

SILENCE, AND WE'RE PREACHING!



8 Preachers in Film History

5 Gowns designed by Albertine

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INTERNATIONAL MUSEUM
OF THE REFORMATION

5 GOWNS DESIGNED BY ALBERTINE (THE SALON)

While gowns usually refer nowadays to female garment, such was not always the case. In the religious world especially, gowns remain a symbol of power and patriarchy. But ordained female pastors have brought diversity to Protestantism. While nothing technically prevented females from being ordained since the 16th century, it was not until the beginning of the 20th century that it became a reality.

Traditionally, both female and male pastors wear a black gown during services, as a symbol of their required academic training in theology (in the early days of the Reformation, the black gown was worn by university graduates). Such pastoral gowns are still called «Geneva Gowns», acknowledging the impact Calvin and his city had on this important visual element of Protestantism. Over time, the use of Geneva gowns had its ups and downs: while the cultural changes of the mid-20th century led many Reformed pastors to wear a white gown instead, mostly for ecumenical reasons (the white alb being closer to the Catholic tradition), black gowns are now back in favor.

Alongside a montage of eight cult films screened in the Salle de la Compagnie, five gowns designed by Albertine will also be displayed. They reflect the typology listed by French theologian André Gounelle, which underlines the specific ways ministers carry out their mission: as a Prophet, a Shepherd, a Leader, a Spiritual Director or a Priest.



The Prophet

The prophet takes his vocation as a teacher very seriously. He teaches the Bible to the faithful. He is a scholar. He is more inclined to preach from the pulpit than to visit his parishioners, a role he entrusts to others in the Church. From the pulpit, this evangelist preaches the word of God from the pulpit, leaving the believer free to be affected by it on a spiritual level. He considers that his job consists in enlightening the listener tirelessly about the gratuity of salvation and the transcendence of God.



The Shepherd

As suggested by his name, the Shepherd is mostly concerned with the cohesion of his parish. He sees himself as a team leader instilling an invigorating atmosphere within the community. He appreciates forging strong bonds between people. To him, community comes first. Weren't he a pastor, the Shepherd would be a trade unionist or a community leader. He sees God as a welcoming master of the house, and not as an abstract entity.

The Leader



Concerned about injustice, the Leader defends the poor against the powerful. He is particularly active during troubled times. He is involved in politics as well as social and community activism. If he were a Catholic priest, he would be a liberation theologian who dedicates himself to building a more equal society. He is particularly moved by the story of the Hebrews' departure from Egypt led by Moses.

The Spiritual Director

He is the doctor of souls. He is more concerned with interior spiritual life than external forms of Christian revelation. To him, faith is an interior disposition that must be cultivated rather than an exclusive gift delivered by God. This pastor wants to help parishioners see what God operates in them. The individual journey of the believer seems to him to be as important as the collective steps, if not more so. He is really into the personal development trend.



The Priest



As his title indicates, he is the most Catholic of all the pastors, and the most traditional. The priest performs sacred acts to establish a connection between human beings and the Divinity. He is a mediator who tries to unravel the mysteries of faith by performing age-old rites. To him, liturgy is more important than biblical exegesis. Celebrating it is a priority because it allows the community to come together through the communion of gestures. Nature is in his eyes a place where God reveals himself.

Albertine

A Genevan artist of international fame, Albertine is a cartoonist, a designer, and works for the media as well as many cultural institutions, among many other things.

She has been teaching silkscreen printing and illustration at the Geneva HEAD Art School for seventeen years, and is the author of many books, some of which she co-authored with writer Germano Zullo. Her work is exhibited both in Switzerland and on the international scene.





8 PREACHERS IN FILM HISTORY

(«COMPAGNIE» HALL)

The Protestant pastor is a very profound figure, and there is more to him or her than the anonymity of the black gown leads to think. They can be - at the same time or alternately - a preacher, a revolutionary and a guide. They also know how to be a consoler and a mediator of the sacred. Famous film directors have used these Protestant priests as dramatic resources and fascinating characters.

Many preachers have appeared throughout film history. The eight selected excerpts illustrate the variety of such characters, from their identity to their work. Protestants priests are in charge of preaching and explaining the Bible. They also lead various religious services, such as funerals, and teach at Sunday school. Such activities are reflected in the montage's selection, and

show the Leader, the Prophet, the Shepherd, the Spiritual Director and the Priest at work. In the Museum's Grand Salon, pastoral gowns by artist Albertine bring the same diversity to the preacher's uniform.

Excerpts:

- 1 • Carl Theodor Dreyer, *Ordet* (1955)
- 2 • Stefan Haupt, *Zwingli* (2019)
- 3 • Charlie Chaplin, *The Pilgrim* (1923)
- 4 • John Huston, *Moby Dick* (1956)
- 5 • Alain Resnais, *Love Unto Death* (1984)
- 6 • Michael Haneke, *The White Ribbon* (2009)
- 7 • Charles Laughton, *The Night of the Hunter* (1955)
- 8 • John Landis, *The Blues Brothers* (1980)



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