

Special Issue

Spatio-Temporal Plurality in the Connection Between Art and the Sacred in Contemporary Society

Message from the Guest Editor

The "sacred" has not totally disappeared from contemporary, modern, or late-modern art, but has been hidden within seemingly profane meanings. The artist has forgotten, in their consciousness, the possibility of experiencing the sacred; however, it survives, buried in their unconscious, instinct, and intuition, and in their desire for primitivism. Consequently, modern art has produced two specific tendencies: the destruction of traditional forms and a fascination with the informal and elemental modes of matter. Both are susceptible to a religious interpretation. In this way, the artist's attitude and action toward matter rediscover an extremely archaic and auroral type of religiosity. This type of religiosity coexists with more up-to-date approaches to connecting art with society. The modern ages of different societies are diverse, and, with them, so too are the connections of art with the sacred. Furthermore, it is important to consider both the works of art and the sociocultural contexts in which they are developed. This Special Issue addresses these questions.

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Deadline for manuscript submissions

1 May 2026



Religions

an Open Access Journal
by MDPI

Impact Factor 0.6
CiteScore 1.3



mdpi.com/si/256555

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religions](http://mdpi.com/journal/religions)





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Fresh developments in the disciplines that consistently make significant contributions to our understanding of religious personality, authority, devotion, and community – disciplines ranging from psychology, sociology, and anthropology to history, art history, philosophy, literary criticism, and political science – fuel general, as well as scholarly, interest in the world's religions.

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