

# THE MODERN WORLD IN RELIGIOUS ART



# Secular Art With Sacred Themes

**Katrin Zwirgmaier**



## **Secular Art With Sacred Themes:**

**Secular Art with Sacred Themes. Derain - Chagall - Manzù - Picasso - Newman** Jane Dillenger, 1969

*Secular Art with Sacred Themes* Jane Dillenger, 1969      **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      *An Art Tour to Northern Capitals of Europe* Joseph Bevington Atkinson, 1873      **A Theology of Artistic Sensibilities** John Dillenger, 2004-10-19 For most of history argues John Dillenger the visual arts were for better or worse part of the very fabric of the life and thought of the church But with the Reformation and the Counter Reformation a major change took place Protestant rejection of the visual was matched in Roman Catholicism by the reduction of its formative power While the visual arts dropped out of the lives of Protestant churches they became a memory rather than a source of ennoblement or power in the Roman Catholic Church Thus in different but allied ways Protestants and Catholics lost the power of the visual Part art history part historical theology and part theological reflection this book is both an argument and a program for the recovery of the visual arts in the life of the church for reclaiming seeing as part of religious perception It offers a theological understanding of the visual and provides a basis upon which the visual arts may again be incorporated into Protestantism and reinvigorated in Roman Catholicism The first part is devoted to historical reconstruction exploring those moments in Western history in which the relation between religion and the arts was in ferment Part 2 is given to contemporary delineation and analysis of spiritual perceptions in modern American painting and sculpture of modern church art and architecture and of the changing views of contemporary theologians toward the visual arts Citing David Tracy Karl Rahner Langdon Gilkey and others as examples Dillenger argues that contemporary theology is moving away from the modern rationalistic understanding of theological analogy to one far closer to the arts Part 3 is constructive developing a theological perspective that demands and includes the visual arts and suggesting ways in which this can be accomplished in pastoral and theological education The world of art says Professor Dillenger is more aware of the role of religion in the arts than the world of religion is of art Thus it is time for the church to resume its historic association with the visual arts albeit in analogous rather than reprimanding ways      [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

**Secular Steeples** Conrad Ostwalt, 2003-03-24 Conrad Ostwalt explores the confluence of religion and popular cultural forms in the secular world demonstrating that a secular religiosity has co-opted some of the functions previously reserved for religious institutions      [Secularism in Indian Art](#) K. V. Soundara Rajan, 1988 This Book Is Directed Towards Inquiring Into The Definition Of The Scope Of Secularism In A Holistic Way In So Far As It Could Apply To Ancient Indian Creative Art

Often Labelled As Religious Art It Is However Seen That This Art Often Shows In Its Composition Partly Or Wholly A Deliberate Unrelatedness To Its Immediate Locus And Conveys The Mind Of The Artist His Absorption Of The Aesthetic And Literary Traditional Mystic And The Rasa Charged Pulsating Life Stream Legacy And Display Of Macro Cosmic Temper Supra Regional Commonality And Norm Building Penchant In His Eventual Creations Religion Can Produce Profound Thought But Not Art Which Through The Medium Of Religion Shows Insight And The Impacts Of Secular Experience Examining By A Sampling The Entire Range Of Art Sectorally And Chronologically To Detect The Secular Manifestations Embedded In The Art Presentations The Author Finds That There Is An Integrated Secularism In The Art Of India S Past Invoked By The Artists Who Had Been Groomed In Its Culture And Who Had Developed A Macro Perception By The Totality Of The Impacts Of The Dharmasastras Arthasastras Kamasastras And Natyasastras Along With The Hieratic Works And The Fertility Cults And Mystic Deity Devotee Links Analogous To Mundane Romantic Attachment And The Ancient Artist Who Owned All This As A Private Legacy Had Evolved His Own Techniques For Formal Creations Of Them In Art Illustrated With Sixty Four Plates And Line Drawings Besides Notes On Plates And Appendices The Eight Chapters Of The Book Dissect The Processes Behind Art Creations To Reveal Humanism And Secularism *Dictionary Catalog of the Art and Architecture Division* New York Public Library. Art and Architecture Division,1975 *Art As Religious Studies* Douglas G. Adams,Diane Apostolos-Cappadona,2001-04-17 *Religious Liberty, Volume 5* Douglas Laycock,2018-12-18 One of the most respected and influential scholars of religious liberty in our time Douglas Laycock has argued many crucial religious liberty cases in the United States Supreme Court His noteworthy scholarly and popular writings are being collected in five comprehensive volumes under the title Religious Liberty In this final volume Laycock documents the use of the Constitution s Free Speech Clause and Establishment Clause in legal briefs scholarly and popular articles House testimonies and written debates These two clauses have been vitally important in religious liberty cases concerning religious speech in schools politics and the workplace government funding of religious schools and social services and the meaning of separation of church and state

**Book Review Digest** Leslie Dunmore-Leiber,1976 **Barnett Newman and Heideggerian Philosophy** Claude Cernuschi,2012-03-22 As a major member of the New York School Barnett Newman is celebrated for his radical explorations of color and scale and as a precursor to the Minimalist movement for his significant contribution to the development of twentieth century American art But if his reputation and place in history have grown progressively more secure the work he produced remains highly resistant to interpretation His paintings are rigorously abstract and his writings full of references to arcane metaphysical concepts Frustrated over their inability to reconcile the works with what the artist said about them some critics have dismissed the paintings as impenetrable The art historian Yve Alain Bois called Newman the most difficult artist he could name and the philosopher Jean Fran ois Lyotard declared that there is almost nothing to consume in his work or if there is I do not know what it is In order to advance interpretation this book investigates both Newman s writings and

paintings in light of ideas articulated by one of Germany's most important and influential philosophers Martin Heidegger. Many of the themes explored in Newman's statements and echoed in the titles of his paintings betray numerous points of intersection with Heidegger's philosophy: the question of origins, the distinctiveness of human presence, a person's sense of place, the sensation of terror, the definition of freedom, the importance of mood to existence, the particularities of art and language, the impact of technology on modern life, the meaning of time and the human being's relationship to others and to the divine. When examined in the context of Heideggerian thought, these issues acquire greater concreteness and in turn their relation to the artist's paintings becomes clearer. It is the contention of this book that at the intersection of art history and philosophy, an interdisciplinary framework emerges wherein the artist's broader motivations and the specific meanings of his paintings prove more amenable to elucidation.

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.

**Art and the Church: A Fractious Embrace** Jonathan Koestle-Cate, 2016-04-20. A vibrant critical exchange between contemporary art and Christianity is being increasingly prompted by an expanding programme of art installations and commissions for ecclesiastical spaces. Rather than religious art reflecting Christian ideology, current practices frequently initiate projects that question the values and traditions of the host space or present objects and events that challenge its visual conventions. In the light of these developments, this book asks what conditions are favourable to enhancing and expanding the possibilities of church-based art and how can these conditions be addressed? What viable language or strategies can be formulated to understand and analyse art's role within the church? Focusing on concepts drawn from anthropology, comparative religion, art theory, theology and philosophy, this book formulates a lexicon of terms built around the notion of encounter in order to review the effective uses and experience of contemporary art in churches. The author concludes with the prognosis that art for the church has reached a critical and decisive phase in its history, testing the assumption that contemporary art should be a taken-for-granted element of modern church life. *Art and the Church: A Fractious Embrace* uniquely combines conceptual analysis, critical case studies and practical application in a rigorous and inventive manner, dealing specifically with contemporary art of the past twenty-five years and the most recent developments in the church's policies for the arts.

Christian Examiner and Theological Review, 1843. *The Christian*

*Examiner and General Review* Francis Jenks, James Walker, Francis William Pitt Greenwood, William Ware, 1843      *The Christian Examiner*, 1843      **Religious Books, 1876-1982** R.R. Bowker Company. Department of Bibliography, R.R. Bowker Company. Publications Systems Department, 1983 Prepared by the R R Bowker Company's Department of Bibliography in collaboration with the Publications Systems Department Page opposite t p Includes indexes Author Index 3901 4069 Title Index 4071 4389      The Iconology of Abstraction Krešimir Purgar, 2020-06-15 This book uncovers how we make meaning of abstraction both historically and in present times and examines abstract images as a visual language The contributors demonstrate that abstraction is not primarily an artistic phenomenon but rather arises from human beings' desire to imagine, understand and communicate complex ineffable concepts in fields ranging from fine art and philosophy to technologies of data visualization from cartography and medicine to astronomy The book will be of interest to scholars working in image studies, visual studies, art history, philosophy and aesthetics

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