

Book Reviews

See, Judge, Act: Catholic Social Teaching and Service Learning. Rev. ed. By Erin M. Brigham. Winona, MN: Anselm Academic, Christian Brothers Publications, 2019. 219 pages. \$24.95 (paper).
doi: 10.1017/hor.2020.78

When a text is selected for a theology or religious studies undergraduate class, intersectionality is essential in order to create pedagogy that is considerate of the background of students, the relevancy of the material contained in the actual text, and the praxis opportunities to apply theory to lived experience. *See, Judge, Act: Catholic Social Teaching and Service Learning* is such an academic work, which can be adopted in undergraduate social justice curriculums.

In her text, Erin Brigham weaves the best-kept secrets of Catholic social teaching with the relevancy of contemporary social issues facing college and university students. The weaving of this rich social justice tradition and scholarship animates classroom discussion on many of the social and ecological issues identified by Pope Francis with his exhortation for Catholic Christians to step down from the curb and act on behalf of the poor and marginalized of the world.

The text situates itself in the methodology of the Belgian Cardinal Joseph Cardijn, commonly referred to as “see, judge, act.” This methodology is the template repeated in each of the text’s eight chapters. Each chapter facilitates discussion with students about how to sharpen their critical-thinking skills to identify social situations (*see*) that shake the moral sensibility of observant young adults. Questions for reflection lead students into thoughtful conversation about their lived experience. Brigham’s text makes Cardijn’s *judge* accessible to students in modalities that are familiar and engaging. Flawlessly, each chapter moves into the social justice tradition found in Scripture, magisterial documents, and contemporary virtual scholarship from internet and podcast sources. Chapter bibliographies give students research opportunities for advanced scholarship. The dealmaker for the adoption of this text for classroom curriculum is the numerous ways Brigham invites students to “step off the curb” à la

Pope Francis and *act* on behalf of justice. The essential component of storytelling is included in each chapter. Websites allow students to connect with local and global agencies whose missions are to work on behalf of justice. Further research and scholarship that could strengthen this text would be to increase and include more storytelling from people of color, with particular attention to women's stories, illustrating how their lives are devoted to the pursuit of social justice. Internet websites open up the global aspect of Cardijn's methodology. Even novice professors who have little experience in designing and facilitating service learning can feel comfortable setting up actual onsite locations with the proper accommodations students need to accomplish service hours. The text also is readable for student life personnel to collaborate with the academic side of the university to provide meaningful immersion opportunities for undergraduate students.

Adoption of this text for classroom use is ideal. Library adoption of this text for research would support any existing classroom pedagogy. The text is readable, understandable, and reasonably priced.

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Image and Presence: A Christological Reflection on Iconoclasm and Iconophilia. By Natalie Carnes (Stanford, CA: Stanford University Press, 2018). xv + 233 pages. \$28.00 (paper).
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The predominant question in Natalie Carnes' recent book is not in the assessment of criteria by which images may be classified as "art," but whether images contribute to the edification of doctrine, specifically, in this case, the edification of Christological doctrine. In this sense, Carnes attempts to construct neither a theological aesthetics nor a history of Christian art. Rather, she considers creedal statements of belief in Christ through an exploration of images and their reception in order "to respond to images from a theologically formed imagination, recognizing the distinctiveness of their own modes of communication" (xii).

Images are undeniably powerful in the history of Christianity—some weep before an image, some react with revulsion, some react with a hammer—and all such reactions are found regardless of era, class, or culture. The ubiquity of strong response, from iconodule to iconoclast, transcends the idiosyncrasy of individual behavior toward a collective *sensus fidelium*. Such is fundamental to Carnes' project to mine Christological import from these responses and reflect on the relationship between divine presence and divine absence in an image.