

Proclaiming the Beauteous: Gadamer's Aesthetics and the Christian Kerygma
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SCJ Conference | April 14–15, 2023 | Johnson University
Parallel Presentation

Introduction

- A. Welcome | Brief Bio | Gratitude
- B. Introducing the Question of the *Kerygma* and Aesthetics
- C. Central Proposition: The essence of the Christian *kerygma* is that such faith practice served the purpose of a Theo-aesthetic hermeneutical speech-act intended to re-present the speech-acts of God and potentiate the Divine encounter manifested as the beauteous, within the listening community. The aesthetic and hermeneutical conceptions of the twentieth century continental philosopher Hans-Georg Gadamer provide a generative framework for understanding the New Testament's witness to the kerygma within its aesthetic and hermeneutical dimensions.

Survey of Texts—The Christian *Kerygma* in the New Testament

- A. Summary of Terms Employed to Describe the *Kerygma*
 - 1. εὐαγγελίζω
 - 2. κηρύσσω
- B. Understanding the *Kerygma*'s Form & Purpose in the First Century Church
 - 1. Heralding the good news
 - 2. Encounter with the Theo-Drama within the Christ-event
- C. The Legitimacy of the Aesthetic-Hermeneutical Approach
 - 1. To herald is fundamentally an interpretive act
 - 2. Attention to the form of Divine acts produces intention to the aesthetics of faith acts

Examining the Aesthetic Conceptions of Hans-Georg Gadamer's Philosophical Hermeneutics

- A. A Brief Word on the Dialectic between Theology and Philosophy
 - 1. Historical precedence
 - 2. Philosophy as apprentice to theology
- B. A Brief Background on Hans-Georg Gadamer
 - 1. German continental philosopher
 - 2. Foremost thinker and framer of philosophical hermeneutics
- C. Key Concepts of Gadamer's Aesthetics
 - 1. Play
 - 2. *Bild*
 - 3. *Darstellung*
 - 4. *Repräsentation*
 - 5. *Mimesis* and *Methexis*
 - 6. *Verweilen* and *Dabei*
 - 7. *Nunc Stans*
 - 8. *Theoros*
 - 9. Encounter, Ideality, and the Inner Ear
- D. Gadamerian Essay—"Aesthetic and Religious Experience"
 - 1. "Aesthetic and religious experience seek expression in language"—p. 140
 - 2. "[T]he genuine task of hermeneutics arises from the peculiar nature of the Christian proclamation"—p. 149

Aesthetic Dimensions of the Christian Kerygma

A. The Proclamatory Act

1. Play
2. *Bild*
3. *Darstellung*
4. *Repräsentation*
5. *Mimesis* and *Methexis*
6. Unconcealment and Truth

B. The Participatory Act

1. I-Thou (Eternal) of Martin Buber
2. *Verweilen and Dabeil*-Lingering, tarrying, presence (within the witness of Scripture, we would call this “Beholding”)
3. *Nunc Stans*-Standing now (cf. John 17.3)
4. *Theoros* and the gathering of the church (assembly-theoric community)
5. Encounter, Ideality, and the Inner Ear-For the Christian, this approaches what the NT refers to as the *nous*—Cf. Luke 24.45

Proclaiming the Beauteous—Considerations and Conclusion

A. The essence of the Christian *kerygma*

B. Summary of Propositions

C. Looking Ahead—Implications

1. Aesthetic attentiveness and Theological Beauty
2. Hermeneutics and the contemporary preaching act
3. Pneumatology, the homily, and the transformative experience of art both within normative acts of worship and experiments with various artistic expressions in the gathering of ecclesial bodies

D. Conclusion

1. Quote
2. Gratitude | Q&A