

JRFM

JOURNAL FOR RELIGION, FILM AND MEDIA

2017
03/02

Bärbel Beinhauer-Köhler (ed.)

Using Media in Religious Studies
Strategies of Representing Religion
in Scholarly Approaches

SCHÜREN

Licensed under
Creative Commons CC BY-NC

CHIEF EDITORS

Daria Pezzoli-Olgjati
University of Munich (LMU)

Christian Wessely
University of Graz

EDITORIAL BOARD

Bärbel Beinhauer-Köhler
University of Marburg

Philippe Bornet
University of Lausanne

Natalie Fritz
Catholic Media Center Zurich

Anna-Katharina Höpflinger
University of Munich (LMU)

Stefanie Knauss
Villanova University

Marie-Therese Mäder
Universities of Zurich and Basel

Alexander Ornella
University of Hull

ADVISORY BOARD

Freek Bakker
Utrecht University

Chris Deacy
University of Kent

Peter Hasenberg
Catholic Film Commission Germany

Theresia Heimerl
University of Graz

Julia Helmke
University of Erlangen

Athina Karatzogianni
University of Leicester

Gerhard Larcher
University of Graz

Markus Leniger
Cath. Academy Schwerte

Walter Lesch
Université Catholique de Louvain

Marek Lis
University of Opole

Clive Marsh
University of Leicester

Charles Martig
Catholic Media Center Zurich

Marcello Neri
University of Flensburg

Margaret Olin
Yale University

Sofia Sjö
Åbo Akademi University

Joachim Valentin
University of Frankfurt

Elie Yazbek
Saint-Joseph University of Beirut

Reinhold Zwick
University of Münster

CONTACT

Institut für Fundamentaltheologie / JRFM
Heinrichstrasse 78/B/1, A-8010 Graz, Austria
e-mail: jrfm@uni-graz.at – www.jrfm.eu

JRFM is a peer-reviewed, open-access, online publication. It offers a platform for scholarly research in the broad field of religion and media, with a particular interest in audiovisual and interactive forms of communication. It engages with the challenges arising from the dynamic development of media technologies and their interaction with religion.

JRFM publishes peer-reviewed articles in English that focus on visual and audiovisual media, feature film, documentary, advertising, interactive internet-based media and other forms of communication in their interdependencies with contemporary or historical forms of religion. It critically reflects on theories and methods, studies on intermediality, phenomenological and comparative approaches to media and religion across different cultures and periods. The main focus lies on contemporary phenomena, but diachronic analysis of the interaction between religion, film and media is also promoted as an essential facet of study.

JRFM is edited by a network of international film, media and religion experts from different countries and with professional experience in research, teaching and publishing in an interdisciplinary setting, linking perspectives from the study of religion and theology, film, media, visual and cultural studies, and sociology. It emerges from the cooperation between different institutions in Europe, particularly the University of Graz and the University of Zurich, and is published in cooperation with Schüren publishing house, Marburg (Germany). It is an online, open-access publication with print-on-demand as an option. It appears twice a year in May and November and encompasses generally 4-6 articles.

If you are interested in publishing in **JRFM**, please visit our website www.jrfm.eu. You will find detailed information about submission, review process and publication. We encourage papers that deepen the questions addressed by the calls for papers and free contributions within the wider profile of the journal.

The editorial board would like to express its gratitude towards the Universities of Graz (KFU) and Munich (LMU) for supporting **JRFM**.

Die Deutsche Bibliothek – CIP-Einheitsaufnahme

Die deutsche Bibliothek verzeichnet diese Publikation in der deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet unter <http://dnb.ddb.de> abrufbar.

A scholar of religious studies and social anthropology, Dr. Brigitte Luchesi is an experienced documentary photographer. For Luchesi, the photograph is a form of participant observation, used in particular during Hindu rituals. It contains aspects of both production and representation that include the agency of photograph-taking, the social interaction between photographer and person(s) depicted, the photographer's place and perspective; personal interests, and scholarly and emotional reactions.

Participation in religious rituals and other acts of faith is most often a multi-sensual experience. Sharing this experience with those not present could involve long and detailed verbal descriptions, but a photograph can transmit impressions and informative details compactly and directly, providing sensual access too. The traits of documentary photographs prove useful when the images are deployed in public contexts. The relationship between text and photograph should be acknowledged, with the information the picture transports recognized as a medium in its own right.

The cover image shows Tamil worshippers of the Hindu goddess Sri Kamadchi in front of her temple in Hamm Uentrop, Germany, during the annual temple festival held on 25 June 2017. They are waiting for the mobile cult image of the goddess to be brought out of its normal location and progressed through the neighbourhood. The two well-dressed women have taken a vow to walk in front of the chariot all the way, carrying on their heads pots with sanctified water.

For further information visit <https://aestor.net/?staff=dr-brigitte-luchesi>

www.jrfm.eu
ISSN 2414-0201

Print on demand service:
Schüren Verlag GmbH
Universitätsstr. 55 · D-35037 Marburg
www.schueren-verlag.de

Design: Christian Wessely / Erik Schüßler
Titelgrafik: Wolfgang Diemer
Proofreading: Rona Johnston Gordon
Cover image © Brigitte Luchesi 2017