

issue. While the testimonies do not linger on stories of struggle that every marriage has at some time (patterns of unkindness, fighting, boredom, failures to love), I think it is the right decision. Had the text contained descriptions of LGBTQ couples' failures to love, I wonder if some readers may have used those disclosures as evidence of the wrongheadedness of the book's central thesis. Reflecting honestly on the limitations of the use of narrative in ethics remains important even as reflections on lived experience are essential in forming and reforming Church teachings.

I want every seminarian, priest, pastoral minister, youth minister, diocesan employee, bishop, theologian, and undergraduate student to read this book because it generates open-hearted conversations. It could be adopted in parish book clubs as well as assigned in undergraduate and seminary courses, especially courses focusing on Christian marriage, sexual ethics, or sacramental theology. The prose is accessible and engaging, and the stories are deeply moving. I assigned *The Sacrament of Same-Sex Marriage* in my undergraduate course on sexual ethics and the Catholic tradition, alongside Vatican documents that defend magisterial teachings. When we circle up to discuss what we learned, discussion is animated. Some of us are moved to tears when discussing the internalized homophobia that led Megan and Mary to "give each other up for Lent" early in their courtship (4–5); the injustice of Frances losing her job because of her marriage to Sofia (160); the arguments among Jaime's family members as Jaime and Dan planned their wedding (102–104); and Liam and Marty's co-parenting strategies (72). I will keep assigning this book in my Sexual Ethics course because of how it aligns with the learning outcomes of the course. Burke Ravizza explains Catholic teachings; describes and critically analyzes the methodology of Catholic teaching; helps students to build skills in empathetic listening; and challenges readers to consider complex issues from multiple perspectives. Burke Ravizza shows what it means to be a theologian attuned to the presence of God all around us, including in the lives of same sex married couples. I am grateful that this book exists.

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Art and Moral Change: A Reexamination. By Ki Joo Choi. Georgetown University Press, 2024. x + 249 pages. \$44.95 paperback.

The link between aesthetics and ethics has long tantalized and frustrated philosophers and theologians. Many find the hope that "beauty will save the world" compelling but struggle to account for the diversity of ways that aesthetic experiences, such as focused

attention on works of art, affect (or do not affect at all) the moral attitudes of viewers. In *Art and Moral Change: A Reexamination*, Ki Joo Choi articulates how theological ethics can navigate this difficulty and arrives at a new approach to this historically fraught conceptual relationship.

The book begins by surveying two major ways Choi sees contemporary Christian ethics engaging the arts. Christian ethics' "turn to literature," exemplified by authors like Iris Murdoch and Stanley Hauerwas, understands stories as containing moral information that help form its readers or hearers. Choi notes, however, that moral formation through literature requires a kind of critical, reflexive reading practice which may not always occur. Literature may even reinscribe an uncritical moral vision if one reads with an uncritical mind. The "turn to beauty" described in chapter 2 seems to have a similar problem. Despite affirming the work of theologians (especially Susan Ross and Roberto S. Goizueta) in their contending for the moral consequentiality of art and especially beauty, Choi points out that much of the moral transformation they point to is reliant upon a beholder's awareness of the social, political, or religious context of art that a beholder simply may not have. Furthermore, even if the beholder does see beauty in an aesthetic work, there is no guarantee they will be morally changed, nor that they will act. This place of uncertainty is precisely where Choi wants to push the conversation: If there *is* the possibility of moral transformation through aesthetic experience, what *kind* of moral action are the arts capable of forming persons toward, and *how* do we move from aesthetic experience to moral experience?

Ki Joo Choi believes answers to these questions lie somewhere in the beholder, in the work of perception as it engages the mind of the perceiver. Highlighting the work of Elaine Scarry and Marcia Muelder Eaton in chapter 3, Choi points out that while each articulates the "moral work of aesthetic perception," neither can do so without an implicit metaethical framing. This underscores that claims we make about the moral power of the arts rely upon our already seeing the arts within a larger account of the good. Chapter 4 uses Jonathan Edwards's understanding of affectivity to explain how we may, in an act of perception, "fail to recognize and support moral goodness unless our agency is disposed in a particular way" (15). Varying accounts of the good, which abide in and are mediated by particular communities, help form our affections in ways that can dispose us toward or against certain moral reactions to art. In other words, an individual's affections function as a kind of lens, focusing or distorting the moral impact of an aesthetic experience, and leading to a plurality of outcomes because they are themselves formed by a plurality of

communities and experiences. This key opens the book's closing argument.

Even given the diversity of these moral outcomes, Choi is optimistic about art's constructive possibilities as "the cultural medium through which we can better understand what is possible and not possible" (16), especially in a pluralistic community. This new space for ethical reasoning, he hopes, will draw us toward what Murdoch calls a "selfless respect for reality" (216), where we are able to ask the kinds of questions that will draw us toward the moral transformations that are possible for us.

Art and Moral Change is a great text for any scholar interested in the link between art and ethics. Ki Joo Choi has given us a critical survey of the most important sources in this conversation from the last four decades and opened the discussion to a whole new set of questions. While Choi makes broad use of a wide range of scholars, he does so with clarity—it is certainly accessible for advanced undergraduate majors or graduate students, who would benefit from reading Choi after or alongside his major interlocutors as an opening into the kinds of conversations he hopes that Christian ethicists will begin having about the arts and moral difference.

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Enfleshed Counter-Memory: A Christian Social Ethic of Trauma. By Stephanie C. Edwards. Orbis Books, 2024. xxx + 226 pages. \$40.00 paperback.

There should be little doubt that there is a need for an ethic of trauma. Trauma touches individuals and communities across the globe, arising from, for example, the COVID-19 pandemic, the experience of racism, or sexual abuse in the Catholic Church. A collective shift in approach is necessary to both respond to and prevent trauma. This necessary shift is why Stephanie Edwards wrote *Enfleshed Counter-Memory: A Christian Social Ethic of Trauma*, which constructs an ethical framework for responding to trauma.

Effective response to trauma begins with defining it. Medical criteria such as those outlined in the International Classification of Diseases or the Diagnostic and Statistical Manual of Mental Disorders focus on an individual's symptoms. For example, post-traumatic stress disorder (PTSD) is only diagnosed when a person experiences a life-threatening event. In contrast, Edwards's chosen definition focuses on the *impact* of an experience on an individual or group. Something is traumatic when it "overwhelms one's capacities" (8, 102). That