ART & RELIGION: THE MODERN ERA
This course will explore the radical transformations made in western religious art from the French Revolution to the middle of the twentieth century in both Europe and America. It will examine how Catholic and Protestant expressions of faith fluctuated between a nostalgic view of the past and daring futuristic innovations. It will explain why artistic brotherhoods like the Nazarenes, the Pre-Raphaelites, and the Nabis attempted to renew and reform religious imagery and how men and women sought the Divine in a myriad of movements: from Gothic Horror to the Romantic Sublime, from Realism and Surrealism to Symbolism and Abstraction. Emphasis is on art and architecture with references to dance, theater, literature and film. Weekly lectures with visuals will be followed by class discussion. Evidence of student learning will upon class participation, frequent quizzes, a research paper, and an optional art project.

**COURSE OBJECTIVES & GOALS**

In a course that incorporates slide lectures, readings, creative projects, class discussion, and film, the student will gain a foundational knowledge of Modern Religious Art and how spiritual sensibilities survived, adapted, and evolved in the modern era. Lectures in this class are based on important themes that have emerged in the art and religion of the last two centuries. Quizzes, discussion, creative projects, and a paper will measure the student’s performance in class. Regular attendance is required.

The purpose of this class is to not only to inform but also to engage the student in a learning process that is both challenging and enjoyable. It aims to chart the trajectory of religious culture in the west, from its modernist roots to the full flower of post-modernism today.
READINGS & Films

Specific readings are selected for most of the themed lectures presented in class. Students are expected to come prepared for class by having read the assigned material in the Class Reader. In the first week of class the Reader will be available for purchase at Vick/Copy located at 1879 Euclid Avenue, Berkeley, CA 94709. Phone: (510) 549-COPY (2679)

As listed in the Syllabus/Bibliography, there are further suggested readings that are recommended but not required for each lecture theme. These suggested readings can be helpful when a student is looking for a topic for the final paper, and they can also illuminate weekly class discussions. Updates on the Bibliography will be featured during the thematic lectures, as well as pertinent exhibitions and films that coincide and amplify these themes. Films especially enable a student to capture the mood of the topics presented and discussed. Occasionally a film, or film clips, will be shown in class but a list of suggested films will accompany the list of suggested readings from which a student can choose items for greater edification.

Student evaluation

Besides attendance, a student will be judged on class participation in the topical discussions planned at the end of the thematic lecture. Students will take turns leading the discussions in the style of a seminar. This will constitute 1/4 of the grade. Occasional quizzes will be given throughout the semester, based on the lectures given in class. The quizzes will concentrate on terms, people, and ideas expressed and illustrated in the lectures. The quizzes will constitute another 1/4 of the student’s grade. A creative project will be asked of the student in lieu of a midterm. What this constitutes will be announced by the instructor well before Reading Week and be presented by the student in the first class session after Reading Week. This presentation will count for another ¼ of the grade. Lectures in this class are based on important themes that emerge in art and religion in the modern era. For the final ¼ of the student’s grade a typewritten paper of 20 pages will be submitted at the end of the
semester. The paper will be a formal research report on some figure, movement, or work of art that falls within the religious scope of this class. Consult with the professor in choosing a topic for your final paper.

SYLLABUS/BIBLIOGRAPHY
An Outline of weekly topics for lecture and discussion

I. REVOLUTION
READER: Michael Burleigh, Earthly Powers, 23-111
SUGGESTED READING: Jean Starobinski, 1789: The Emblems of Reason; Walter Friedlander, David to Delacroix; Robert Rosenbloom, Transformations in 18th century art; Hugh Honour, Neo-Classicism
FILMS: A Tale of Two Cities (1935); Marie Antoinette (1938, 2006); The Affair of the Necklace (2001); Danton (1983); Napoleon (1927)

II. BACK TO THE FUTURE
READER: Augustus Welby Pugin, Contrasts, 1-58
Edmund Burke, A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful, 55-87
Michael Alexander, Medievalism, 65-104
SUGGESTED READING: Kenneth Clark, The Gothic Revival; Terence Davis, The Gothic Taste; Phoebe Poole, Pugin; Mario Praz, Neo-Classicism.
Cordula Grewe, Painting the Sacred in the Age of Romanticism
FILMS: Darkon (2007); Gothic (1986); The Architecture of Doom (1989); The Occult History of the Third Reich (1999); Isadora (1968); Ludwig (1972)

III. The Cult of the Painter Monk
ARTISTS DISCUSSED: Walpole, Beckford, the Nazarenes, Rossetti, the Pre-Raphaelite Brotherhood, William Morris and Burne-Jones, La Societe de S. Jean, Beuron Abbey Art Theory, Eric Gill. THEMES: Brotherhoods of Artists, New Christian Movements in Art
IV. A New Protestant Aesthetic: SACRED LANDSCAPE/SUBLIME NATURE
ARTISTS DISCUSSED: Cole, Friedrich, Runge, Palmer, Martin, Hudson River Valley Artists, The Luminists, Thomas Kinkade, Christo, Contemporary Earthwork Artists
THEMES: America as the New Eden, the Gaia Movement, Global Philosophies, Art Nouveau, American Idealism, Planned Communities of the Future, Sustainable Farming.
READER: Simon Schama, Landscape and Memory, 185-242
SUGGESTED READING: Helmut Borsch-Supan, Caspar David Friedrich; Rudolph M. Bisanz, Philipp Otto Runge; Christopher Johnstone, John Martin; John Wilmerding, American Light: The Luminist Movement; Gene Veith et alia, Painters of Faith
FILMS: Into the Wild (2007); Grizzly Man (2005); The Peaceable Kingdom (2004); Andy Goldsworthy’s Rivers and Tides (2004)

V. The Art Of Morality
ARTISTS DISCUSSED: Hogarth, Greuze, Chardin, the English School, Frank Capra and Hollywood
THEMES: Art that teaches Morality, Sentimentality in Art and Film, Censorship and the Hollywood Production Code
SUGGESTED READING: Ronald Paulson, Hogarth, His Life, Art, and Times; Innes & Gustav Herdan (transl.) The World of Hogarth; Lichtenberg’s Commentaries on Hogarth’s Engravings; Graham Reynolds, Painters of the Victorian Scene; John Hadfield, Every Picture Tells a Story; Christopher Wood, Victorian Panorama; Gabriel Weisberg, The Realist Tradition 1830-1900
Films: Great Expectations (1946); Vanity Fair (2004); Becoming Jane (2007); It’s a Wonderful Life (1946); The Run of the Country (1995)

VI. THE MODERN CHRIST AND THE ALTER CHRISTUS
ARTISTS DISCUSSED: J-J Tissot, Anna Catherine Emmerich, the Pre-Raphaelites, William Holman Hunt, Sallman, F. Holland Day, Cecil B. DeMille, Martin Scorsese, Mel Gibson. THEMES: Realism vs. Idealism in

READER: Michael Driskel, Representing Belief, 165-226

SUGGESTED READING: J-J Tissot, The Life of Our Savior, Jesus Christ; Anna Catherine Emmerich [as recorded by Clemens Brentano], The Dolorous Passion of Our Lord Jesus Christ; David Morgan Icons of American Protestantism: The Art of Warner Sallman; S. Brent Plate, Re-Viewing The Passion; Mel Gibson's Film and its Critics

FILMS: The Passion of the Christ (2004); The Life and Passion & Death of Our Lord Jesus Christ (1905); The Last Temptation of Christ (1988); King of Kings (1927); From the Manger to the Cross (1913)

VII. Visionaries and dreamers

ARTISTS DISCUSSED: Blake, West, Hicks, Allston, Rimmer, Symbolists, Richard Dadd, The Brothers Grimm, Surrealists, Fantasy Artists and Filmmakers, Walt Disney, Ernst Fuchs, Howard Finster, Outsider Artists. THEMES: Dreams and Art, the Role of Science Fiction in Art and Film, Mysticism and End Times, Visual Preaching, The Apocalyptic Sublime, Swedenborgianism, Fairy Painters, Demiurges, Religious Folk Art, the power of religious Kitsch


FILMS: Fantasia (1940); In the Realm of the Unreal (2004); Howard Finster: Man of Visions (1983)

VIII. ART AS RELIGION

ARTISTS DISCUSSED: Beardsley, Wilde, Nijinsky, Diaghilev, Ida Rubenstein, Ravel, Debussy, Knopf, Gustav Moreau, Nicholas Roerich, the Symbolists, Post-Impressionists, Gauguin, Maurice Denis, the Nabis, Beuron, Buddhism and Theosophy

THEMES: The Femme-Fatale in Art, Decadence, the Aesthetic Movement, Art for Art’s Sake, Dance and Biblical Themes, Homosexuality in the Arts

READER: Ellis Hanson, Decadence and Catholicism, Introduction, “The Dialectic of Shame and Grace,” 1-107

IX. THE ARTS AND CRAFTS MOVEMENT
READER: Mark A. Wilson, Julia Morgan, “Houses of God” p. 68ff

X. Modernism
ARTISTS DISCUSSED: The Bloomsbury Group, Wright, Johnson, Mondrian, Matisse, Chagall, Picasso, Rouault, Gill, Pere Couturier, Spencer, Kandinsky, Corbusier, Breuer, Expressionists, Abstract Expressionists, Manzu, Noguchi, Cocteau, Kahn, Nevelsen, Soleri, Couturier, Minimalists
THEMES: Abstraction, Zen & Influences from Asia, Occultism, Modern Utopianism, Hedonism, Artists and their Signature Chapels, Making Sacred Space in Modern Times, the Role of Faith in Art, the Occult influences in Modern Art.
SUGGESTED READING: Jean-Louis Ferrier, Art of Our Century; S. Giedion, Space, Time, and Architecture; Meyer Shapiro, Modern Art; Kenneth Baker, Minimalism; Maurice Tuchman, The Spiritual in Art: Abstract Painting
1890-1985; Stephen Schloesser, *Jazz Age Catholicism: Mystic Modernism in Postwar Paris*

XI. transforming Influences on Modern religious art
READER: Jane Dillenberger, *Perceptions in the Spirit in Twentieth Century American Art*
FILMS: Salome (1923); The Green Pastures (1936); Black Orpheus (1959); Diane Keaton’s Heaven (1996)

XII. Pop ART and Post-Modernism
ARTISTS DISCUSSED: Graves, Graham, Segal, Longo, Claudio Bravo, Komar & Melamin, Pierre & Giles, Andy Warhol, Photo-Realism, Frank Gehry
THEMES: Humor & Irony in Art, Re- or Mis- Interpreting the Past, Deconstruction.
This Syllabus is always subject to change, additions, and subtractions when least expected. It is, like LIFE...a work in progress!