The Counter-Narratives of Radical
Theology and Popular Music

Radical Theologies

Radical Theologies is a call for transformational theologies that break out of traditional locations and approaches. The rhizomic ethos of radical theologies enable the series to engage with an ever-expanding radical expression and critique of theologies that have entered or seek to enter the public sphere, arising from the continued turn to religion and especially radical theology in politics, social sciences, philosophy, theory, cultural, and literary studies. The post-theistic theology both driving and arising from these intersections is the focus of this series.

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The Counter-Narratives of Radical Theology and Popular Music: Songs of Fear and Trembling

Edited by Mike Grimshaw

THE COUNTER-NARRATIVES OF RADICAL THEOLOGY AND POPULAR MUSIC

SONGS OF FEAR AND TREMBLING

Edited by
MIKE GRIMSHAW

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THE COUNTER-NARRATIVES OF RADICAL THEOLOGY AND POPULAR MUSIC

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Preface

In 1965, the radical theologian William Hamilton stated the following:

If “Empty Bed Blues,” Tennessee Williams and “Guernica” are the sights and sounds of neo-orthodox theology, perhaps radical theology is closer to “We Shall Overcome,” Saul Bellow and Robert Rauschenberg.
    (“The Shape of a Radical Theology,” *The Christian Century*,
    October 6, 1965, p. 1222.)

The following mix-tape of essays, was, in the mind of Mike Grimshaw, both inspired by and pursued in reference to this quote. He sought out those, like himself, who combined a varying obsession of theology and music: those who experienced, heard, and saw ‘a sight and sound’ of radical theology. The mix-tape that resulted, by those who, in some way align themselves with radical theology, expresses what radical theologies might sound like in the twenty-first century.

William Hamilton died (February 28, 2011) as the ideas for this collection were attaining final form. It is dedicated to him.