

## Research Article

# Approaching spirituality with the help of artistic embodiment: A case study

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### Abstract

In the scene of staged photography, in which ambivalent amateurs stage topics that are of relevance to them, spiritual topics are chosen again and again. This research was designed in accordance with the case study method, which is one of the qualitative research types. With the help of artistic embodiment, it is aimed to describe this subject in depth through the observations and interviews made by the researcher about the approach to spirituality in art. Interviews with members of the scene have shown that certain familiar motifs or motifs anchored in the collective unconscious are particularly popular, including the good, the evil, the ambivalent, and the foreign. For the photo team, these motifs imply work on personal identity, as well as the reassurance of their cultural identity. Furthermore, the photographs often deal with the *conditio humana* – what makes us human and what values we want to live by. Thus, these images often provide a creative setting for discussions, for the negotiation of values, both in the photo team, as well as among and with the recipients.

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## Introduction

Spirituality is a topic that can be seen as a cultural universal: nearly every society has come up with a concept of spirituality. Nowadays, spirituality is on the rise in so-called “Western” secular societies (Nomads 2022). This is attributed to the fact that “Western” societies ultimately do not offer the individual and personal support that is needed in the face of global problems and crises – be it Covid-pandemics, the Ukrainian war or the high inflation (Stolz et al., 2016, p. 1, Pollack and Olson, 2008).

A reflection of the importance of spirituality can be seen in the scene of staged photography, in which spiritual motifs play a recurring role. In the scene, there are primarily engaged and enthusiastic amateurs who accordingly implement topics they find personally interesting. This article will analyze which spiritual motifs are popular and why, and what significance this may have for the individual and the society.

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**Photo 1.** Angels: spiritual motif (Model: Maya Lou. Support: Sonja Saur and Udo Strickrodt. Make-Up-Artist: Nidolli Gleitsmann. Photo: M. Jerrentrup)

Angels are among the most popular spiritual motifs, however, just as in this picture, they are often combined with more ambivalent aspects. Here, the angel is wearing an armor.

### **Picture Motifs with Spiritual Background**

Visual aspects of spiritual themes concern various aspects: for example, one sees figures from the Bible such as Mary or Angels, or beings from domestic folklore, some of which have been integrated in Christian (folk) beliefs such as demons or witches. Mixed creatures appear quite often. These can be winged beings like angels or the Egyptian goddess Isis, or anthropomorphic creatures like girls dressed as Easter bunnies, for example. Magical beings such as sorcerers or forest spirits are also staged quite often. Further, creatures of modern folklore like from J.K. Rowling's or Tolkien's works have entered the scene. Besides imaginable creatures, abstract concepts such as zodiac signs are also adapted. Sometimes it is also about actions, such as when a mortal sin is staged.

A look at the interviews shows that the people concerned are at first sight not always fully aware of spiritual references. Nevertheless, one can assume that these motifs have a place in the collective unconscious. According to C.G. Jung, this is the "part of the psyche that can be [...] distinguished from a personal unconscious by the fact that it does not owe its existence to personal experience and is therefore not a personal acquisition" (Jung 2006: 45). In the collective unconscious Jung sees the anchoring of archetypes, basic motifs of human ideas – typical behaviors, narratives, figures, etc. They are observable in myths, fairytales, art, and dreams, and of course in spiritual motifs. Jung has defended himself against the accusation of mysticism by referring to his empirical studies of these. For the present study, Jung's assumption is useful because it ensures that even motifs that may not be (at first) consciously recognized as spiritual by every person involved and every recipient can nevertheless be interpreted in that direction.

### **Problem of Study**

For the present considerations, the scene staged people photography offers a large fundus – at the same time, it is an area that has received too little attention in research, although this art form has become a very popular hobby and avocation for many through social media. But it is not only a widespread activity for many people, it also offers extraordinary spaces to experience and interpret topics that the people involved find relevant. Further, through the media presentation, a larger societal discourse is made possible. Therefore, exploring spiritual topics against a scene that helps making them tangible seems like a promising endeavor. Looking at the photographs that circulate in the scene, four main, but interconnected topics become evident: the good, the evil, the ambivalent, and the foreign. These

topics have been clustered with the help of a content analysis and confirmed and further explored with the interviewees.

## Method

### Research Model

This research was designed in accordance with the case study method, which is one of the qualitative research types. With the help of artistic embodiment, it is aimed to describe this subject in depth through the observations and interviews made by the researcher about the approach to spirituality in art. This article is based on many years of participant observation in the scene of staged people photography. In Europe, this scene comprises an estimated one million members who, as dedicated amateurs, deal with photographic stagings as models, photographers, make-up artists, stylists, and retouchers – often covering more than one role by one person, yet usually done in teams.

Unlike other art forms, the pictures created in the scene thus carry a clear relationship to real life, the indexical quality of photography: the images shown are based on actual stagings, no matter how much post-processing has been done or if artificial intelligence has been integrated – the indexical relationship to real life exists and is considered as a foundation. Purely artificially generated pictures so far only make up a small part of the works presented.

The choice of topics for the stagings is usually worked out in a team. Since there are usually no external clients, it can be assumed that the people involved have their own interest in the topics chosen. Previous studies have shown that topics often help to live out a facet of one’s own identity, represent one’s own wishes, desires and fears, or test one’s own limits (Jerrentrup 2020). Of course, a choice of topic can also be based on the hope of getting as many “likes” as possible, i.e., to hit the *zeitgeist* in the respective social group as well as possible.

### Data Collection and Participants

In order to gain deeper insights into the topic, two methods were combined: as a base, I have been able to gain diverse insights over many years in the scene. Through this experience, I also found five interview partners between the ages of 27 and 43 with whom I have worked before and who were available for in-depth interviews: two male photographers, a female model and make-up artist, a female photographer and former model, and another female model. Quotations from the interviews were presented by coding the interviewees. Codes; participant number-gender(male, female)-ages. For example; P1-F-27 (See Table 1). Having a much higher percentage of female models is (still) typical in the scene.

**Table 1.** Codes for Interviewees

Participant No	Profession	Gender	Ages	Codes
1	model & make-up-artist	Female	27 years	P1-F-27
2	model	Female	37 years	P2-F-37
3	photographer	male	33 years	P3-M-33
4	photographer and former model	female	40 years	P4-F-40
5	photographer	male	43 years	P5-M-43

As the selection of interview partners is therefore based on my personal network, this bears the risk of a biased sample. However, since the topic is very personal, I felt it was important to conduct the interviews with people who are open in this regard and where a relationship of trust has already been established. In semi-structured in-depth interviews, the interviewees reported on their assessments and experiences and also presented photographs that showed their own staging of spiritual topics (See Appendix2)

## Results - Motifs

The following section will first discuss typical motifs that the interviewees were familiar with and that can be found quite frequently on social media.

### **The Good**

The good is a philosophically complex and difficult concept, moreover, it is culturally shaped and contested (Rustamovna 2022: 148). Roughly speaking, one could state that something is good that corresponds to the values of a cultural context, i.e., it is something that has been socially agreed upon.

With regard to visual implementations of the good, it has been shown that “the more physically attractive an individual is, the more positive the person is perceived, the more favorably the person is responded to” (Patzner 1985: 1) – the good is thus associated with the beautiful.

Prototypical here are angels from the Judeo-Christian and Muslim traditions who embody goodness in human-like form and function as “servants of God who were created by God” (Jones 2011: 10). They are considered otherworldly beautiful and their portrayal varies from adults to toddler-like, cute putti. What they always have in common is their hybridity – they combine human bodies with animal wings, and thus possess superhuman, celestial abilities. We encounter hybridity quite often in the context of spirituality and it can be understood as a metaphor for the particularities of spiritual beings – this is e.g. also the case with the embodiment of paganistic or paganistically inspired or Hinduistic or Hinduistically inspired beings and does not necessarily imply virtue.

Looking at angels, besides their beauty and specialness, their genderlessness plays a role. In Biblical descriptions angels mostly have male pronouns. The later, rather feminine connotation of angels could have arisen due to their connection to perfection and thus also physical perfection, i.e. beauty, which is usually connoted and idealized as feminine (Goldman & Waymer 2014: 2). However, even angels with female features were portrayed without breasts until the 19th century “because angels are purely spiritual creatures [...] there is no sexual difference between them. There are no male or female angels; they are not distinguished by gender” (Daley 2001: 10). Due to their genderlessness, traditional angels are also devoid of desire – they are not really physical beings. This trait can be linked to a general skepticism in Christianity concerning the human body: whereas in antiquity, the (nude) body would represent perfection, there were primarily two versions of it present in early Christian art. Jesus on the cross was depicted in all his physical suffering, the body virtually at its limit, but there were also Adam and Eve short before being expelled from paradise – thus, sinfulness, on the other hand, and vulnerability, on the other were the central themes connected to the physical body. In the late Middle Ages, “the physical and the sensual were increasingly given the function of representing evil par excellence, and at the same time – radicalizing ancient ideas – they were explicitly identified with the female sex. Thus, the female personification of luxuria (lust) has been increasingly transformed into a negative figure” (Krieger 2012: 32), which will be illustrated under the next point.

In staged photography, however, angels are almost always depicted by and as women, often as bright beings of light and sublime, sometimes as disillusioned – “they must be sad looking at what the world has become” (P3-M-33) – but sometimes also as daring, sexy, and ambiguous: “Slightly broken angels are irresistible” (P1-F-27). Angels are often presented during the Christmas season. During this period, also other positively connoted creatures get staged, so for example Christmas elves, Santa Clauses or female Santas, the latter often also as a gender statement. Especially when Santa Clause or Easter bunnies are the topic, humor often plays a role, which lives from combining opposites, especially genderlessness, with sexuality.

Besides angels, fairies and elves are often staged. They, too, are hybrid beings, usually with wings and pointed ears, as well as magical powers. They have been with a magical parallel world and stand for “elegance, peace, and wisdom” as one interviewee put it (P3). Zodiac signs, according to the interviews, a topic growing in popularity, are mostly expressed through costumes, jewelry, ornaments etc. By itself a neutral subject, they are associated with celestial power and energy.

### **The Evil**

“In virtually every human culture, there has existed some word for ‘evil’” (Waller 2007: 10). So, we are dealing here with a cultural universal, although what is defined as evil is often culturally bound. An important aspect was brought

into the discussion by Zimbardo: evil is committed intentionally (Zimbardo 2008: 22, see also Frey & Oberhänsli 2012: VI), so it is not something that happens by chance. Accordingly, something can only be defined as evil if one assumes free will. From this derives a special creativity to be able to represent evil: while the good appears as absolute, evil can take on very many different forms. Consequently, the interviewees agreed upon the fact that it is interesting to stage the evil: “The evil can have so many faces” (P5-M-43), “Staging something evil requires a lot of acting skills and creativity, it is really challenging” (P2-F-37), “Stating the evil is great fun” (P1-F-27).

Frequently, evil is pictured as ugliness, which is already evident in the use of language when one speaks of an ugly side of character. Thus, Adorno characterizes ugliness as a “category of prohibitions” (Adorno 1997: 47), just like evil. However, the forbidden seems to exert a special attraction and power.

If we consider pictorial motifs, there are two varieties of evil (which is not as apparent in “the good”): evil characters, as well as evil deeds. Prototypical as an evil character is Lucifer, who is also often depicted as a hybrid of a monster with horns and a horse’s leg (see e.g. Gogol 2003: 20). Consequently, he is – just like the angel – a powerful creature and at the same time, a social outsider. Sometimes Lucifer is also surrounded by an erotically seductive aura – both when he is portrayed rather masculine or rather feminine: “in our cultural context, seduction and sex are often connected to the evil, whereas, at the same time, it seems to be everyone’s favourite topic” (P3-M-33). In addition to the fascination with evil, Lucifer, like other evil beings, can also stand as a symbol for the power of being different and, more concretely, for (political) agitation. Lucifer’s “fall had been associated with proud, unlawful insurrection against divine authority. Giving new meaning to this old theme, the Romantic Satanists transformed the fallen angel into a noble champion of political and individual freedom against arbitrary power” (van Luijk 2016: 114). Demons and other outsider creatures can be interpreted similarly: scary, bold and rebellious, sometimes even sensual. One interviewee (P4-F-40) said: “these creatures have something admirable about them.”

As evil deeds with direct reference to Christian spirituality, the staging of the “seven deadly sins” stands out in particular. Its popularity derives from various aspects: they are relatively easy to stage, most of them do not require very specific props, they are well-known and a series of seven is not too long, just a good length for a project or a little exhibition. Even though the seven deadly sins illustrate a fundament of morals our culture builds on, it has become fashionable to contravene: people indulge in sins and ads use slogans promoting to give in and sin etc. Sin in advertising is considered provocative, and “in our culture, taking on the role of the snake can always prove to be a selling point” (Vasel 1999: 218). This can be justified not only by provocation and the (short-term) fun that sinning brings to the individual and thus egocentricity, but also by constantly questioning societal values and again, by coming to terms with “not fitting in” or being rejected by others (Hughes 2012: 207).



**Photo 2.** Half swan, half human – hybrids may point out to the ambivalence of being human (Model: Svenna. Make-Up-Artist and headdress: Eva Hinsken-Ebbing. Photo: M. Jerrentrup)

### **The Ambivalent**

As already shown, several motifs convey a more or less strongly ambivalent feeling, i.e., they do not clearly fit into the previously mentioned categories of “good” and “evil”, but combine both.

There are two basic ways to express this dualism: the diachronic perspective that shows a change from good to evil vice versa or the synchronous presentation of good and evil. A well-known version of the diachronic perspective is embodied by the biblical Maria Magdalena and her conversion from sinner to saint. Yet, for some, she is also synchronously ambiguous, as her physical relationship to Jesus remains somewhat unclear. Considering the temporal perspective, one either needs a series of pictures to explain the process or builds even more on cultural knowledge and e.g. picks the moment of culmination or turning point of the story. When it comes to vampires, it is widely known that in legends and movies innocent humans are usually unwillingly turned into ferocious vampires, thus, the depiction of a vampire with his or her fangs already comprises the underlying story: “Vampires are very popular in staged photography, because they easily evoke countless stories, from movies and literature. You don’t need to show much, a small hint like the iconic teeth will be enough”, states one interviewee (P3-M-33). It is similar with Zombies: “The zombie is the ultimately tragic figure, it is you and me – converted into something atrocious and stupid” (P3-M-33).

A synchronous example would be the sexy nun, whose popularity is probably owed to her multiple interpretations: she can be seen as a purely sexual motive, even more so, as the forbidden tends to convey secrecy and exert a great power: “The sexy nun is certainly on my list, as it simple and powerful” (P1-F-27). One can also interpret the sexy nun as a statement for the right for sexuality and thus against a rigid sexual moral coined by certain interpretations of Christianity – “why shouldn’t nuns be hot? Aren’t they women?” (P2-F-37).

Both readings actually suggest contraries: on the one hand, the depiction of a sexy nun represents a way women in photography may choose to please men, on the other it signifies the right to female self-determination and independence from men. Some interviewees expressed a preference for ambivalent motifs, which they found particularly interesting, so they liked to include some ambivalence even in the classically good or evil themes: “Nothing is all black or all white, we appreciate the shades in-between” (P5-M-43).



**Photo 3.** Maria Magdalena – the figure combines guilty conscience and sanctity. Model: Sayuri. Support: Helmut Willmann. Photo: M. Jerrentrup

### **The Foreign**

The foreign has fascinated people since time immemorial. Even at the beginning of photography, “native types” were popular, motifs that were deliberately staged in such a way that the scenes appeared as authentic and exotic as possible to so-called Western viewers, often with an erotic undertone (Theye 1998: 57). Thus, it has not been a matter of representing the foreign or, in this case, foreign spirituality in a particularly adequate way. The tendency to let the foreign in art reflect above all “the wishes of the westerners, their ambitions, their obsessions and symptoms” (Faris 2002: 78) persists from then on. In this context, Edward Said famously coined the term “Orientalism.” In addition to desires for excessive eroticism, reflected in harem fantasies, mystical spirituality also plays a role here, as stylized poses, fake or existing symbols in makeup and jewelry, religious statues and other elements show.

This corresponds to social trends: for example, this fascination can be observed in connection with the Modern Primitive Movement (Musafar in Favazza, 1996: 328) and also current trends such as yoga and paganism are worth mentioning here (Baender-Michalska & Baender 2014: 175f.): Behind this may be the individual need to find meaning,

which can also be seen in the context of de-traditionalized, cross-model, dynamic and individualized mass communication and its countless possibilities for creating meaning (Bachmair 2017: 175). Staged photography allows these possibilities to be condensed into a visible option, a symbol.

A concrete example is the staging of an imaginary Orient full of symbols. Here, both more or less well-known symbols associated with certain values, such as chakra symbols or the hexagram, are used, as well as purely invented ones that should just carry the aura of meaningfulness. For example, one interviewee (P1-F-27) reported painting henna ornaments for shoots and imagining that they could be spiritual signs, another one said she would like stylized gestures and posings that “look as if they convey something meaningful” (P4-F-40).

Further, paganistic-looking motifs of women or men with horns, i.e. hybrid creatures, point in this direction. Horned hybrids are a motif that carries meaning in different cultural contexts and thus can be said to belong to the collective unconscious of many. In Hinduism, for example, the god Shiva can also take the form of a bull or has a bull as his mount. The horns are associated with the sun’s rays and represent both power and danger, “the fundamental, mysterious, and frightening otherness of animals” (Russell 1977: 70). The Greek god Dionysus was also often depicted as horned. His association with fertility, but also rather uncontrolled sexuality, leads us again to ambivalence. Ultimately, this leads to the question of what makes human beings human and distinguishes them from animals. “We love animals but also fear them, I think this is why staging hybrids is so popular” (P3-M-33).



**Photo 4.** A vision of Indian Gods and Goddesses, the costume have actually been created for religious processions. Shot at Indian Institute of Photography. Photo: M. Jerrentrup.



## **Results - Implications**

In the following, we will now look at the extent to which the staging of the afore mentioned motifs can have an influence on the people active in the scene, as well as the extent to which this could be significant for the recipients.

### **Work on Identity**

“Interest in ‘perfect’ form [...] no longer seems relevant. Instead, photographers are searching for variety in form and an expression of the uniqueness of each individual or thing” (Bonney 1985: 13) – with this quotation, Bonney was perhaps ahead of her time, but in fact, in an age in which works generated by artificial intelligence can be realized quickly and cheaply, the “authentically human” may come to the fore and individuality and identity are considered by the photo team, and embodied by the model. Embodiment here means the lived experience (Csordas 1994: 171ff.), which can result in a deeper understanding, because “bodily states in the self produce affective states” (Barsalou et al 2003: 43).

Staging offers countless possibilities for the embodiment of identities: “never before has the individual been able to make such a variety of decisions on his or her own [...] never before has the individual been solely responsible for so much” (Stolz & Könemann 2016: 1). The interviewees confirmed that especially the abundance of possibilities of digital post-processing would bring even more options: “With the help of Photoshop, we have even more opportunities to stage something magical and spiritual, we can embrace it in our products” (P5-M-43). However, life in the multi-option society can also be exhausting and bring with it a sense of insecurity (Wenzel 2016, Altmeyer 2016: 28): “individuals are increasingly required [...] to become the ‘architects of their own lives’, to engage in continual do-it-yourself identity revisions and to plot and re-plot individualized solutions to wider systemic social problems” (Elliott 2016: 70).

At the same time, however, the question of community and communal identity arises as well. Those who implement spiritual themes often assume that many recipients will understand or at least “feel” the message, and with them a community is established based on (unconscious) knowledge and possibly also appreciation of cultural codes, which is further strengthened by comments and likes.

Here, the feeling of kitsch that is evident in many photographs also takes on a specific significance: kitsch has been understood as an “all too human” condition, “like a sweet innuendo and a sour noise” (Mihailescu 1997: 49). In the practice of spirituality, kitsch is not uncommon; for example, the charming putti with which the Catholic Church sought to win back believers at the time of the Counter-Reformation could be seen in this context, just as the typical Hindu depictions of gods, such as Krishna as a cute baby or attractive shepherd boy (this can also be related to Indian art theory around the term “rasa”).

Strikingly, also the photographs and stagings the interviewees have mentioned mainly contain motifs that could be described as kitsch. Despite its popularity, the term is often used with a negative undertone, referring to too simple or “fake” art. However, “for if the world is indeed a meaningless conglomeration of facts, does not Kitsch offer us the only escape from the absurdity of man?” (Harries 1968: 82). Kitsch, then, by directly addressing the emotion, virtually without the detour through the rational mind, contains a psychological relief and at the same time provides a sense of unity with the work and its recipients. Works of kitsch should appeal to many people in a cultural context (Cilliers 2010) and thus establish a community based on feelings.

However, it should also be pointed out here that in postmodern art, kitsch often has an ironic undertone, that is, it includes its antithesis – which already points to the following point of the *conditio humana*. For the most part, however, kitsch was seen as an opportunity to express one’s own emotions and to be certain of the empathy of relevant others. Anticipated empathy thus played an important role.



**Photo 5.** Celestial and powerful, yet very human. Model and costume: Mandy. Photo: M. Jerrentrup

### **Dealing with the *Conditio Humana***

In many photographs, the examination of the ambivalent sides of being human becomes apparent: good and evil mix, fascination and repulsion, the secular and the spiritual, the desire for superficial likes and deeper engagement, the indulgence in kitsch and at the same time the critical reflection of the same. This is particularly clear in the staging of ambivalent and alien motifs, but evil is also often portrayed as somehow attractive. Further, the good can also carry an ambivalent dimension, at least in the sense that it is embodied by a human being who cannot be perfect.

The topic of the *conditio humana* extends beyond the question of one's own identity. All the more, it reveals a connection to other people (Alford 1997: 148). Staging spiritual topics and highlighting the ambivalence of being human, circulating the pictures via social media and actualizing them in the collective (un)conscious thus helps to emphasize the unity of humanity.

At the same time, it can also lead to discursivity. For example, one interviewee reported that her spiritually inspired photographs were sometimes harshly criticized, such as strictly Christian recipients taking offense. Yet, she found these discussions with regard to her pictures interesting and, as she stressed, important. With the help of such photographs, cultural values are negotiated. The artistic-creative field, in connection with digital media, obviously offers a suitable space for this negotiation – although questions of media access, curation of contributions, freedom of expression, and also cyberbullying naturally arise.

## Conclusion

“All the presented photographic re-enactments are informed by a desire for the missing original” states media scientist Monika Schwärzler about spiritually inspired photography (2016: 52) – is it true for these kinds of pictures? Obviously, in many cases, no original exists – no overpowering anthropomorphic gods, no forest spirits, no Easter bunnies. At the very least, the original arguably has no visible form or clearly discernible materiality. The original is symbolic in nature, as is the re-enactment, whose result stands for something but does not bear an iconic or indexical relationship to what is meant.

At the same time, however, the photo shoots are by no means only about their results, but also about the process, in that the team chooses a topic, decides on its implementation, and the model finally embodies the topic under the advice of the team. This embodiment, which is indexical in nature, can help the team in a special way to negotiate the interpretation of the topic and to experience it first-hand. Friedrich describes that an actor may be experienced as superficial and inauthentic, whereas a liturgist is profound, serious, and true (Friedrich 2001: 11). For the recipients, however, both must be credible. Consequently, this polarizing separation cannot be maintained from the outside, nor does it apply to the internal view, because the embodiment can also influence one’s own cognitive and emotional world, or interact with it, which is exploited in certain schools of acting and was reported by the interviewed models as well. This is all the more true, because the topics are, after all, chosen and interpreted by the participants themselves, and do not follow a script or liturgical rules.

For photography teams as well as for recipients, the resulting pictures allow for the confirmation of archetypes and the reassurance of one’s own cultural identity, as well as the chance to enter into discourse about cultural values – first within the team, and then with a larger public that sees and discusses the resulting photographs. In a creative setting like staged photography, such discourses may be particularly sustainable and fruitful.

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**Appendix 1. Interview Form**

## Interview Form

The following questions were asked in semi-structured oral interviews, giving the interviewees a lot of room for their own thoughts:

## Introduction:

- Which photo motifs would you identify as spiritual?
- Have you ever staged a spiritual topic? If yes, which topic(s)?
- Would you please show me respective pictures (e.g. on Instagram)?
- Have you staged “the good” and/or “the evil” and if yes, please tell me your experience!

## The process of the shoot

- How did you decide on the topic? Which team members had their say?
- How did you prepare for the shoot?
- Did you read books or articles on the topic, watch movies or documentaries, did you look at other forms of art reflecting this topic? If yes, which?
- During the shoot, how did you feel? What mattered to you?
- For the models: How did you try to embody the spiritual creature as appropriate as possible? Which help did the other team members give you in order to achieve a perfect embodiment?
- For the photographers and other team members: How did you choose your model? How did you help her to achieve a perfect embodiment?
- Which role did the post-production play? Did you plan during the shoot itself what will be added in Photoshop or similar programs?
- How do you ultimately feel about your own spiritual stagings?
- How do you feel about your own spiritual stagings being discussed on social media?

## Specific creatures

- Angels, saints, gods, nuns, vampires, zombies, hybrids, zodiac signs – did you ever stage one and if yes, would you tell me about your reasons to do so and your experience?
- Which spiritual topics are you planning to shoot and why?