opportunity, these two weeks to let people know that this is happening. There is an anti-racism committee if you want to be more involved in this work, we definitely could use more people on the group. We've had a couple of people who've had to cycle off for various reasons. So if you if this is something that you feel you want to give time and energy to. Linda Ferreria is the chair of the committee. And please reach out to her and she'd be happy to get you involved. I hope we all know now by now that Catherine Crouch and others are working on this fabulous documentary, talking about the history of our parish as it intersects with race, interviewing our elders, those who were around when this was a more racially integrated parish than it is today; when it was a more diverse parish. So thank you very much. This work is ongoing and where we all get to be a part. I wish you God's blessing this day. Stay dry and hope to see you all soon.

#3 Forum Recorded March 27, 2022

Father Sam Vaught Well, thank you all so much for staying after mass today for this forum. This may be our best-attended forum of the program year so far, which I'm really pleased to see. Just a word before we begin, as a reminder for those of you who know and if it's news for those of you who don't, this forum is coming out of the work of a group of parishioners who are on our anti-racism committee. We're going about work of learning more about our history as a parish, especially as it relates to race. And we're doing this work in conjunction with, we hope, parishes all

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over the diocese and at our diocesan convention in August. It was in 2020. It's been it's been over a year now. In the fall of 2020, the diocese passed two resolutions committing the diocese, its parishes, its clergy and all its people to the work of anti-racism. This is part of our call to be disciples of Jesus. And so this forum is coming out of some work that the committee and others did last summer when we walked around the church. And we took a look at our own images here, and we and we saw how race played a role, and we had some follow up conversations to that. But this is going to be a little bit more of an in-depth look at art and image in the Christian tradition and asking questions about how race plays a role. I'm going to- I hope this isn't going to be like a lecture, but I'm going to talk for probably about 12 to 15 minutes to begin to give us some context and to set the stage. And then we're going to do some more interactive things to do. Why don't we begin with a word of prayer?

Gracious God in your son, Jesus, we see your image and we read in Scripture that we are all created in your beautiful image. Help us to see your face in all those around us, especially those who look different than we do. Open our minds and our hearts and our ears to listen deeply to one another and to learn from each other. As we learn to see you in all around us. In Jesus name, we pray.
Amen.

Father Sam So here's a claim. The truest thing you can say about human beings is that we are made in the image of God, that we bear God's image in a special way that you can find nowhere else in creation. And further, as Christians, we claim that the invisible God was made visible in the person of Jesus in a human being. Take all this together, and you might say that we can learn something about God, that we can see something of God in one another and in ourselves. This belief that we Christians hold has got to be at the root of why we can say so confidently that racism is a sin. Because at its most fundamental, racism is our failure as individuals and as a society to see all persons as created in God's image as bearing God's image. We've organized our world into various races, and the most powerful among us have deemed others as less human, more or less bearing God's image than others. And the more we learn about racism, the more we learn that this has infected every aspect of our common life and our society. And so this is one reason why race matters, because when we go about depicting human beings in visual art, to say nothing of literature and politics and other media, we depict human beings as having race. There's no way for an image to be racially neutral no matter what white people have told themselves or others throughout history. In visual art, both sacred and profane we depict and we recognize humans and some non-humans such as angels. There are angels in this church as having a skin color and a hair texture, a certain shape to the eyes and nose and mouth, all the ways that we sort our fellow humans into different races. And this is just as true for our depictions of Jesus, the invisible God made visible, as it is for any other human.

But one fascinating thing about the history of art in the Christian church is that we've been doing this in all sorts of different ways for the last 2000 years. We depict the physical and indeed the racial characteristics of Jesus and of other biblical figures of the saints, in at least two broad ways, I want to say. And I also want to remind us that we've been doing this long before our modern conceptions of race were articulated or even created. These two broad ways are two different levels, we might say. We can depict an image of Jesus or a biblical story or a saint as we might imagine them historically. For example, we can try to depict Jesus as we might imagine, a first century rabbi in the Roman province of Judea might have looked like both in terms of the physical characteristics

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that we would use today to identify his race and also in terms of his clothing, his environment, his historical setting. And as tempting as that might be to think of this as the normative way of depicting Jesus...surely we want to see him as he actually looked. This is rarer than you might think. Even when artists have claims to have done this throughout history, it can often be pretty obvious to see where they've prioritized a certain image, particularly a racial image that assumes whiteness to be normative. It's not particularly accurate to any historical reality. So that's one level how Jesus and any saint or any figure might have looked historically in their time and place.

But a second level, a far more common one in our art, and to me, a far more interesting one is this: we can depict Jesus or a biblical story or a saint in times and places, in contexts far beyond the time or the place that they existed in historically. And we can learn a lot by doing this. If Jesus is the invisible God made visible, and we humans are made in God's image, then surely we can learn something about God by seeing God depicted in a variety of cultures, a variety of times, a variety of races. We can learn something about God, and indeed we learn something about ourselves as we see ourselves represented in the ongoing story of God and humanity that as Christians, we believe, finds its climax in the person of Jesus. Professor David W. McNutt, who I think teaches at Wheaton College in Illinois, has said this and it's on your handout. He says, paralleling missionary efforts to contextualize the good News of Christ, artists have depicted biblical scenes in the visual languages of very diverse peoples, places and times. We know this. We've seen this throughout our history.

So take a look there below that image, number one. This is *The Last Supper* by Sadao Watanabe, a 20th century Japanese artist who created in the *Mingei* style, which is the Japanese folk art tradition. *Mingei* is not just painting: it's pottery; it's all sorts of Japanese folk art, but it involves depicting people in a really particular way that Watanabe does in his painting here. So I'm sure you recognize the scene of *The Last Supper*, but you may not recognize all the details. Jesus and the disciples are around a table in a Japanese setting, actually mimicking a very famous Italian setting of this scene that you might know. Take a look at the disciple of Jesus on the right leaning his head. But this is not first century Judea. This is not we might have imagined the scene to have looked like historically. Nor is it Renaissance Italy. It's Japan as depicted in Japanese folk art. On the tables, not bread and wine, but fish and saki. A Japanese person or indeed a non-Japanese observer can learn something about the God who took on human flesh by seeing that incarnate God dressed in the traditional manner of Japan, looking Japanese, and seated before common elements of a Japanese meal. We can learn something about what it means for the God of the universe to choose to dwell in the specificity of a particular human being through that human being, reveal God's self to all of humanity. This is so much more interesting to me than trying to show Jesus in some imagined, historically accurate way. Because in Jesus God is present, not just in the past, not just in the Middle East, but in the present too. In every time and in every place where the church gathers for that sacred meal that harkens back to the meal that Jesus and his disciples shared.

Second example on the back on the second part of your handout. Number two, this is our lady, mother of Ferguson and all those killed by gun violence, by contemporary American iconographer, Mark Dukes. Mary and Jesus are here depicted in the Byzantine Icons style as a black mother and a black child. Their arms are in the posture of, "hands up, don't shoot" with crosshairs trained directly over the divine child. This icon was created in the aftermath of the killing of Michael Brown at the hands of police in Ferguson, Missouri, in 2014. We learn something about God. We learn something about ourselves by seeing Jesus in the face of a young black man in 21st century America. A 21st

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century America, which has been so lethal to many young black men. We learn something about where we choose to see and where we choose not to see God in the country we live in today. This icon helps us do that work.

A very different example of Mary and Jesus is actually right here in the church. This statue in our Mary Chapel here. Mary and Jesus are depicted in the dress and with the racial features of medieval European royalty. Now, this statue, I believe, is based pretty closely on the image of Our Lady of Walsingham, which is a Marian shrine in the English county of Norfolk. It was an extremely popular site of pilgrimage in the Middle Ages, and it's actually been revived in the last century. You can go make a pilgrimage to this place today. We learn something different about God and about ourselves by seeing Mary wearing a crown and by Jesus holding an orb and extending his hand out to us in blessing. We learn something different there.

One last example, which is on your handout, number three. This is called Jesus and his Apostles Went up the Mountain, and it's by contemporary Ethiopian priest and artist Casadomi Tesla. Tesla depicts Jesus and the apostles in the bright colors, which are traditional to Ethiopian iconography. It's an iconographic tradition that is several hundred years old. Here, Jesus, who is much larger than his apostles... I really loved the perspective of this work... here, Jesus and His Apostles take on the racial characteristics of the people of Ethiopia, which has an ancient, ancient Christian community. Ethiopians and others, other observers, learn something about God and about themselves by seeing Jesus depicted in this way.

So I think you get the picture in three examples here on the handout. We have many examples here of the church. Did anyone bring an image with them? I gave a little prelude to this last week. So if you brought an image with you, an image of Jesus or a saints or a biblical scene, pull it out. Or if you have an image in mind, like a famous picture of Jesus or a saint, pull it up on your phone. And if you didn't bring one, or you don't want to look on your phone, in a minute, when we do this, get up. I want you to...really...if you don't have one, get up and go to an image in this church. They're all over the place, an image of a person. And I want you to ask these questions that we've been considering in these examples. When you ask the question, who's in this image? How is the person or people in this image depicted? How are they depicted racially? What am I learning about God and about humanity, about myself through this image? Now I want you to ask these questions to yourself nonjudgmentally. Notice what you notice. And for now, try to avoid drawing too many conclusions. Just notice what you notice. Let's take about 5 minutes to do this alone. And then I want us to take 10 minutes to share with a partner your image and your discussion. All right, so 5 minutes to take a look at something here in front of you are in the room and then we'll then we'll talk about it. So go on and do it.

Father Sam So we're hearing quite a bit of excited conversation already. If you, if you've just been doing this on your own, why don't we go ahead and start talking about this to someone next to you? A lot of you already doing this. So share something about your image with someone else.

Father Sam Let's draw back. Thank you so much. I heard lots of awesome conversations happening. So what did you learn? What did you see? Does some - anyone want to share something maybe they heard their partner say, or that they noticed themselves in an image. What did you? What are you noticing? Freida or Davina?

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Father Sam As what Jesus? Surfer Jesus. Is it okay if I give you this, mic?

Davina Steele So this is an image that has been hanging in my grandmother's house since I can remember. And Freida asked the questions like, what is your grandmother's religious tradition? I'm like, well, she went to a missionary church. So super fundamentalist. Very, very right wing. But this was the image that she chose to have in her home. So, I mean, I've always liked it. It is. You know, certainly he is obviously not Middle Eastern, but he is I kept telling him everybody that sounds like he.

Davina Looks like somebody who would be hanging out with fishermen.

Davina So I like that he is somebody who is staring at you or giving you eye contact, things of that nature. But the fact that it is, you know, something that is associated with my grandmother in my mind is something that gives me meaning as well. So, yeah, that's mine.

Father Sam You said surfer Jesus. Yeah. Uh huh. Okay. What else? What else?

Linda Ferreria I think Tracy Lemon posted this one. So clearly, refugees, Latinx. And one of the things I like about this specific image is that for me, Starry Night with a full moon is the most peaceful place to be in the dark. And yet these people are on the run. And clearly, clearly the Holy Family. And my memory of this is if we had the whole picture, we would see and they'd be in the city and we'd see a nun beckoning them into a homeless shelter. So that would be the rest of the picture.

Father Sam So what do we learn about Jesus and the Holy Family through that image that Linda showed? What can we learn about who God is by seeing Jesus in the Holy Family in the face of modern refugees in a city?

Father Sam God's - Father Steve said, God's vulnerability and the desire to protect which we do for all our own children. We see Jesus in this small refugee child, you know. In Matthew's gospel, Jesus tells a parable. It's maybe not as happy and comforting as the one we heard this morning, but it talks about the separation of the sheep and the goats. A king who divides his goats from his sheep and He says, whenever you did it to one of these, whenever you fed someone, whenever you clothed someone, whenever you welcomed the stranger, you did it to me. He said that image that Linda has is sort of like a visual depiction of that parable, seeing Jesus, seeing the holy family in another family. On that particular topic, I know there's probably conversation about this when these windows were being put in the Mary Chapel because the center Lancet at the bottom is the Holy Family, the flight into Egypt at another time of another refugee crisis in world history in the early 20th century. The Episcopal Church had an ad campaign with these posters, and it showed the Holy Family on the flights to Egypt. And it said in the name of these refugees, support other refugees. Yeah. Okay. So we've looked at things in our apps in our phones, perhaps, you know, even in the room. But next, I want us all to look around the room and I want us to go around and look at the sacred images represented here in the windows, in icons. We have at least one icon in the Michael Chapel, on the crosses, in the Stations of the Cross, in the nave. Anywhere you see a human or an angelic image, and I want you to ask you to ask yourselves the same questions. Who is in this

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image? How is this person or these people being depicted, including racially? What am I learning about God and humanity, about myself through this image? What makes me uncomfortable; what gives me comfort? And then I know it's quite a list, but one more thing: what does it mean that this is an image? Whatever image you're looking at here, an image that we have in common, an image that we use in our common worship of God in this public space. So, let's take another 10 minutes and do this either by yourself or with a partner. And we've got lots of images, so I hope we can find ways to spread out and look at all of them. So let's go find - let's get off our feet if we can, and go and take a look at something.

Father Sam All right, let's make our way back to our seats, please. That's okay. There's lots of good conversations. Okay. So what about this time? What did you see? What did you notice? What did you maybe even learn? Yes, Colleen. How blue the eyes were on the Mary statue; yeah, Jesus and Mary have very blue eyes, don't they? Very well, Father Steve? Very Nordic. Yeah. Yeah. I mean, sort of. ...When I think of Eleanor, of Aquitaine, you know, that's how I imagine she looks. .

Father Steve Powers I will just say that the exercise we just did affirmed for me once again, the importance of the windows in the Michael Chapel and as a memorial for Father Carthy and also as a kind of statement for the parish that we can't get away from. It's there. We're connected to the city. We're connected to the environment in which we live, and we can't escape it, nor should we.

Father Sam And race plays a role in that. These were installed in 1964 when this was an incredibly racially integrated parish. When - I've been, I hear different stories told. But I mean, maybe half the parish was Black and half the parish was white and when this neighborhood was predominantly Black. And here in this window, every figure is a person of color. The archangels are Black. The woman with her baby, who might be Mary or might be some other young woman, young mother, is Black. Actually the lightest, the lightest toned character in these windows is the devil. He's green, right? He's green. But this window, the people in this window look like the people who have and continue to sit in these pews. Just as we have people who sit in these pews with blue eyes who maybe look a little like Eleanor of Aquitaine. I think the bottom windows of the Mary Chapel; I think maybe come closest to that first that first style of art I was talking about, you know, depicting what folks might have looked like historically. I mean, these are probably our most Middle Eastern windows with Mary's garb, her with the clothing and with the brown skin tones. It's interesting. We have these two beautiful sets of windows. They're full of people of color. We learned something when we did this walk through with the anti-racism committee. I'm going to walk back to the back of the church.

Now, Jesse and Tricia are going to be able to see what I see, because they're sitting back here. If I'm walking into this church or if I'm sitting really any further back than James, I can't see any figures that represent people of color. I actually only see white figures or at best, not quite. There's some... there's a story that I don't actually know about the Jesus and the cross and stripping layers of paint, but I would like to learn more about that. But I can't see any sacred images that depict people of color. That's just - it's interesting that where you sit in the church affects the images that you see. Whereas if I'm up at the altar or close, I'm maybe even only seeing those. I heard interesting conversations earlier about the Stations of the Cross and the way that facial features are depicted. Every person in that scene, I think, looks vaguely European to me. Again, that sort of seems like the same time period as this Mary Chapel, this sort of medieval European dress. But people's faces look

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different. And I was having a conversation with Kathleen (who I think is gone) about tropes of Jewish facial features and noticing which characters have which faces. It's interesting that Jesus, the Jewish character, has the most Roman looking face and the "badies" Pilot. Some of the Romans have some of what we have seen in the history of our most stereotypically Jewish looking faces. It's really interesting. There is... there's race being this nuance of race, even when all the characters have the same skin tone in there. Freida.

Freida When the whole project of the Mary window began, I began to think about what did I grow up with: Black Episcopal Church, very, very small in New Jersey. And it caused me to think: what did we have? What icons did we have? Our priest wore a Beretta. He wore a cassock like you have on. We had incense. But I thought, I can't remember anything that had any person of color depicted. Everything was... was white. It was all white. So I looked online and I picked some churches around the country. I thought, where would there be a Black Episcopal church? I looked at one in Detroit. I looked a couple in New York City. I looked at Baltimore. And those churches look very much like ours without the Michael and Mary window. You know, I was really surprised. You know, one church had a big American flag. Lots had eagles. Most of the Jesus figures were white. The stained glass windows all had white saints. I had my cousin who goes to, attends Saint James Church in Baltimore. And that was Bishop Curry's church. Father Curry was his was his priest. And I had him take pictures of all their stained glass windows and send me to them. And there was one picture that had a saint of color, and that was put in in the eighties. Everything else 100 years ago, they were all white. So just to give you pause, to think and to remember that what was available was not of color. All of these pictures, these are from the last 40 years where it was even made. Now, maybe if you lived in Africa, maybe if you were in Ethiopia, you might see something like this, but I don't know if that's true. So, Mother Karen, in your church in Florida, what was your iconography like?

Mother Karen King I grew up in the Church of the Church of the Incarnation in Miami, Florida, and the old building, there were no (art) that I can remember... there was no artwork at all. You saw crosses, but you didn't see... the stations. The new facility, the new building they did put in some stained glass windows, but I can't see them. I don't remember what's depicted there. When you started talking, it made me think: Oh, I've got to either go online and see if they have something or call some of my friends and say, "Take some pictures and send them", because it's a beautiful edifice that they have created or erected, I should say. But I just don't remember what's there. Yeah. Thank you.

Freida So I would say certainly the African-American churches, Episcopal Churches have probably reflected their Anglican history coming from England. So we're, we're... Our churches will be just like a white church. For better or worse.

Father Sam Yeah, and that's a good reminder. I mean, of who's... who's... who is in charge of setting the tone of the tradition and what's... what's prioritized and what's not. And this isn't just art. This is architecture too - look up. I mean, besides this, which is a different thing. I mean, this is a neo-Gothic building. This is European architecture. And this is, you know, what a lot of us think of when we think of church. We think of European building. That's interesting. That is that is perhaps even racialized, even though that's not even depicting a human person.

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Thank you all so much for those reflections, for going through those exercises, for actually getting up and doing the work here. You're so game, I just want to say this: so what's next? Is this still on? Okay.

As the anti-racism committee has met over the last year. They've been working on this documentary that I hope you've all been hearing a little bit about and seen some previews of in the news. I can't wait to see it when it's done. And they've been telling and they've been listening to stories, stories about this church and stories about race, about integration, about being an integrated parish, about being a parish that once was exclusively made up of white people and then was full of black and white people. And it's now made up of mostly, but not exclusively of white people again. The sacred images that fill this space are part of that story. And I'm convinced that they will play a part in how we tell this story, how we talk about race as Christians in this place. They've already played a part in that story. And you've heard you've heard that today. His people made in the image of God. Images will always be a part of how we understand and live out our faith. So there's no real conclusion here today other than to encourage us to keep having these conversations and to learn from these conversations, to learn from each other. So what does it mean that we have two massive windows full of saints and angels who are depicted as Black? What does it mean that we have crucifixes that virtually all depict Jesus as white or very light skinned? What does it mean that we have a statue in the Mary Chapel and a set of Stations of the Cross that place the story of our faith in the context of white, medieval Europe? And perhaps most importantly, what does it mean that we, the icons in the pews are black and white and Latino and Asian and male and female and non-binary and transgender, and cisgender, and gay and straight and bisexual. What does that mean? So I don't have the answers to those questions today. But I just want to say thank you for exploring these questions faithfully and honestly. I hope that we'll continue to have these kinds of conversations in our parish as we seek to learn ever more how to be anti-racist and how to respect the image of God in all God's people.

I wasn't going to get into this because it's a whole other conversation. But I just want to give you a preview for another conversation that needs to be had. And I don't know if we'll have a chance to do this before I go, but the real expert on this is Lee Little. We have an altar in this church that has a really interesting history as it relates to race. The terra cotta altar in the Mary Chapel actually came from St Paul's Church here in Indianapolis. It was in their old building, I think, downtown, and then it was in the new building for a while. It was in a chapel called the Stringfellow Memorial Chapel. Horace Stringfellow was the first rector of St Paul's. Before the Civil War. He was on staff at Christchurch on the circle. He left the city in 1961 to go back to the south to be a chaplain in the Confederate Army. He came back to Indianapolis to help found St Paul's, which was like the Democrat Church, like the old, the 19th century Democrat Church, like the Southern Church, whereas Christchurch was like the Northern Church. This is at a time when the Bishop of Indiana, I think it was Bishop Upfold, wouldn't allow his clergy to talk about abolition from the pulpit. And so Stringfellow is this historical figure in the history of our diocese. And there was a Stringfellow Memorial Chapel at St Paul's. So here's the next question. What does it mean that we have an altar in this church that was dedicated to a chapel named after a white supremacist chaplain in the Confederate Army, who, after he left St Paul's, went down to a church in Mississippi and continued to write very publicly about his white supremacy. That's another conversation we need to have, and it's not a conversation that there are clear answers to, and I don't have them. But these are the kinds

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of things that in the coming months and years we are going to be talking about as we seek to be anti-racist in every aspect of our Christian lives.

So if you want to be more involved in the committee of folks that are doing some of this work, the committee itself has actually gotten quite small and it could use some more people. So if you're interested, talk to Linda Ferreira and there might be even a better way for us to organize this work than just meeting in a committee. So that's something that we can talk about. But I know that Linda would be more than happy to talk to you about ways to get involved. Catherine Crouch, who's up with her headphones on in the back, is hard at work in the documentary, and she can tell you more about that project. There is more to do. There are more stories to be told. So thank you.