



"Icons: St. Jeremy of Arch, St. Emma of McCown, St. Jamie of Castlevew, St. Terry of Benton, and St. Kelly of Benton." The Go! student group heads to Tahoe for sledding.

Town Hall Meeting Raises Questions about Finances and Staff

HOPE ATTENHOFFER

Thursday, March 17th was the first of a number of Town Hall Meetings. Students gathered to ask questions of the PSR Administration. The questions raised were about the upcoming staff changes and the financial picture of PSR's future.

Reiss Potterveld, the school's current
(continued on page 3)

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LOGOS

COMMUNITY ASSOCIATION OF PACIFIC SCHOOL OF RELIGION
MAR/APR 2011

Λόγος

Is the only constant change?

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2011

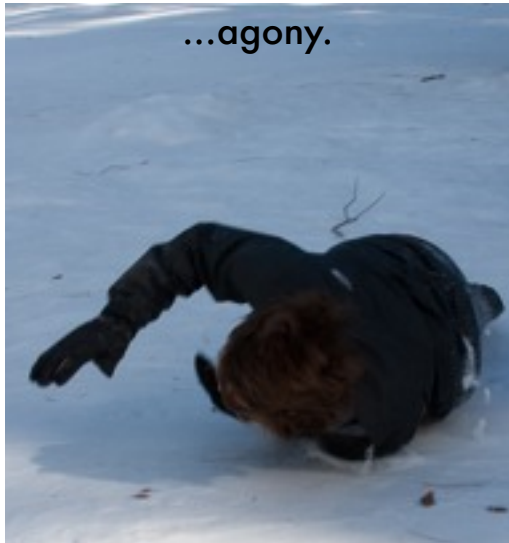


The GO Experience: craziness after a great day of fun!

GO! Lake Tahoe



How quickly victory can turn to



...agony.



Anthony Eggleston, Emma Donohew, and Kelly Ryan enjoying Lake Tahoe

President, was quick to address the financial concerns of the students. He stated the school is in a time of restructuring and looking for ways to provide the students the education and experience they require in a manner that is cost-effective and efficient.

The school has been experiencing a steady erosion of capital and is facing a reduction in enrollments. These are two critical sources of revenue for the school, leaving it no choice but to streamline or eliminate programs, services as well as consider areas they may be able to increase fees and tuitions associated with school attendance.

Some of the erosion was perhaps due to lax stewardship in prior years but mostly it is due to the lower enrollment and the current economy. Aggressive efforts are underway to build revenue, cut costs and campaign for new gifts. PSR's current situation is not unique but systemic of all Seminaries and organizations weathering the current economy. Since PSR is a part of the broader GTU, there are active discussions to bring about further streamlining opportunities that otherwise would not be available for either PSR or any of the other schools within the GTU. Advantages may be in sharing faculty, and their subsequent expenses, but it may also include programming, services and administration activities as well. Conversations are pursuing and all hands involved are creative and talented.

As in any time of restructuring, PSR has looked at what staffing positions can be eliminated or consolidated. In PSR's effort to be community-oriented, interested in the welfare of all its constituencies, it has offered those being impacted an attractive dispensation. In addition to receiving one week earnings for every year served, those impacted are being offered career counseling and time to look, interview and negotiate their next steps.

Some students expressed concern about some personnel changes; wanting to make sure that PSR did not prefer one group of people over another. As this would be inconsistent with who PSR is, outside of its spirit, assurances were given and an invitation extended for anyone that would like to reach out to find out more of certain people's departure; namely, Archie Smith's recent resignation.

There was also discussion of ways to improve the communication between Administration and student. During the meeting it was uncovered, the need for a

Staff & Finances

In March 2011, PSR administration announced a series of staffing and budget cuts and began a dialogue with students about restructuring and finances.

student to serve as liaison between faculty and students. This person should participate in CAPSR and provide communications between the two groups, sitting in on behalf of all students.

The issue of communication breakdowns focused on the change in the PANA Institute and that it now is a residence rather than serving a program function. Administration apologized for any confusion that this may have caused and explained the time frame that all the decisions took place in, leaving very little room for expanding the conversation to include sharing with the student body.

Our Responsibility to this Campus Community: Let's Engage!

MARK MCKENZIE

Ethically and morally, we have responsibility to the sustainability of this campus community. As a school that stands firmly in the Christian tradition, we proclaim our bold declaration of inclusivity and progressive perspective, and once again, find ourselves challenged to live into that guiding faith.

Our fiscal/lay-off crisis is not an isolated occurrence, as everyone knows, it is happening in every sector of society, in every nation on earth and it has the feeling of "much more is to come!" Our collective bargaining rights are falling by the wayside. Corporations are sanctioned by the highest court in the land to contribute unlimited money to elect their chosen candidate to political offices. Previously thought docile populations are rising up to demand freedom from tyranny. With eyes to see, we can see a radical shift is happening on a global scale, the full ramifications of which no one dares even guess.

Perhaps attempting to maintain the status quo, at all costs, is not helpful in terms of planning for the inevitable future, in such dramatic and radical times. I would like to suggest some radical ideas as a starting place to generate other, perhaps more practical, ideas of how PSR could deal with our fiscal/lay-off

crisis in more ways more congruent to our Christian principles. In no particular order of importance:

- Gather as a community, weekly, in the Dining Hall, with the President and whoever can be there to talk about new ideas and new plans, to engage everyone in this process, we are a community
- Begin each day, in each department or groups of departments, with laughter exercises....begin with 5 minutes and get up to 15.
- Cover the wall, outside of the Dean's Office with blank paper so that ideas can be generated, shared, engaged and discussed. Whole conversations could happen on the wall.
- Rescind all lay-off notices.
- Pool all faculty salaries, all staff salaries etc, and divide up equally between those different groups (i.e. faculty pool pays faculty salaries only, staff pool pays staff only, etc) for a period of one year, to be re-evaluated at the end of that year by the whole community.
- Plant areas of the property that can support a sustainable community garden (much larger than the current one) making a year round supply of fresh foods for dining hall meals
- Invite students/staff/faculty to participate in the upkeep of the grounds by group grounds keeping days/times—another wonderful way to foster the building of community
- Proclaim PSR's boldness in radical times by being bold enough to do things that help and build sustainable community on campus—this will also teach ministerial candidates how to do

that in the communities they go into, for this certain future

- Decisions that involve the whole community ought to be made in ways that are more transparent in the future. To assume that such decisions will not have a huge ripple effect on this community and the future of ministry is to be naïve. There is no blame, only a genuine desire for community decisions to be made in community, not isolation, going forward. Students need to be informed in a consistent manner, represented at such decision-making meetings, and then that information needs to be communicated as to what is happening. Otherwise, the news can be disturbing on many levels, even making studying difficult for anyone who is involved and in relationship with those who are impacted. There is a larger narrative here and that seems to be forgotten...we are the Body of Christ, and what happens to one part of the Body, the whole Body feels, experiences and is impacted by.

Ok, maybe not all those ideas are radical, but we have to start somewhere. I have been here for four years, and only now, due to this fiscal/lay-off crisis, have I felt any sense of ownership. I have started picking up trash, where I see it and throwing it away. How hard would that have been all these years I have been here? Simply bend over, pick it up, and throw it away— wow, something even I can do. Do

you feel ownership here? If not, I understand, it may seem like a temporary place to you, but in truth, all we have is now and if we do not do what we want to create in the future –out there—right here, now, first, then we don't stand a chance of doing it out there, either. This is where we learn how to do it...and I believe, without a shadow of doubt, that the future is ours to create, and it is going to look very different from the solitary, isolated, individualistic model we have lived through these many years.

I hope you will join in this conversation.... we need each one of you, because you are part of this community. My own personal belief, is that God brought you here, for such a time as this, therefore, we REALLY do NEED each voice, each person on campus to engage in this circumstance and eventuality. I hope the younger members of our community will know this invitation is especially made to them, for new minds –open and fresh, often see and express ideas that the rest of our older more entrained minds may miss.

Let's engage!

Pride – Call to Worship

DANIEL BORYSEWICZ

(I submitted this to MCC Transgender Ministry last year and it was included in the TRANSformative Holy Season Liturgies, which can be found here: <http://mccchurch.org/ministries/transgender/transformative-church-program/>)

One: God, remind the world that we are all part of one community

All: How glorious it is when we live together in unity!

One: Help us embrace our differences and love each other for them

All: How glorious it is when we love together in unity!

One: Holy One, show us how to help those in need

All: How glorious it is when we work together in unity!

One: May Divinity fill our hearts with self-respect and self-love

All: How glorious it is when we celebrate together in unity!

One: Through our diversity of gender, we can bring harmony to the world

All: Goddess, lift us up together in unity and pride!

(Influenced by Psalm 133:1)



Apocalyptic, Then and Now

GALE TOMPKINS-BISCHEL

Students in Prof. Benny Liew's "Apocalyptic Then and Now" class pose for a picture after their March 17 dramatic presentation of the book *Shadows and Lights of Waco: Millennialism Today*, by James Faubion. From left to right, Rafal Struginski: FBI, Bryan Nichols: Faubion, Gale Tompkins-Bischel: Amo Roden (millennialist), Sandra Sanders-West: Anthropologist, Michael Ashur: FBI.

The author's main argument (as interpreted and quoted, condensed and combined by the presenters) is a valuable one for all of us to consider:

Regarding "us" and religious millennialists, "There are lights and shadows in all of us. We all move forward through life with the assistance of our perceptions, logic, and opportunities. Although we reach different conclusions on many things, I can not dismiss their beliefs as wrong. We, the collective We of Western culture, have colonized largely European notions of enlightenment, reason and nationalism as self-evident truths bringing light to supposed darkness. People like Amo Roden and David Koresh push back against our assumptions of what the world should be. They may be subversive, but they're not crazy. Labeling them even as delusional is not my call. Let us consider for a moment that our assumptions about such marginalized and ridiculed individuals may rest in a false illumination. In other words, we could be acting from light fueled by our own ignorance, not truth. We, even we, could be wrong."

Is Everyone “Queer”?

JAY EMERSON JOHNSON

As I walk around the GTU,
I realize how sad I feel
Perhaps it is the usual period of adjustment
When one graduates and decides to stick
around
I see faces of those I studied with
Faces of those who were in classes with me,
Appear in the faces of the new batch of
students
Who arrived a few weeks ago
I re-focus my eyes after such moments
Orienting myself
All those I spent copious amounts of time
with
Are no longer a daily fixture on campus

“Hey! Wow! I thought you graduated”
People say when they see me
“Oh I did!” I respond smiling.
“I took a job here.”
“I work here now!”
I mumble on my sad days
I wonder if this is how it was for all
Who graduated and never left PSR.
For those for whom their alma mater is
Their full time employer
Did they feel like this for a long time?
In chapel I automatically sit
With those few of my peers still on campus.
When will I sit with “staff”?

Sometimes a few thoughts possess me.
What if I never leave? Is it that bad to stay?
But really what if I am just staying
Because I am scared of the outside world?
But I came here knowing no one;
I can do it again.
I know more people now
Than I did before I arrived here two years
ago.
I love PSR, and love to tell others about her
But can I do it from another place?
Will I be a better missionary off campus?

KUUKUA DZIGBORDI YOMEKPE

PSR is one of the very few schools anywhere in the world where I would have the privilege of teaching courses like “Queer/Christian Theology” and “Queer Religious Leadership.”

I love teaching those classes for a deceptively simple reason: Christianity itself is a queer thing. Christianity has always been rather queer, though not always in the same way in every time and place.

Needless to say, the queerness of Christian faith never occurred to me in the Evangelical, nearly fundamentalist subculture of my childhood. And it didn’t occur to me when I came out as a gay man, either. Christianity’s “queerness” came explicitly to light for me only over the last ten or fifteen years.

To be sure, that “q” word – queer – can be troubling. For some people, that word hurts too much even to say it, since it has so often been hurled against them like a verbal weapon. Others have taken it as a shorthand way of talking about lesbian, gay, bisexual, transgender, intersex, and questioning people – “queer” is shorter and easier to say. For still others, it marks a current trend in academic circles, and means something quite different – broader and deeper – than just a shorthand form of speech.

Some like to find in the word “queer” traces of an old Germanic word that meant to transverse, or transgress generally accepted boundaries. More simply, that “q” word refers to whatever doesn’t fit in, or what falls outside of standard norms and expectations.

William Turner, in his book “A Genealogy of Queer Theory,” wondered whether everyone might in some sense be “queer.” After all, Turner went on to note, queer refers to those moments when we don’t seem to fit in with all the standard ways a given culture categorizes and classifies us. Surely everyone, at least now and then, has that rather queer experience.

To me, all of that sounds at least a bit “gospel-like,” which is something I never would have said when I was growing up in the American Midwest. Back then, family, friends, and church-going blended seamlessly with the economic and cultural values of an affluent, almost exclusively white suburb of Chicago; nothing seemed particularly queer about that.

I didn’t think it was at all strange to spend time every day reading biblical texts from ancient Mediterranean societies so far removed from my own. Friends from my church youth group and I found nothing unsettling about reading in those texts that “here we have no lasting city” (Heb. 13:14). What could that possibly mean in the greater Chicago metropolitan area, which seemed built not only to last but to provide a great deal of security? It should have seemed at least

Is Everyone Queer?

a bit odd to suppose that Jesus, a Middle Eastern itinerant preacher from the first century, had anything meaningful to say to an American Midwesterner of the twentieth century.

I never wondered why Jesus didn't have a wife or why the Apostle Paul advised against marriage entirely (1 Cor. 7:8). I don't recall ever puzzling over how to hate my mother and father, as Jesus had recommended (Lk. 14:26). Both the virgin birth and the divinity of Jesus made perfect sense; such startling claims might as well have been self-evident. I should have found it quite peculiar to anticipate joyfully the imminent appearance of that same virgin-born, divine, unmarried Jesus whose second coming would herald the end of the world – but I didn't. Nothing seemed queer about any of it; all of it made far too much sense.

So what do I mean by “queerness,” really? More than I can outline here, to be sure. But here's just one example among many: Despite what we so often hear from television preachers, Jesus is not the all-American (white) boy next door.

I find it helpful in that regard to reframe and retell the familiar gospel story in as many ways as possible, to remember how odd it is.

Broadly put, the story that inspired the gospel writers was a story about a Jewish prophet living in a conquered, backwater province of the Roman Empire; about an unmarried, itinerant teacher in a society constructed on marriage and family relations; about the scandalous practice of sharing meals and daily life with the ritually unclean and socially misfit; about a humiliating, public execution at the hands of an occupying army; and reports from hysterical women who seemed to be talking about grave robbers and an empty tomb.

That's a really strange, peculiar, odd – okay, let's call queer – story. It's out-of-the-ordinary, culturally unwarranted, socially unreasonable, religiously radical, philosophically suspect, and politically dangerous. And precisely for all of those reasons, the gospel writers insisted that this story is “good news.”

Notice that I didn't mention anything about “LGBT” people at all in that account of gospel queerness.

So what might all of this mean for Christian faith and practice today? Here are just a few thoughts.

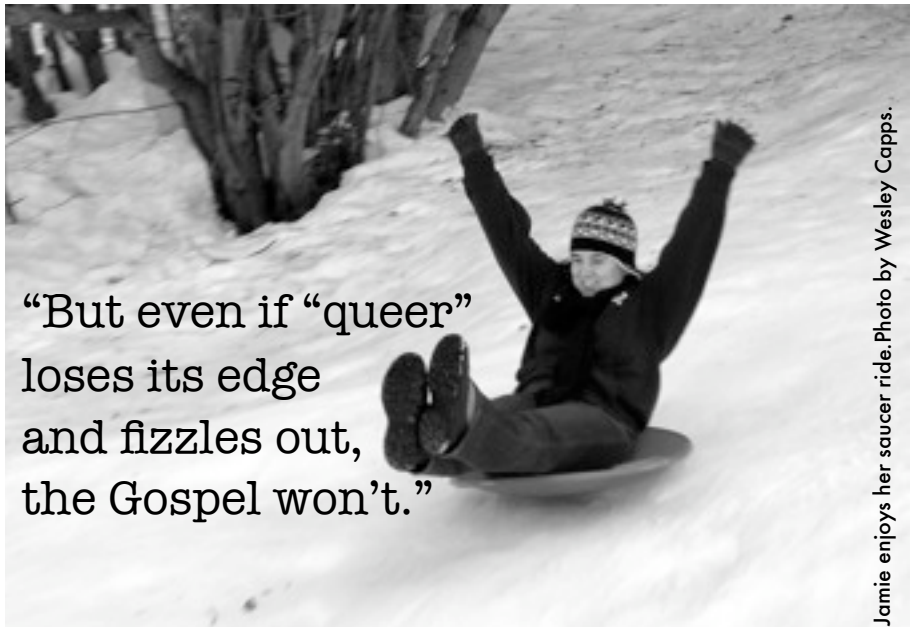
First, PSR has been teaching and trying to live the queerness of Christian faith for a very long time – it just hasn't been called “queer” until recently. (Do a Google search on Georgia Harkness for just one glimpse of what I mean.) The Certificate of Sexuality and Religion program is just the latest expression among many of PSR's commitment to fresh and bold approaches to theological education and religious leadership.

Second, I believe the Gospel is really “gospel” whenever it generates counter-cultural energy and action, regardless of the culture or period of history in which it is proclaimed. That's kind of queer, too. Given the ongoing legacy of the “wedding” between Christianity and western cultural values, I would say we need far more “queer” energy to address the social and political mess we find ourselves in today regarding race, ethnicity, economics, class, and yes, sexuality and gender.

Third, I don't know what kind of shelf-life “queer” will have. In some academic circles, it's already rather passé. In those venues, I would give it another ten or fifteen years before something else comes along to replace it. (It will take a bit longer for it to dissipate in theological circles; religion usually takes longer to “catch up” with cultural trends.)

But even if “queer” loses its edge and fizzles out, the Gospel won't. I believe that, because every generation picks up gospel energy in new and life-giving ways. Indeed, that's one way to describe PSR's 145-year history. And on the brink of a new semester, I'm grateful to be associated with this queerly bold and urgently needed school of religion.

“But even if “queer”
loses its edge
and fizzles out,
the Gospel won't.”



Jamie enjoys her saucer ride. Photo by Wesley Capps.

Spiritual Insights in the Art Exhibit “Picturing the Word: The Visuality of Text” Doug Adams Gallery, Bade Museum, Pacific School of Religion

MONIKA-MARIA GRACE

Letters are the primary, essential units of written language. They are depictions of sounds and combined together they form words, which are units of written speech expressing ideas. If a spoken language can be understood as a living organism, then written language can be seen as the depiction of a living body. Paragraphs then represent this body's members, and each written word represents a member articulation. Within each articulation, letters represent the living cells, arranged together to keep the entire organism alive.

Letters taken out of the living environment of a word seem at first meaningless and impotent. And yet, just like cells that carry encoded information about the life, identity and purpose of an organism, individual letters carry in their essence information about the life, identity and purpose of a language. A human body with an average lifespan of 78.4 years needs between fifty and seventy-five trillion cells to stay alive. On the contrary, languages that have lived for thousands of years, expressing the narratives of entire civilizations across history, have stayed alive thanks to no more than two dozen letters/cells. For example, the two biblical languages, Hebrew and Greek, have existed for 2,500 and 3,400 hundred years respectively. Hebrew has lived thanks to 22 basic letters. Twenty-four letters have kept Greek alive for millennia. Arabic, a language spoken today by 280 million people has lived for 2,900 years thanks to 28 basic letters/cells.

So potent is the encoded information a letter carries as a living cell of a language, that it is capable to affect its environment when grouped with other letters and give it new meaning, identity and purpose, thus giving birth to a new word that transcends space, geography and time. We see this in the English translation of the Hebrew Scriptures and the New Testament. In Revelation 22:13, the letter A standing alone infuses the text with its encoded meaning of “beginning”, “source”, “the first One” to signify Jesus’ own identity as God, who is “the alpha and the omega” of all there is. Paired with the letter H, the same letter A forms “ah”, the exclamation of profound, unutterable sorrow, regret, and pain, expressing God’s very own emotion, in Isaiah 1:24. There, the heartbroken God of Israel declares: “Ah, I will be relieved of my adversaries and avenge myself on my foes.” The same letter, A, repeated at the end of “ah” creates “aha”, an exclamation of joy and excitement, in Job 39:25. In that verse, a God proud of God’s own creation boasts to Job about the inexplicable excitement of the warhorse, charging in the battlefield because he “cannot stand still when the trumpet sounds. At the blast of the trumpet he snorts, ‘Aha!’”

Letters are not only carriers of encoded information but also symbols pointing to human narratives beyond space and time. As symbols, they are *iconic representations* of meaning, creations of certain aesthetic and cultural values, and coded units of expressive potentialities. As such, they document human history, enable continuity in time, and connect the distant realms of the imagined with the expressed; the transcendent with the embodied; the longed for with the experienced. As iconic symbols, letters become windows through which we can see glimpses of or individual and collective histories, identities, and everlasting truths.

This encoded life of letters as the cells of the human text as well as symbols of transcending narratives is celebrated in the work of the five artists presented in the current exhibit of the Doug Adams Gallery, *Picturing the Word: The Visuality of Text*. In their hands, letters are set free from their original contexts and take on new dimensions. Their symbolic capacities transcend their traditional roles as the letters assume new configurations to articulate new, different narratives. Letters formerly combined in certain ways to compose texts with certain meanings have been set loose to search for new environments and imbue them with their encoded meaning, at the same time allowing those environments to infuse their own meaning to them. This alchemical reaction of encoded meanings takes place before our eyes, and invites us to participate by watching it as it happens. The experience is transformative: as we watch the letters explode out of their traditional contexts into new exchanges, they become new narratives that bring to us new insights, never seen before. These novel texts, made of deconstructed symbols and reconstructed stories, cut through the barriers of unfamiliarity and invite us to create new relationships with the illustration of languages we may not have learned to speak, but which we can intuitively understand. These broken and reconstructed narratives surrounding us in this room become then *our* stories.

A striking illustration of a letter as a living cell encoded with memory, narrative and inspiration is the monoprint “Phylacteries” (see image 1 in two pages), by the calligrapher Igaël Gurin-Malous, the grandson of a holocaust survivor, who grew up in a Jewish orthodox community, in Belgium. “Phylacteries” (from the Greek which means “guardian”, “protector”) are the Hebrew tefillin: a set of small cubic leather boxes painted black, containing scrolls of parchment inscribed with verses from the Torah, with leather straps dyed black on one side, and worn by observant Jews during weekday morning prayers on their head and arm.

The letter shin is printed twice, one with three lines and the other with four lines, just as it is imprinted on the two sides of the head tefillin. The four-lined shin is the shin of the tablets of the Ten Commandments. The four lines symbolize four mothers: Sarah, Rebecca, Rachel and Leah as guardians and protectors of tradition, also teachers of love and compassion. About his Jewish tradition, the artist says that Mother's education begins even before birth, in contrast to Father's instruction, which begins slightly later in life, and often in an atmosphere of authority and severity. The mother's education is indelible and represented by the big, bold, black four-lined shin that embraces the three lined inverted shin, which represents the formal teaching. The father's education is likened to the letters of the Torah, ink on parchment, knowledge that is acquired which can be erased and changed. But compassion, love, appreciation and character are indelible and everlasting.

Compassion, love and appreciation for shared values and hopes between different cultures also transpire through the blending of Hebrew and Arabic texts, in Jewish artist Sharon Siskin's "Children of Abraham" (see image 2 on inside back cover). The thread running through the pages connects the past with the future, sewing together words from different languages into a narrative of common memory and future hope. We are invited to interact with this new narrative and gaze into its possibilities. This face-to-face encounter, initiated and sustained by the boy directly facing us from the right page of the book, carries the promise of transformation and wholeness.

The same promise of wholeness is encoded in the work of Ethiopian-born artist Wosene Worke Kosrof who explores the healing

properties of the letters of his native language, Amharic. Seeing them as icons with inherent aesthetic values, Kosrof frees the transformative power of their beauty by breaking them apart and away from conventional texts and contexts and reconfiguring them to create a new visual language that tells of experiences personal and collective. In his painting "Mother with Child" (see image 3 on inside back cover), an abstract but discernable female form dominates the space, a smaller form, that of a child, nestled inside her. Both are saturated in letter-characters from a language we cannot speak but we can certainly understand. The densely arranged letter-symbols vibrate with color and echo the beats of a heart pulsating with love. An explosion of red in the center of the female figure can very well be that heart. Complete words are not necessary. Meaning is communicated through the senses. The letters, free from context, liberate us from agreeing with preconceived notions as we delve into realms of interrelatedness and meaning making we may have never ventured in before.

While Kosrof invites us to explore unlimited possibilities of interconnectedness with the beauty of liberated letters, Oakland artist and Buddhist meditator Jamie Brunson introduces us to the experience of disconnection and of our painful subjection to imposed limitations. Her collage series, titled "Practice" (see images 4 and 6 in two pages, and image 5 on inside back cover), illustrates the disconnection between words that describe reality and experienced reality *per se*. This disconnection the artist reproduces in her work, by cutting up Japanese calligraphic text against a yellow background and interrupting it with black strips in strictly methodical and mathematically ordered patterns. Although the possibilities of the

deconstructed text may be endless and the temptation to develop new relationships and explore new possibilities presents itself, the artist maintains her patterns disciplined forcing us to see that very same disconnection between *our* words and *our* reality. In her work, the broken, interrupted letters do not liberate us to new and deeper meanings. Rather, they painfully mirror to us the lack of authenticity with which we speak about our lives, and awaken us to the crude realization that we must take risks and rediscover connections between our words with our experience.

While our visual contact with Brunson's work reminds us of disconnection between word and reality, the work of Salma Arastu, a native of Rajasthan, India, gently restores words into balance and harmony with the ineffable. Born into the Hindu tradition in her native India, Arastu embraced Islam later, through her marriage. Her four pieces (see inside back cover) are devotions to the divine perfection (see image 7), divine praise (see image 8), divine name (see image 9), and divine will (see image 10). The artist celebrates calligraphy as a spiritual practice by painting big Arabic letters to create visual sacred poetry. Our western eyes adapt quickly to the flow of the text that moves from right to left, as each letter invites us to a journey along straight vertical lines connecting the Above with the Below, transporting us from our mundane reality to a reality beyond. We travel along flowing, swelling curves, painted with big white brush strokes over black against a background textured and muted like the sand of Muhammad's desert. In the text, letters with curves resembling a mother's bosom are juxtaposed with vertical, erect lines, reminding us of warriors' swords, together writing the name of a God who is soft and hard, mother and father, receptive

and active. We need not know Arabic to read that name. It is the beauty of those symbols, and the rhythm of their dance on the canvas that gently rocks the mind seeking peace and comfort and soothes its need for transcendence and connection with its Source.

That Source, indeed, is the Alpha and the Omega, the Aha! in our common destiny; and we, creatures and co-creators, remain perennial seekers of truths our alphabets keep alive in narratives told by poets and prophets such as the ones we encounter in this exhibit.



Image 1: Ilgaël Gurin-Malous—"Phylacteries"—2009

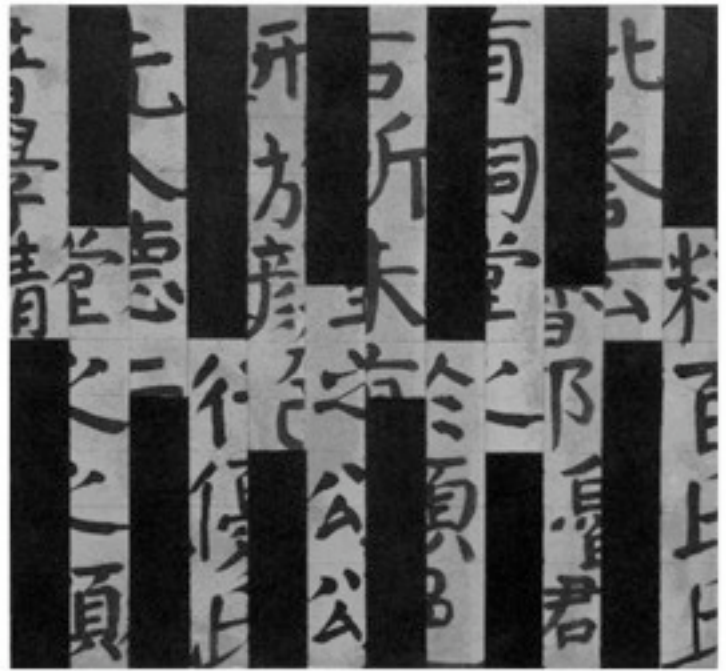


Image 6: Jamie Brunson, 2006

Practice No. 3, 2006 . mixed media/collage on rag paper .
16" x 16" image on 23.5" x 22.5" paper



Image 4: Jamie Brunson , 2005

Practice No.1, 2005 . mixed media on rag paper
image 16" x 16" on 23.5" x 22.5" paper



Image 3 (top left page): Wosene Worke Kosrof "Mother and Child"; **Image 5 (top right page):** Jamie Brunson, 2009



Totem, 2009 . collage/mixed media on canvas over panel.



Image 2: Sharon Siskin "Children of Abraham" 2007

Images 7-10 by Salma Arastu, 2009 (left)
 7. top left: "Subhanallah" (Allah is Without Imperfection)
 8. top right: "Alhamdulillah" (All Praise is for Allah)
 9. bottom left: "Bismillah" (In the name of Allah)
 10. bottom right: "Mashaallah" (Whatever Allah Wills)



Reenacting some ancient Roman battle at the GO! Snow Day. Photo by Wesley Capps.

gratitude

for our readers,
 for our contributors,
 for friendship
 for Taco Mondays,
 for Reading Week
 for dialogue
 for BBQ in the courtyard,
 for hugs,
 for professional development opportunities,

for the Spirit for bringing
 us to print and showing us
 how to communicate in
 Love and for Justice.

In the Next Issue...

- More on Staff and Budget Changes
- Your Work Here

Submit your reviews of books, films and plays. Submit your doodles. Submit a ramble or rant. Submit your best paper from last year. Get your professor, partner or pet to create a work of art and submit it to LOGOS! Bring your voice to the PSR Community.

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