

Barbara Ann Gerlach
Artist, Minister,
Advocate for Peace and Justice/
Artista, Ministra,
Defensora de la Paz y la Justicia

1. Getting to Know Barbara/Aprendiendo a
conocer a Barbara

Name/Nombre: Barbara Ann Gerlach

A.B. Recipient/A.B. honor:
2011

Career/Carrera: Minister, Artist, Writer,
Advocate for Women
and for Peace and Human
Rights in Colombia/
Ministra, artista, escritora;
defensora de las mujeres;
defensora de la paz y los
derechos humanos en
Colombia

Birthday/Cumpleaños: 1946

Place of Birth/Lugar de nacimiento:
New Jersey, but grew up
on a farm in Pennsylvania/
Nueva Jersey, pero creció
en una granja en
Pensilvania

Hair Color/Color del cabello:
Brown/Marrón

Eyes Color/Color de ojos: Blue/Azul

Brothers or sisters/Hermanos o hermanas:
Twin brother and sister/
Gemelos -hermano y
hermana

Birth Order/Orden de nacimiento:
Eldest/La mayor

Hobbies/Pasatiempos: Playing sports, drama, church camp, youth group retreats/Deportes, teatro, campamentos de la iglesia, retiros de grupos juveniles

My friends and I liked to/Mis amigos, amigas y yo nos gustaba: Swim, listen to folk music, talk, laugh, and spend the night together/Nadar, escuchar música popular, hablar, reír y pasar la noche juntos y juntas

When by myself, I enjoyed/Cuando estoy sola, me gusta: Reading, art, walking in the woods, looking at the stars at night/La lectura, el arte, caminar por el bosque, mirar las estrellas en la noche

I looked up to /Yo admiro a: My affirming grandmother and my high school English teacher/Mi abuela y mi maestro de inglés de la escuela superior .



Barbara with her painting of the three children

2. *A Tri-vocational Career: Taken all together, there is a certain wholeness and fullness of life that express the complexity of who I am in the path I took.*

I never fit in one vocational box. I was always juggling my work as minister, artist, and advocate for justice and peace. My most significant spiritual achievement was to have the courage to follow my three passions. In this creative tension and cross-fertilization, I became a better minister and a different kind of artist. My advocacy for women and for a just peace in Colombia helped bring change.

I sometimes wonder what would have happened had I given my whole heart to being an artist rather than dividing myself. In the end I felt called to be true to these three vocational threads. I balanced meaningful work and intimate relationships, time alone for art with a deep commitment to family and active involvement in the struggle for justice and peace. In the midst of the interaction, I created a life with fullness, depth, and integrity.

3. *Vocational Clues: A high school English teacher opened to me the world of deep thinking and feeling.*

Through reading and writing poetry, class plays and debating team, I was invited into a new world of reflection and self-expression as a teenager. I learned to discuss such controversial issues as civil rights and feminism.

I was encouraged to read the Feminine Mystique¹ soon after it was published. There I found a name for my desire to break out of the traditional roles for women.

I was drawn to religion as a possible career. Church camp and retreats were safe places to think and talk about the meaning and inter-connection of life. Church gave me a community, values, and an ethical framework to make decisions, struggle with moral dilemmas, and act on social issues.

In college I pursued my double interest and majored in English with a religion minor. I was fascinated by the similarities between religious and poetic language as people struggled to put their deepest experiences into words.

As a child of the sixties, I was excited by the social change happening around me. In high school, I watched the integration of southern public schools on TV and was drawn to the courageous struggle of African Americans for freedom and equality. In college, my passion for justice grew as I became more involved in the civil rights movement, the war on poverty, protests against the war in Vietnam, and the women's liberation movement.

Inspired by such faith-driven activists as Martin Luther King, Jr., Dorothy Day, and the Berrigan brothers, I chose ministry over teaching college-level English. My commitment to social justice led me to Union Theological Seminary in New York City in 1968.

4. Co-Equals in Marriage and Ministry:
Experiencing how differently my husband John and I were treated as we interviewed for church jobs, I had a crash course in sexism and sex role stereotypes in the church.

I came to Union Theological Seminary as a feminist. I was part of the first "big class" of women – ten of a hundred students in the entering Master of Divinity class. My first year in seminary, I met and married John Mack. We began to dream of working together. A wonderful clinical pastoral education experience led us to write a working paper on our vision of a co-equal husband-and-wife team ministry.

We searched for a church that would hire us. Job hunting intensified my identification with the women's movement. It was infuriating to watch the sexism as questions were directed to John and I was a second thought. He was asked about preaching and I was questioned about my experience in Christian education.

5. First Women's Consciousness-Raising Group:
I had to be part of the change I sought.

Being part of the first women's consciousness-raising group at Union Seminary in 1971 saved me. Initially, we used a dozen consciousness-raising questions developed by the Redstockings to "clean out our heads; uncork and redirect our anger; learn to understand other women; and discover our personal problems are not our own."²

Meeting for three hours every Sunday night with nine other women, I learned that the “personal is political.”³ I had to be part of the change I sought. The intimacy and support I experienced as we “heard each other into speech” (Nelle Morton⁴) and told the truth about our lives grounded and strengthened me as I headed into parish ministry. I learned that deep calls to deep. The spirit moves in our most honest and heartfelt interaction and deepens our sense of community and commitment.

6. Breaking New Ground for Woman: *A minister is not set apart, but set in the midst of community.*

In 1971 John and I were hired as co-pastor of Trinity Congregational United Church of Christ in Scranton, Pennsylvania. As the first ordained woman to serve a parish in the Penn Northeast Conference and the only woman minister in the city of Scranton, I cut new ground daily.

Going into parish ministry at 25 stretched me to my limits. It was my first fulltime church job and I was learning by doing. It was also trial by fire as I was stunned by the resistance of many male clergy. Controversy swirled around our ministry as the Bishop of Scranton forbade all diocesan priests from attending the ordination of a woman.

For two years John and I lived out our vision of a co-equal husband-and-wife ministry team and were the focus of extensive media attention. We received many invitations to speak and write about our experience. Living such a public life increased the pressure I felt to be a ground-breaker and role model for other women.

From Sandy Sorenson:

Barbara used her own struggles against sexism as a local church pastor as a source of insight and perspective in her work. Her visionary spirit empowered others to move beyond obstacles -- even the obstacles we carry within ourselves.⁵

From Loey Powell:

I have learned from Barbara's ground-breaking work, taking the kind of public abuse that she got and persisting rather than backing off the issues, her modeling and commitment to embodying justice and her commitment to working relationships.⁶

7. *The Wider Church: Named to the first UCC Task Force on Women in Church and Society, I found a community of people committed to working for the full participation of women.*

Being invited in 1971 to be part of the Task Force launched me into a ministry of advocacy for women and others who were excluded. It provided a way to turn the hostility I experienced into constructive action that changed the church and opened space for women. Working with Valerie Russell, the African American woman who staffed the Task Force, I learned the power of joining in multiracial, multicultural community to overcome the divisions that separate us.

I threw myself into developing models for consciousness-raising for church women and awareness trainings for male clergy. I met with conference ministers to open doors for the placement of more women ministers. I helped shape resolutions on inclusive language and affirmative action and was chosen to be "the voice without vote" for women concerns at four consecutive General Synods.

From Marilyn Breitling:

In many ways, Barbara is the mother of the modern day women's movement in the UCC. A wise, creative, and persuasive leader, she was instrumental in creating the Task Force, the Advisory Commission on Women in Church and Society, and the Women's Inter-Staff Team.

She worked through the complicated process of creating the Coordinating Center for Women in Church and Society. She also initiated the Antoinette Brown Award as a way to

acknowledge the work and pioneering ministry of exemplary women.⁷

8. General Synod, 1973: *Opening my hurt and turning that hurt in action gave me a greater capacity to make common cause with others and build a more inclusive and expansive beloved community.*

There is a cost for opening space for the inclusion of new voices, the dignity of difference, the full participation of people on the margins. I'd like to take you back to my first General Synod in 1973. The recommendations of the Task Force for Women had just hit the floor. The lightning rod issue was inclusive language. The debate was mean and nasty.

I was standing at the mike, the next to speak as “the voice without vote” for women, when the moderator pounded the gavel, called the meeting to order and said, “Some people here are hurting.”

With those words all the hurts from my two years as the first ordained woman serving as a local church pastor in the Penn Northeast Conference and the only woman minister in Scranton, Pennsylvania came welling up. The job hunt had been a crash course in sexism as my husband John Mack and I looked for a church that would hire us as co-equals and I watched how differently he was treated than I.

At our ordination exam, we were not asked one theological question but told that a team ministry could not work, someone had to be in charge, and I would eventually find my place with the children.

Attending my first continuing education event with a nationally known leader on church growth, I raised a genuine question about how the formative experiences of women might be different from those of men.

He fired back, “Did you hear what she said? She just called me a male chauvinist pig!” and the whole room broke out in loud guffaws. When he asked for volunteers for a role play, a deep voice from behind

me boomed, “Get the woman up there! Get the woman up there!” Stunned by the hostility, I cried my way home.

When the moderator finally recognized me, my eyes filled with tears again, my voice broke as I slowly gathered myself to speak. The resolution passed. I was remembered as the woman who cried on the floor of General Synod. But what I learned from the many people who spoke to me afterwards was how sharing my hurt helped them understand the importance of inclusive language for the first time.⁸

From Davida Foy Crabtree:

Barbara has converted her negative experiences into a base for empowering women of all racial and ethnic identities and lesbian, bisexual, transgender and straight women.⁹

9. Women’s Theological Coalition of the Boston Theological Institute (BTI): *After being the only woman minister in Scranton, I was elated to be part of a community of feminist students, faculty, and administrators.*

After two challenging years in parish ministry, I knew I had to leave to find myself in a deeper way. At 27, I moved to Boston to pursue art and advocacy for women, while John moved into counseling and community service.¹⁰

As Director of the Women’s Theological Coalition of the Boston Theological Seminary, I focused on advocacy and program development for the increasing number of women students in nine theological seminaries. Immersed in women’s issues, I worked with students to plan conferences, to develop courses in women’s studies, and to strengthen a placement service for women doctoral students. I was most excited creating a Training Women for Ministry program taught by three practicing women ministers and funded by the UCC Office of Church Life and Leadership.

From The Trustees of the Boston Theological Institute:

During her years here, the enrollment of women in BTI institutions doubled and the capacity of the schools to minister significantly to them has been greatly enhanced because of the programs which Ms. Gerlach has led through the Women's Coalition. Boston is now one of the most important centres in the country for women wishing to be educated for the ministry.¹¹

10. *Art as My Wit's End Experience: What I can't put into words, what my mind can't grasp or actions carry, I search and shape in my drawings and paintings.*

I was drawn to art in seminary as “the breath of fresh air” and a way to “give form to feelings” in the midst of all the words of theological seminary. I was drawn back to my art after two very public years in parish ministry to heal the hurting places and to seek deeper grounding for my work.

I reconfigured my life. Half-time, I was an activist and advocate for women as I worked for the BTI and continued on the UCC Task Force on Women (1973-1975) and then co-chaired the UCC Advisory Commission on Women (1975-1979). Half-time, I was exploring my vocation as an artist in hopes of knowing myself better and deepening my own spiritual life.

As the pull of art grew stronger, I left the BTI in 1976 to go to art school full time. I felt as if I were losing my life to find it as I moved out of the woman-in-ministry track where I was a recognized leader and stepped into the unknown world of my creativity.

The discontinuity perplexed me: Why was I, a people-oriented person, choosing to work alone, an activist turning inward, an advocate focusing on art?

I found the answer in an article by Erica Jong, who described my need to explore inner life to find my voice:

The main problem of a poet is to raise a voice. We can suffer all kinds of kinks and flaws in a poet's work except lack of authenticity. Authenticity is hard to define, but roughly it has to do with our sense of the poet as . . . a human being, an author (with accent on authority). Poets arrive at authenticity in very different ways. Each poet finds her own road by walking it – sometimes backwards, sometimes at a trot. To achieve authenticity you have to know who you are and approximately why. You have to know yourself not only as defined by the roles you play but also as a creature with an inner life, a creature built around an inner darkness. Because women are always encouraged to see themselves as role players and helpers . . . rather than as separate beings, they find it hard to grasp this authentic sense of themselves. . . . It is not that women lack inner darkness – one might say that women are ideally suited to be artists because of the built in darkness and the mysteries they are privy to – but women do not explore that darkness as men do. And in art, the exploration is all. Everyone has talent. What is rare is the courage to follow the talent to the dark places where it leads.¹²

For almost ten years, I pursued this solitary path - finding my way by walking it, learning my inner rhythms as an artist, and creating a body of drawings and paintings I was ready to show.

From “A Sense of Belonging” (a sermon by Barbara Gerlach):
“Voice”, the root word of vocation, is a central reality in our Jewish and Christian sacred story.... We seek to find our own voice and vocation so we can amplify God's voice and the voices of the voiceless through our own lives and commitments.¹³



South African Woman
Grieving for Her Dead
Sons

As an artist, I have found there is a point where the line between myself and the people I draw breaks down, when their experience becomes part of me and touches mine (26).¹⁴

11. *Art as Meditation: As I painted and expressed my deepest feelings, I also learned to articulate my faith in a way that was rooted in my own experience.*

My senior M.Div. thesis had included a portfolio of my artwork with reflections on my creative process as religious experience. Five years later as I studied at the School of the Museum of Fine Arts in Boston and read deeply in Christian spirituality, I realized my art was a form of contemplation – a way of searching myself and finding a deeper experience of God. As the mystic-activist Simone Weil wrote, “Complete attention is prayer.”

The hurting places in myself and the hurting places in the world drove me to look deeply at the face of suffering. I painted the experiences of the survivors of war and prison, refugees and displaced persons. I painted the poor and hungry in search of healing, and wholeness and hope.

My first breakthrough came in drawing a “South African Woman Grieving her Dead Sons.” I wrote in my journal:

I have been following with unusual interest the news of the struggle in South Africa feeling the gathering of forces, a desire for freedom that can no longer be suppressed. Last week I saw an AP photo of a Soweto woman grieving for her sons killed by Zulu tribesmen. Usually my fear about my creativity is that nothing will come . . . the fear of the empty page or the meaningless scribble. But today I was fearful of what was coming out of me. I felt the agony of that woman in me . . . the power and pain face-to-face.

I feel like I have returned shaken from a “holy place.” Part of me wants to draw back and hide. We cannot see God’s face and live. Yet I feel like I have glimpsed God’s face in that woman’s face.¹⁵

I kept digging into the inner darkness until I unearthed a long-buried experience of childhood abuse. In 1989 at a feminist conference at Boston University, I exhibited those paintings and described my excavation process in a presentation called “Re-Imaging Redemption: Telling the Truth through Art, Dreams, and Imagination”:

Only when we *see what is*, can we imagine what will bind us up or set us free, and move toward healing and wholeness, greater freedom and fulfillment. In showing my art and sharing my story, I have wrestled with the risk of sharing my personal images and the danger of self-revelations. But I have also been inspired to tell the truth I have found in my art. I believe the truth can set us free (John 8:32) and the most personal is often universal.¹⁶

12. *Writing My Way to Understanding: I was learning to articulate my faith in a way that was deeply rooted in my experience and accessible and evocative to others.*

My art was my “sighs too deep for words.” But I needed to write to understand what I was learning. In 1977, an early reflection on the dynamic relationship between my inward journey as an artist and my outward journey as an advocate for women was published as “Faith Development and Advocacy for Others” in an Office of Church Life and Leadership resource packet.

In the early 1980s, I was asked to write a series of Bible studies for AD magazine. A few years later these twelve peacemaking meditations illustrated with my art became the book, The Things That Make for Peace.¹⁷

As I wrote in the Introduction:

Most of the faces interspersed throughout the book were drawn before I began writing of peace. But as I wrote, these faces haunted me. I realized I was wrestling with the same experience of suffering and hope as a writer and artist. My drawings and my writing belonged together as “companion meditations” on peace (12).

In 1985 I was invited to give a presentation at the Craigville Conference on “An Intimate Conversation Across Time: An Artist’s View of Scripture.” There I described how I enter into the stories of the Bible imaginatively, empathetically, meditatively, evocatively:

Call it deep calling to deep, Call it an intimate conversation across time. Call it the leading of the

Spirit or a free association of thought and feeling. . . . For me there is a river in the Bible . . . that leads me from passage to passage, stirs up a childhood memory, evokes the line of a poem, reminds me of an encounter with a friend, and brings back the sorrowing face of a stranger.

What is stirred in me helps me know and share what the Bible means, and leads me to a fuller and deeper understanding of God. Out of that flow of images, my prayers and sermons are formed.¹⁸

From Avery D. Post:

Barbara, we admire the way you have become a quiet steward of your calling as an artist. We are awed by the way you live with the inner turbulences of the artist and the swift and mysterious currents in the internal life of the United Church of Christ and from them produce both artistic and political achievements.¹⁹



In Struggle

It is when we are pushed to the edge of human possibility by our poverty or our grief, by our thirst for righteousness or our search for peace, by our suffering or our love that God meets us (35).²⁰

13. First Congregational United Church of Christ, Washington DC (1985- 2007): *I was a better minister the second time around.*

In 1984, just as I was getting into more juried art shows and on the verge of “making it” as an artist in Boston, John was called as pastor of First Congregational United Church of Christ in Washington DC, a progressive downtown church. The move was much more difficult than I anticipated. Grieving the loss of my community in Boston and unable to figure out how to become known working alone in my art studio, I struggled again to find my way.

In 1985 I applied for a part-time job as minister at First Church as a way to be seen in my own right as a minister, to spend more time with John, and to have our family share the same faith community. My work focused on worship, social action, and adult education.

Grounded by the inner spiritual work during my eleven years in Boston, I felt like I was a better parish minister the second time around. Drawing on my experience in my women's consciousness-raising group, I tried to create a safe trusting space where people could share their personal experiences and draw closer as a community.

During the 23 years that John and I served as ministers, First Church became a just peace, open and affirming, multiracial, multicultural congregation. It expanded its hospitality programs of meals and social services to about 500 poor and homeless people a day. It worked with other churches to create a lived-in downtown and began to redevelop its building. What was a ghost town after dark when we arrived in 1984 was a thriving center city bustling with people, offices, apartment buildings, theaters, museums, and a sports arena when we retired.

14. *Multicultural and Multiracial: I have always been drawn to crossing bridges to people of other races, cultures, and religions.*

During our last two years as ministers of First Church we obtained two grants for developing multiracial, multicultural worship and music as a way of becoming a more multiracial, multicultural church. That work was some of the hardest and most exciting I ever did as we wrestled with developing our vision and working to become a more racially and culturally diverse congregation.

Most of the church was involved in teams to plan and lead worship. We organized workshops on African-American and Latin American music. We developed a community chorus in which women and men from our "daytime congregation" of poor and homeless joined with members of First Church to sing at Sunday worship. We hired an African American from the faculty of Howard School of Divinity to join our ministry staff.

After the terrorist attack of September 11, 2001, I coordinated a dialogue group of Christians, Jews, and

Muslims. This led to First Church providing space for Friday prayers for Muslims working downtown. We developed a worship and educational interchange with a local imam and Muslim community which was featured in the documentary “One God: Three Faiths.”²¹

From “The Power of Attraction” (a sermon by Barbara Gerlach):

As Christians our vocation is to relationship, not to convert others to our way but to attract them by our lives into the deeper waters of spiritual exploration, to invite them into relationship and a wider sense of community. Entering into the mystery of God calls us into the mystery of our own being, and then calls us into the mystery of relationship and an ever-expanding sense of community.²²

15. Latin America Accompaniment (1990-2011):
*Advocacy is giving voice. As advocates we are the go-betweens, the intermediaries, and midwives as people find their voices and give birth to their visions.*²³

In 1979 and 1980 when John and I adopted our two children from Colombia, we said that we wanted to adopt a little of their country and culture as well. In the early 1990s, we began traveling to Latin America to learn Spanish and help our children know their cultural roots. Both John and I became more involved with the Latino community in Washington, DC.

In 1997 I went on my first human rights delegation to Colombia to see the massive displacement of Afro-Colombians and indigenous people caught in the crossfire of Colombia’s civil war. That encounter captured my heart, changed the course of my life, and set me on a journey working with Colombians to end the conflict and build a just peace.²⁴

Living in Washington, I was in a place where I could make a difference. My organizing, speaking, and fundraising skills from my women’s advocacy years were easily re-activated to advocate for human rights and humanitarian aid, development and peace in Colombia.

With a coalition of groups working to change U.S. policies toward Colombia, I began accompanying Colombians to meet with members of the U.S. Congress and Department of State. I helped the UCC Central Atlantic and Connecticut Conferences develop mission partnerships and led yearly delegations to Colombia.²⁵

I spearheaded two General Synod resolutions which led to the placement of a "critical presence" Global Ministries missionary in Colombia.²⁶ "I learned again how much "God's advocacy for us and our advocacy for others are intermingled. We move among people, trying to open communication and joint action so that those without voice or much power can be heard and their reality is recognized as part of the common good."²⁷

After the terrorist attacks of September 11, 2001, I began taking classes in peace building, trauma healing, and reconciliation. My work in Colombia became more focused on the accompanying peace and reconciliation efforts of Colombia churches.

When Afro-Colombian Mennonite peace leader Ricardo Esquivia was falsely accused, I collaborated in an international campaign that kept him safe and out of jail. Later we co-authored a chapter, "The Local Community as a Creative Space for Transformation," in Colombia: Building Peace in a Time of War.²⁸

From Davida Foy Crabtree:

In 1998, Barbara accompanied a community of displaced families back to their village in Colombia. They had been driven out by the violence of that nation's warring factions. Barbara's presence as an international meant that the *campesinos* she walked with were more likely to be safe.²⁹

16. Grieving and Going Forward: *The quality of life is not measured by its length but by the fullness with which we enter into each present moment.*

In June 2007, John and I retired from First Church. In November we took our dream adventure and went hiking in

the Everest region of the Himalaya. Ten days into the trek, John developed high altitude pulmonary edema and pneumonia. After six weeks in hospitals in Kathmandu, New Delhi, and Washington, DC and ten days at home with family, John died on January 15, 2008.

I faced a future with a large gaping hole. Writing became my way of grieving and going forward. My mantra became “I’ll understand it better by and by.”

To go forward, I had to go back and look more deeply at my life, work, relationships, art, and writing. I rediscovered how much of an artist I am and how grateful I was for the open space of retirement to follow my creative spirit. I learned to travel back in time and deep into my body in search of healing and understanding.

Giving form to feeling in words and paint, I began to remake my life like a spider slowly reweaves her broken web. As I developed new relationships and deepened older ones, I experienced a “little resurrection” and felt as if I were being given a “second chance.”

From “Goodness, Greatness, Fullness” (a sermon by Barbara Gerlach):

Fullness of life means seeing ourselves as part of a whole, part of time, history, community that surrounds and that stretches before and after us....

Fullness of life leads us inward to attend to the quality of our inner lives, our spiritual journeys, and our capacity for love and intimacy. It leads us outward to work on the large social issues of peace, justice and the preservation of our environment.³⁰

17. My Unfolding Awareness of God: *For me the Spirit is the connective tissue of the universe – the breath that animates us, the ties that bind us.*

I have been a spiritual seeker all my life. My first awareness of God was stirred as a child sitting under the stars at night. As a young activist, I experienced God as the Spirit of Truth, calling me to be an advocate for women. As an artist, I explored my sighs too deep for words and glimpsed God’s face in the human face. As a young mother, I found God to be

more embodied as I tended the little bodies and spirits of my children.

Accompanying people as a parish minister and in my work in Colombia, I have found God in relationship as we shared our search for truth and love, justice and peace – peace on earth, peace beyond understanding, peace that comes from understanding.

Today I experience God as a great spaciousness that expands my consciousness and opens me to the ever-enfolding possibility of life. I experience God as a deep intimacy – a spirit-within-me that leads and guides me, a spirit-among-us that draws us together, a spirit-in-whom-we-live-and-move-and-have-our-being that holds all life in great gentleness and steadfast love.

18. So What About You?

- Think about the complexity of gifts Barbara was given.

How has she used her gifts to become the whole person she is today?

Do you have one main gift or many gifts that might prompt a vocation?

How are you using your gifts to live with fullness of life right now?

What is frustrating you about your gifts?

- Make a timeline showing how one thing has flowed into another in Barbara Gerlach's discovery of herself, her ministry, and her fullness of life.

What does your own timeline reveal about your fullness of life?

How does living a life of with several "passions" differ from living a life with a single focus?

What have you learned from Barbara's life regarding the difference between indecision in career choice and the necessity of honoring the whole self –

and trying to express *your* many gifts and callings?

Say something about life as a journey.

- Barbara has had a tri-vocational career.

How are art and advocacy forms of ministry? How do they enlarge ministry? In what ways are parish ministry and art forms of advocacy? How do they help advocacy?

How are ministry and advocacy forms of art? How do they enhance art?

After reading this chapter, how would you define Art? Ministry? Advocacy?

- Read John 14:15-17, 25-27; 15:26-27. Jesus promises to send an Advocate, a Spirit of Truth who will abide with us and advocate for us so that we can testify to the truth out of our own experience.

How do you see the Spirit of Truth active in your life?

19. Church Family Project

In a multigenerational women's group or a group of your female peers, read the 12 women's consciousness-raising questions in endnote 2.

Discuss:

How do you think responses in the early 1970s would have differed from today? Why?

In what ways would the responses remain the same? Why?

How does sharing from your depths and listening from your depths make a difference in your life? What does it say to you about God?

20. Still Curious?

Gerlach, Barbara Ann. "Fidelity and Integrity: A Matter of Trust and Truth." Sermon in Sarah Gibb, Ed., The Advocacy Manual for Sexuality Education, Health and Justice (Unitarian Universalist Association, 1999)

_____. The Things that Make for Peace: Biblical Meditations. (Pilgrim Press, 1981)

_____. With Ricardo Esquivia. "The Local Community as Creative Space for Transformation: The View from Montes de Maria" in Virginia M. Bouvier, Ed., Colombia: Building Peace in Time of War (US Institute of Peace, 2009)

Morton, Nelle. The Journey is Home. (Beacon Press, 1986)

¹ Betty Friedan. 1963

² Gerlach files. Redstockings were modeled on the Bluestockings.

Suggested discussion order of consciousness-raising:

- 1) Discuss your relationships with man as they have evolved. Have you noticed any recurring patterns?
- 2) Have you ever felt that men have pressured you into having sexual relationships? Have you ever lied about orgasm?
- 3) Discuss your parents and their relationship to each other and to you.
- 4) How do you feel about marriage, pregnancy, having children, etc.?
- 5) Discuss your relationships with other women. Have you ever felt competition for men?
- 6) Discuss your relationships with women in your family.
- 7) Problems of growing up as a girl – socialization: were you treated differently from your brothers?
- 8) How do you feel about getting old (and your mother getting old)? What do you fear most?
- 9) Sex objects – do you feel like one? If so, how? Do you ever feel invisible?
- 10) Are you a nice girl? Is your smile like a nervous tic?
- 11) What would you like most to do in life and what has stopped you?
- 12) What do you most want this movement to accomplish?

³ Persons from the original consciousness-raising group still gather every two years.

⁴ Nelle Katherine Morton. Church activist, Christian educator, leading influence on the movement of women's spirituality and feminist theology.
<http://www.answers.com/topic/nelle-katherine-morton#ixzz1TysG9izt>

⁵ Director of UCC Justice and Witness Ministry, Washington office. Nomination letter

⁶ Rev. Lois (Loey) M. Powell, Justice and Witness Ministries. Phone call. June 2011

⁷ Early executive of Coordinating Center for Women in Church and Society. Email. Thursday July 14 2011

⁸ As quoted from Antoinette Brown Award Acceptance Speech. UCC General Synod, Tampa, Florida. July 4 2011

⁹ Rev. Dr. Davida Foy Crabtree, Connecticut Conference Minister. "The Spirit Calendar." March 31 2008

¹⁰ In the 1970s, John Mack directed a program for troubled teens and their families and was clinical director of a center providing counseling and legal assistance to low income people in Cambridge, MA.

¹¹ Letter. May 8 1976

¹² Erica Jong. Ms. magazine. December 1972

¹³ March 5 2006
<http://witnessforpeace.org/downloads/DOPA%2010%20Sermon%20UCC.pdf>

¹⁴ The Things That Make for Peace

¹⁵ Gerlach journal

¹⁶ Boston University School of Theology. November 3-4 1989

¹⁷ Gerlach. The Things That Make for Peace: Biblical Meditations (Pilgrim Press, 1981)

¹⁸ “An Artist’s View of Scripture” in Prism. Spring 1986
Volume 1 Number 1 pp. 23-24

¹⁹ Letter. Avery D. Post, President, UCC. November 1979

²⁰ The Things That Make for Peace

²¹ Krell, Gerald. “Three Faiths, One God: Judaism, Christianity, Islam.” VHS Documentary. (Auteur Productions, Ltd., 2005). Available through Amazon.com.

²² First Congregational UCC, Washington DC. February 8 2004. In Ecumenical Trends: Graymoor Ecumenical and Interreligious Institute. June 2004, Volume 33, No. 6, p. 13

²³ From Barbara’s Words to Sandy Sorenson at Sorenson’s installation as director of the UCC Justice and Witness Ministry, Washington office.

²⁴ Gerlach, “Accompaniment and Advocacy: The Work of US Churches for a Just Peace in Colombia” the Summit of Evangelical Churches for Peace in San Andres, Colombia. February 14 2006

²⁵ Email: Barbara Gerlach: Writing on Colombia. Tue, 7 Jun 2011 00:26:38 -0400

²⁶ To read these resolutions, search General Synod Colombia at www.ucc.org.

²⁷ From Barbara’s Words to Sandy Sorenson.

²⁸ Ricardo Esquivia Ballestas with Barbara Gerlach. “The Local Community as a Creative Space for Transformation: The View from Montes de Mariá” in Bouvier, Virginia M. Columbia: Building Peace in a Time of War. United States Institute of Peace Press, 2009.

²⁹ Crabtree

³⁰ May 13 1990

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