

Jane Dillenberger



Image & Spirit  
— in Sacred —

# Image And Spirit In Sacred And Secular Art

**Douglas Hedley**



## **Image And Spirit In Sacred And Secular Art:**

**Image and Spirit in Sacred and Secular Art** Jane Dillenberger, 1990      **The Spiritual Dynamic in Modern Art** C. Spretnak, 2014-10-22 This book demonstrates that numerous prominent artists in every period of the modern era were expressing spiritual interests when they created celebrated works of art This magisterial overview insightfully reveals the centrality of an often denied and misunderstood element in the cultural history of modern art      *The Oxford Handbook of Religion and the Arts* Frank Burch Brown, 2018 This volume offers 37 original essays from leading scholars on the crucial topics issues methods and resources for studying and teaching religion and the arts      **ReVisioning** James Romaine, Linda Stratford, 2014-05-20 *ReVisioning Critical Methods of Seeing Christianity in the History of Art* examines the application of art historical methods to the history of Christianity and art As methods of art history have become more interdisciplinary there has been a notable emergence of discussions of religion in art history as well as related fields such as visual culture and theology This book represents the first critical examination of scholarly methodologies applied to the study of Christian subjects themes and contexts in art *ReVisioning* contains original work from a range of scholars each of whom has addressed the question in regard to a well known work of art or body of work How have particular methods of art history been applied and with what effect The study moves from the third century to the present providing extensive treatment and analysis of art historical methods applied to the history of Christianity and art      *The Oxford Handbook of Religious Conversion* Lewis R. Rambo, Charles E. Farhadian, 2014-03-06 The Oxford Handbook of Religious Conversion offers a comprehensive exploration of the dynamics of religious conversion which for centuries has profoundly shaped societies cultures and individuals throughout the world Scholars from a wide array of religions and disciplines interpret both the varieties of conversion experiences and the processes that inform this personal and communal phenomenon This volume examines the experiences of individuals and communities who change religions those who experience an intensification of their religion of origin and those who encounter new religions through colonial intrusion missionary work and charismatic and revitalization movements The thirty two innovative essays provide overviews of the history of particular religions including Hinduism Buddhism Confucianism Taoism Sikhism Islam Christianity Judaism indigenous religions and new religious movements The essays also offer a wide range of disciplinary perspectives psychological sociological anthropological legal political feminist and geographical on methods and theories deployed in understanding conversion and insight into various forms of deconversion      Images and Relics John Dillenberger, 1999 John Dillenberger has written the first comprehensive account of the relation between the visual arts and theological currents in Europe during the first half of the sixteenth century With an astute knowledge of the theology of the period and a keen interest in the lives and work of prominent artists Dillenberger makes incisive connections that illuminate the cultural movements of the time *Images and Relics* considers both popular and professional art within distinct religious contexts It examines the works of Matthias Grunewald Albrecht Durer Lucas Cranach the Elder

Michelangelo Hans Holbein the Younger Hans Baldung Grien and Albrecht Altdorfer and demonstrates how these artists expressed and transformed the reigning theological ideas of their day The book also addresses the range of iconoclastic movements from the 1520s to the 1570s particularly in northern Europe Finally Dillenberger reflects on the ambiguity of the history of this period and its continuing impact on modern day life **"Faith, Gender and the Senses in Italian**

**Renaissance and Baroque Art "** ErinE. Benay,2017-07-05 Taking the Noli me tangere and Doubting Thomas episodes as a focal point this study examines how visual representations of two of the most compelling and related Christian stories engaged with changing devotional and cultural ideals in Renaissance and Baroque Italy This book reconsiders depictions of the ambiguous encounter of Mary Magdalene and Christ in the garden John 20 11 19 known as the Noli me tangere and that of Christ s post Resurrection appearance to Thomas John 20 24 29 the Doubting Thomas as manifestations of complex theological and art theoretical milieus By focusing on key artistic monuments of the Italian Renaissance and Baroque periods the authors demonstrate a relationship between the rise of skeptical philosophy and empirical science and the efficacy of the senses in the construction of belief Further the authors elucidate the differing representational strategies employed by artists to depict touch and the ways in which these strategies were shaped by gender social class and educational level Indeed over time St Thomas became an increasingly public and therefore masculine symbol of devotional verification juridical inquiry and empirical investigation while St Mary Magdalene provided a more private model for pious women celebrating mostly behind closed doors the privileged and active participation of women in the faith The authors rely on primary source material paintings sculptures religious tracts hagiography popular sermons and new documentary evidence By reuniting their visual examples with important often little known textual sources the authors reveal a complex relationship between visual imagery the senses contemporary attitudes toward gender and the shaping of belief Further they add greater nuance to our understanding of the relationship between popular piety and the visual culture of the period *Framing Russian Art* Oleg

Tarasov,2012-01-01 The notion of the frame in art can refer not only to a material frame bordering an image but also to a conceptual frame Both meanings are essential to how the work is perceived In *Framing Russian Art* art historian Oleg Tarasov investigates the role of the frame in its literal function of demarcating a work of art and in its conceptual function affecting the understanding of what is seen The first part of the book is dedicated to the framework of the Russian icon Here Tarasov explores the historical and cultural meanings of the icon s setting and of the iconostasis Tarasov s study then moves through Russian and European art from ancient times to the twentieth century including abstract art and Suprematism Along the way Tarasov pays special attention to the Russian baroque period and the famous nineteenth century Russian battle painter Vasily Vereshchagin This enlightening account of the cultural phenomenon of the frame and its ever changing functions will appeal to students and scholars of Russian art history **Protestant Aesthetics and the Arts** Sarah Covington,Kathryn Reklis,2020-01-27 The Reformation was one of the defining cultural turning points in Western history

even if there is a longstanding stereotype that Protestants did away with art and material culture Rather than reject art and aestheticism Protestants developed their own aesthetic values which Protestant Aesthetics and the Arts addresses as it identifies and explains the link between theological aesthetics and the arts within a Protestant framework across five hundred years of history Featuring essays from an international gathering of leading experts working across a diverse set of disciplines Protestant Aesthetics and the Arts is the first study of its kind containing essays that address Protestantism and the fine arts visual art music literature and architecture and historical and contemporary Protestant theological perspectives on the subject of beauty and imagination Contributors challenge accepted preconceptions relating to the boundaries of theological aesthetics and religiously determined art disrupt traditional understandings of periodization and disciplinarity and seek to open rich avenues for new fields of research Building on renewed interest in Protestantism in the study of religion and modernity and the return to aesthetics in Christian theological inquiry this volume will be of significant interest to scholars of Theology Aesthetics Art and Architectural History Literary Criticism and Religious History

Inner Journeying Through Art-Journaling Marianne Hieb, 2005-08-26 The book guides the reader through the process of creative journaling and presents the key elements of the technique Case studies and art journals of Marianne Hieb's own clients and retreat participants show the effectiveness of journaling as a therapeutic intervention and as a meditative tool

**In the Beginning is the Icon** Sigurd Bergmann, 2016-04-08 Icons provide depictions of God or encounters with the divine that enable reflection and prayer In the Beginning is the Icon explores the value of these images for a theology of liberation Iconology art theory philosophical aesthetics art history and anthropology are integrated with rigorous theological reflection to argue that the creation and observation of pictures can have a liberating effect on humanity In presenting art from across the world In the Beginning is the Icon reflects the ethnocentricity of both art and religious studies and offers a new cross cultural approach to the theology of art

**Art as Biblical Commentary** J. Cheryl Exum, 2019-05-23 Art as Biblical Commentary is not just about biblical art but more importantly about biblical exegesis and the contributions visual criticism as an exegetical tool can make to biblical exegesis and commentary Using a range of texts and numerous images J Cheryl Exum asks what works of art can teach us about the biblical text Visual criticism is her term for an approach that addresses this question by focusing on the narrativity of images reading them as if like texts they have a story to tell and asking what light an image's story can shed on the biblical narrator's story In Part I Exum elaborates on her approach and offers a personal testimony to the value of visual criticism Part 2 examines in detail the story of Hagar in Genesis 16 and 21 Part 3 contains chapters on erotic looking and voyeuristic gazing in the stories of Bathsheba Susanna Joseph and Potiphar's wife and the Song of Songs on the distribution of renown among Jael Deborah and Barak on the Bible's notorious women Eve and Delilah and on the sacrificed female body in the stories of the Levite's wife Judges 19 and Mary the mother of Jesus

*Mary Magdalene, Iconographic Studies from the Middle Ages to the Baroque*, 2012-11-21 Mary Magdalene Iconographic Studies from the

Middle Ages to the Baroque examines the iconographic inventions in Magdalene imagery and the contextual factors that shaped her representation in visual art from the fourteenth to the seventeenth centuries Unique to other saints in the medieval lexicon images of Mary Magdalene were altered over time to satisfy the changing needs of her patrons as well as her audience By shedding light on the relationship between the Magdalene and her patrons both corporate and private as well as the religious institutions and regions where her imagery is found this anthology reveals the flexibility of the Magdalene s character in art and in essence the reinvention of her iconography from one generation to the next The Subjective Eye Richard Valantasis, Deborah J. Haynes, James D. Smith, Janet F. Carlson, 2006-05-15 One of the great joys of the academic life is to pay homage in a Festschrift to a scholar who has influenced both colleagues and students over years of interaction and friendship both professional and personal This volume honors a scholar and theologian of historical theology a theorist and a practitioner of religion and the arts and a keen analyst of cultural trends both ancient and modern Margaret R Miles s prodigious production as a scholar has legendary qualities Her dozen plus books alone explore history patristics ancient philosophy art and art history spiritual formation and religious practice critical theory film ethics and values personal growth gender and women s studies as well as her true academic loves Augustine and Plotinus The breadth and depth of her own work and her influence upon others demands an expansive volume which the editors of this Festschrift unfortunately had to restrict to four categories Historical Theology Religion and Culture Religion and Gender and Religion and the Visual Arts in order to capture the heart of our appreciation for her from the Introduction Art as a Pathway to God Susangeline Yalili Patrick, 2024-04-22 This book integrates history theology and art and analyzes the Jesuits cross cultural mission in late imperial China Readers will find a rich collection of resources from historical sites museums manuscripts and archival materials including previous unpublished works of art The production and circulation of art from different historical periods and categories show the artistic theological and missional values of Christian art It highlights European Jesuits Asian Christians transnationalism and gives voice to Chinese Christian women and their patronage of art in the seventeenth century It offers a rare systematic study of the relation between art and mission history **Theology and the Arts** Richard Viladesau, 2000 In recent years the topic of beauty has come into increasing prominence in a number of fields including theology This book explores several aspects of the relation between theology and aesthetics in both the pastoral and academic realms The underlying motif of the book is that beauty is a means of divine revelation and that art is the human mediation that both enables and limits its revelatory power Using examples from music pictorial art and rhetoric the five chapters explore different aspects of the ways that art enters into theology and theology into art both in pastoral practice for example liturgical music sacred art and preaching and in the realm of systematic reflection where the author contends art must be recognized as a genuine theological text The central chapters are followed by a discography of illustrative musical works and lists of Internet sites of sacred art and art history resources that will complement the text BOOK JACKET Title

Summary field provided by Blackwell North America Inc All Rights Reserved      *Religion and the Arts* ,1996      *The Iconic Imagination* Douglas Hedley,2016-02-25 Is it merely an accident of English etymology that imagination is cognate with image Despite the iconoclasm shared to a greater or lesser extent by all Abrahamic faiths theism tends to assert a link between beauty goodness and truth all of which are viewed as Divine attributes Douglas Hedley argues that religious ideas can be presented in a sensory form especially in aesthetic works Drawing explicitly on a Platonic metaphysics of the image as a bearer of transcendence *The Iconic Imagination* shows the singular capacity and power of images to represent the transcendent in the traditions of Christianity Judaism Hinduism and Islam In opposition to cold abstraction and narrow asceticism Hedley shows that the image furnishes a vision of the eternal through the visible and temporal      *Dance As Religious Studies* Douglas G. Adams,Diane Apostolos-Cappadona,2001-04-05 *Dance as religious studies* reveals resources for the art of liturgical dance in terms of both performance and scholarly interpretation This collection of methodological essays has been arranged to suggest the wide spectrum and the underlying unity of these diverse and varied approaches to understanding dance as religious studies Part I concentrates on the relationship between liturgical dance and the scriptural traditions of Judaism and Christianity Part II indicates the feminist possibilities for liturgical and modern dance Part III presents a spectrum of the contemporary theory and practice of liturgical dance The book concludes with a bibliographic survey of sources and resources available to both liturgical dancers and students of dance as religious studies      **Artibus Et Historiae** ,1980

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