

**CONTROVERSIAL SAINTS: A STUDY IN HOW POPULAR CULTURE  
CAN RADICALIZE RELIGIOUS ICONS**

An Undergraduate Research Scholars Thesis

by

ALEXANDRIA BABINEAUX

Submitted to the LAUNCH: Undergraduate Research office at  
Texas A&M University  
in partial fulfillment of requirements for the designation as an

UNDERGRADUATE RESEARCH SCHOLAR

Approved by  
Faculty Research Advisor:

Samuel Woodfin

May 2022

Major

Visualization

Copyright © 2022. Alexandria Babineaux.

## **RESEARCH COMPLIANCE CERTIFICATION**

Research activities involving the use of human subjects, vertebrate animals, and/or biohazards must be reviewed and approved by the appropriate Texas A&M University regulatory research committee (i.e., IRB, IACUC, IBC) before the activity can commence. This requirement applies to activities conducted at Texas A&M and to activities conducted at non-Texas A&M facilities or institutions. In both cases, students are responsible for working with the relevant Texas A&M research compliance program to ensure and document that all Texas A&M compliance obligations are met before the study begins.

I, Alexandria Babineaux, certify that all research compliance requirements related to this Undergraduate Research Scholars thesis have been addressed with my Research Faculty Advisor prior to the collection of any data used in this final thesis submission.

This project did not require approval from the Texas A&M University Research Compliance & Biosafety office.

# TABLE OF CONTENTS

	Page
ABSTRACT.....	1
DEDICATION.....	3
ACKNOWLEDGEMENTS.....	4
SECTIONS	
1. AESTHETIC MOTIVATION AND RESEARCH QUESTION.....	5
1.1 Introduction .....	5
1.2 Joan of Arc: Queer Icon vs. The Roman Catholic Church.....	5
1.3 Tie Ins with Popular Culture and Modern Media.....	8
1.4 Conclusion.....	11
2. HISTORICAL CONTEXT, DISCIPLINARY PARADIGMS, AND AESTHETIC STANDARDS.....	12
2.1 The History of Depictions of Joan of Arc .....	12
2.2 Aesthetic Motivations.....	15
2.3 The Creative Artifact .....	17
3. EXPLANATION OF EXHIBIT .....	19
3.1 Initial Concepts.....	19
3.2 Final Concept.....	24
3.3 The Creative Artifact .....	28
4. REFLECTION .....	31
4.1 Conclusion.....	34
WORKS CITED .....	36
APPENDIX: CREATIVE ARTIFACT .....	40

## **ABSTRACT**

### **Controversial Saints: A Study in How Pop Culture Can Radicalize Religious Icons**

Alexandria Babineaux  
Department of Visualization  
Texas A&M University

Research Faculty Advisor: Samuel Woodfin  
Department of Visualization  
Texas A&M University

The Catholic pantheon of Saints is a vast and expansive collection of unique characters. Their escapades are outlined primarily in the Bible, but also spread across texts such as the Torah and Quran and even secular spaces. Being raised in the Christian church I was always fascinated by these figures and their depictions in religious stories. However, as a member of the LGBT community I found myself pushed from religion. As I grew older my relationship and perception of religion changed, but my fascination with individuals and their art remained. In recent years I have discovered that many of these beloved saints have come to have radical transformations in their interpretations and use, primarily influenced by modern culture. Yet despite how widespread and beneficial these new interpretations are, the Catholic Church does not acknowledge most of them due to the “controversial” nature of these new identities.

“Controversial Saints: A Study in How Pop Culture Can Radicalize Religious Icons” is a study of one such figure, Joan of Arc. Her transformation from heretic to saint to nationalist icon of France is well documented and discussed within the realm of art history and modern media. She has however in recent times assumed the more “controversial” identity as a queer icon for

lesbians and gender nonconforming individuals within the LGBT community. The result of these changes has sparked a long-lasting debate over what the “true” identity of Joan of Arc really was and what her role in modern society should be due to how these aspects conflict with the dogma of the Roman Catholic church.

For my creative artifact I will be creating an animated digital painting which comments on this debate and addresses the conflict between the LGBT community and the Catholic Church. I will be using the digital painting software Clip Studio paint for the digital painting. For the animation, I will be using the software Live2D which is most often used to create Virtual Youtubers or VTubers for games and live streaming. The combination of these two technologies will result in a dynamic, constantly changing illustration that represents the ongoing debate over who Joan of Arc really is and how the modern digital landscape contributes to the evolution of her identity. It serves as a critique on how Christian religions use the word of God and the Bible as an excuse for bigotry and persecution by subverting Joan of Arc’s actions into something more sinister.

## **DEDICATION**

*To those who are stuck between two conflicting worlds.*

## **ACKNOWLEDGEMENTS**

### **Contributors**

I would like to thank my faculty advisor Samuel Woodfin for his guidance and support throughout the course of this research. His continued mentorship and feedback have helped me grow and succeed as an artist and find my passions.

Thanks to my friends and fellow members of the Aggie Creative Collective for their encouragement, and to my family for their patience and love.

Finally, I would like to thank Dr. Stoenescu, as this project would not have existed if I had not taken her class and been introduced to my subject matter. You have sparked a love of research in writing that will carry me to pursue a graduate degree and career in education and research.

All work conducted for the thesis was completed by the student independently.

### **Funding Sources**

This research was supported as part of the Aggie Creative Collective, a program funded by the University Writing Center, Department of English, Department of Visualization, and LAUNCH: Undergraduate Research at Texas A&M University.

# **1. AESTHETIC MOTIVATION AND RESEARCH QUESTION**

## **1.1 Introduction**

It is estimated that about 17% of the global population identify as Roman Catholic, making up about half of the Christian population (Hackett et. all). In total, about 30% of the entire world population identify with some form of Christian religion (Hackett & McClendon). With it taking up such a large percentage of the global population, it's no surprise how widespread the influence of the Roman Catholic Church and Christianity is. Even people who are not a member of a Christian or Abrahamic religion are familiar with figures such as Jesus and the fact that Christmas and Easter are Christian holidays celebrated worldwide. Millions of people know the names of these Christian figures and thousands of creative works have been made based on their lives. Each of these works inevitably being impacted by the artist's upbringing and culture.

With the sheer abundance of adaptations being made, some variations and unique interpretations are bound to happen. Out of all these Christian subjects, a few have dramatically risen in popularity and have had their interpretation radically changed over time. While this could be said of many individuals, the one I will be focusing on is Saint Joan of Arc.

## **1.2 Joan of Arc: Queer Icon vs. The Roman Catholic Church**

I have identified Joan of Arc as a subject due to her popularity in modern culture coupled with her newfound status as a "queer icon". This status directly conflicts with the Catholic Church's long lasting anti-LGBT dogma. Many modern-day members of the LGBT community look up to Joan of Arc for her defiance of gender norms and insistence that there was nothing wrong with how she chose to act and present herself. Trans rights activist and author Leslie



Feinberg surveys transgender activists through history in her novel “Transgender Warriors: Making History from Joan of Arc to Rupaul”. It focuses heavily on Joan of Arc’s influence on present day LGBT individuals and activists. Theology student and artist Katy Miles-Wallace has created an entire collection of art depicting LGBT saints. Her rendition of Joan of Arc depicts her with short hair and masculine features wearing a binder to flatten her chest with a rainbow halo behind her head to represent the LGBT flag.

This contrasts with the Roman Catholic Church’s historic views on same sex relationships and gender identities. The longstanding stance of the Church is that partaking in any acts with a same sex partner is considered a sin (HRC Foundation). In terms of gender identity, the Vatican recently published a document stating that it was open to having conversations about it but would not wholly accept transgender, nonbinary, and other queer gender identities (Donnini). Being an offshoot of Catholicism, Christianity does not adhere to the same dogma. But many Christian church’s interpretation of the Bible aligns with Catholicism’s stance on LGBT identities.

Despite being a cross dressing, dogma breaking, gender nonconforming soldier, the Catholic Church canonized Joan of Arc as a saint and her feast day is celebrated worldwide every year on May 30th (Vale). And contrary to the Church’s desires, Joan’s popularity as a lesbian, feminist, and gender nonconforming icon continues to rise. Neither the Roman Catholic Church nor Vatican authority have commented on this double life that Joan of Arc leads. The mere acknowledgement of this aspect of Joan of Arc would benefit so many people who struggle with their faith and queer identity being at odds.

At the end of the day, it is undeniable that gay and transgender Christians and Catholics exist. According to a recent survey done by the Williams Institute UCLA School of Law, nearly

half of LGBT adults are religious and about 25% of them are Catholic (2020). I myself identify as a member of LGBT community and was raised within the Christian religion. Being raised within a religion that believes that you are a sinner leaves a very distinct impression on an individual. This kind of upbringing can lead to very conflicted emotions on one's identity and religious beliefs. I find some of the Christians in my life unaccepting of my identity, and face frequent conflict when people discover it.

One may of course argue that “not all Christians” and “not all Catholics” are homophobic or transphobic. However, in the greater context of history, the stance of both branches of Christianity has been staunchly anti-LGBT and these factors affect modern day practitioners of the Christian faith. The very same institutions that claim to love and accept everyone now, has instilled punishments ranging from flogging to being burned alive for the crime of “sodomy” or acting on same sex attraction (Barret). These hate crimes were committed across both Europe and the United States from the Middle Ages through the 21<sup>st</sup> century. Even in the United States, for most of our history being gay was a crime and punishable by death, flogging, or imprisonment (Lamson). As of the writing of this paper, 15 states still have anti-sodomy laws (ACLU). These laws no longer involve corporeal punishment, but they do classify as a misdemeanor in most cases and end up with the charged on the sex offender list. Same sex marriage was only legalized in the United States in 2015 (Chappell).

With a history drenched in death and blood and discriminatory laws still in place, Christian homophobia is not some distant remnant of the past. It is still active today and affects millions of people across the world. Studies have shown that LGBT adolescents report a disproportionate amount of abuse and bullying compared to their heterosexual peers, and a staggering 25 to 32% of transgender people have attempted suicide (Gibbs). Research has also

shown that LGBT individuals who grow up in a religious community experience increased negativity due to the religious beliefs of others around them (Barnes & Meyer, Kralovec et al). Politicians in the United States often campaign on a platform based on “preserving traditional values and religious freedom” as a means to persecute LGBT people. Former presidential candidate Pat Robertson is infamously quoted as saying “The acceptance of homosexuality is the last step in the decline of Gentile civilization”. People like myself who are trapped between these two conflicting groups often face abuse and attempts to silence us. But there is hope for some, and this beacon of hope happens to be a certain Catholic Saint who acts both as a saint but also a queer icon.

It is for these reasons that I have decided to study the intersectionality of the LGBT community within Christian religion with an emphasis on depictions within the realm of digital art. With the advent of the internet and social media, minorities such as queer individuals can flock together and form close knit and accepting communities. It is in these spaces such as Twitter, Tumblr, and other websites that they can freely express themselves and find others who share similar experiences. Popular culture and shared identities are often at the forefront of these discussions, which then generates ideas and theories and works of art based off these subjects. My research and exploration of these spaces has led to the creation of my artifact that is my personal take on this ongoing debate.

### **1.3 Tie Ins with Popular Culture and Modern Media**

One particular subculture that is of note for this project are Virtual YouTubers, or VTubers for short. VTubers are content creators and providers of live entertainment on sites such as Twitch or YouTube. Instead of showing their face on camera, they use a 2D or 3D digital avatar to represent themselves. The reason behind this decision varies. Some think it's more fun

than showing their actual face, and others feel more comfortable with a unique appearance that they have complete control over. The tool used to create the 2D versions of these avatars is Live2D, which is the program I am using to animate my creative artifact. When I first began learning this program, it was primarily for the purpose of animating illustrations such as my creative artifact. But I soon discovered the usage of Live2D for VTubers and a strong connection to my research motivations.

A demographic that has found much solace in the VTuber world are transgender people, who are able to have full artistic freedom over their appearance and presentations online. They can create an avatar that reflects their ideal self, which often conflicts with the body they were born with. Transgender women specifically face a great deal of hardship for the way they present themselves in their everyday lives, and many of them have found VTubing a safe and creative outlet. In a series of interviews conducted by Jessica Lewis for Input Magazine, she discusses with various transgender VTubers how their activities help their mental health and overall wellbeing, as well as help ease gender dysphoria. One of the interviewees, Artsy, states that “Once you take control of a character, and you see yourself move, and see the face react to your expressions, you can look at yourself in a mirror and kind of feel happy about it” (Lewis).

This sentiment expressed by Artsy and the other women interviewed for this article tie in to how various people under the LGBT community relate to and find solace in Joan of Arc. There is nearly a century’s worth of stories of how queer women specifically have looked up to Joan of Arc, originating with author Vita Sackville-West’s struggles with being a closeted cross-dressing woman. Many people still hold Joan of Arc as an important personal figure for a variety of reasons, from personal to religious. This connection between my research subject and one of

the tools used to create this artifact are significant within the context of my work, and deserved attention to be called to them.

### *1.3.1 Live2D & it's Applications*

Live2D is a program that originated in 2008, but it's use exploded around 2015 when the global version of the software was launched and many mobile games began implementing Live2D as a feature (live2d.jp). While the software itself is not new, the innovation and continued exploration of its use sparked with the VTuber boom that began in 2015 and peaked in 2020. The majority of Live2D works continue to be made for VTuber and Mobile Otome games and Visual Novel projects. There is less of a focus on narrative and academic based work, such as my creative artifact.

Additionally, the learning resources devoted to Live2D education are heavily VTuber and motion capture technology based. There is a small fraction of guides for animating illustrations in comparison to VTuber rigging guides. While the techniques are similar, VTuber rigging is motion capture based and formulaic while illustration rigging tends to be more freeform. Additionally, I have been unable to find any guides on how to rig or animate fire, which is one of the core aspects of my creative artifact. The lack of educational resources in these categories shows that this technology is still very new and developing, and resources are struggling to keep up with the educational demand. In addition to creating my artifact, I aim to also provide educational material on my creative process and tutorials demonstrating my fire animation techniques to fill in these gaps and contribute to helping the next generation of Live2D artists grow.

## **1.4 Conclusion**

My final creative artifact will serve as a criticism on the Christian religion's homophobia and aims to raise awareness on the negative impacts of these views. It also serves as a way to acknowledge the intersectionality between LGBT people and religious individuals, without allowing room for homophobia or bigotry. Joan of Arc will be the centerpiece of this discussion, as her identity and devotional usages change based on an individual person's needs and wants. Additionally, the software and techniques I will be using to create this artifact are cutting edge and still being explored. My creative artifact will serve as a piece of experimental technology that will aid in Live2D education and development while also paying homage to the importance of social media and the digital landscape on the transformation of Joan of Arc's identity.

## **2. HISTORICAL CONTEXT, DISCIPLINARY PARADIGMS, AND AESTHETIC STANDARDS**

### **2.1 The History of Depictions of Joan of Arc**

Saint Joan of Arc is one of the most infamous Christian figures both in media and popular culture. Burned at the stake for daring to dress as a man and fight for her country, Joan of Arc was originally villainized by the Church until she was venerated as a Saint in 1920, 500 years after her death (Vale). She has since “officially” become the patron saint of France and a symbol of French nationalism. “Unofficially” however, Joan has become a symbol for feminism, lesbians, and transgender and gender nonconforming individuals across the world.

Amongst these depictions lies much debate over the “true” identity of Joan of Arc. There has been much discussion over whether Joan was actually a cross dressing lesbian (Sackville-West), biologically male (Warren), asexual (Cerankowski & Milks, 658), or transgender (Sanguinetti). Whether there is hard historical evidence of these theories or not, many lesbian, transgender and nonbinary people now cling to her as a symbol for their plight.

When discussing the debate over Joan of Arc’s identity, it is important to identify when these shifts in her representation occurred. Joan’s reputation was turbulent even in life. After leading the French army to victory in Orleans against the English during the Hundred Year’s War, she was a hero and agent of God. Upon being captured by the English however, she became a heretic and a witch for dressing like a man. Not even her French allies came to her defense during her trials, and upon her death Joan was cast aside and her status as a war hero was forgotten (Vale).

The first posthumous shift was in 1456 when Joan was declared innocent of heresy and witchcraft, 25 years after her death. The turbulence of the Hundred Years War continued for 22 years postmortem, and it was only after peace had begun to be restored that her former allies came to her defense. After her declaration of innocence, Joan's story was well known but not infamous as we know it until the Action française movement appeared in France.

The Action française was a far-right anti-republican political movement in France in the early 1900s (Hanna). Being a monarchist movement, the Action française found themselves at odds with the symbolism used by the French Republicans in their propaganda. The Republicans had claimed many popular symbols such as the tri-colored flag, the rooster, and the Marianne, who is a female personification of the French spirit. Wanting to create their own version of the Marianne, the Action française turned Joan of Arc into their personification of French Nationalism (Hanna, 3). During the time of this same political movement, the Roman Catholic church canonized Joan of Arc as a saint in 1920.

This revival of her name in this time period sparked a number of new creative works that became very popular in mainstream media. Mark Twain's "*Personal Recollections of Joan of Arc, by the Sieur Louis de Conte*" is an 1896 novel depicting the life of Joan of Arc (Twain). "The Passion of Joan of Arc" is a 1928 French silent film by Carl Theodore Dreyer based on her trial. It is a factual, yet dramatic Romanticization of Joan's struggles and eventual death (Dreyer). When World War 1 broke out, Joan's patriotism spread through Europe and even to the United States. Her visage was used in propaganda posters such as Haskell Coffin's "Joan of Arc saved



France - Women of America, save your country - Buy War Saving Stamps” pictured below.



*Figure 2.1: WWI propaganda poster featuring Joan of Arc*

The common themes seen in all these depictions so far are patriotism and nationalism. While these themes do continue to the present day, the shift from nationalist icon to lesbian icon occurred with the publication of Vita Sackville-West’s biography of Joan of Arc in 1936. Sackville-West was a renowned author and poet who hid her identity as a lesbian by cross dressing as a man when out in public with her lover. These aspects of her identity were revealed when her son published a series of letters and excerpts from her journals in “Portrait of a Marriage” in 1973 after her death (Sackville-West & Nicolson). It seems that due to Sackville-West’s struggles with her sexuality, she came to idolize Joan of Arc for also being a cross dresser, despite the differences in the two’s motivations to do so.

The transcripts of Joan of Arc's trials are remarkably well preserved, and Joan repeatedly stated how she was not trying to become a man, she was just dressing as one and God told her, and still retained her female gender identity (Barrett). In her essay "Cross-Dressing for (Imaginary) Battle" Vita Sackville-West's *Biography of Joan of Arc*, author Karyn Z. Sproles speculates how Sackville-West seemed to have projected her own identity and struggles onto Joan of Arc, and therefore the biography was painted through the lens of female sexuality and gender identity instead of being purely factual (Sproles, 158). Vita Sackville-West's idolization and interpretation of Joan of Arc in this biography unknowingly sparked a century's worth of debate and speculation that continues to this day.

## **2.2 Aesthetic Motivations**

### *2.2.1 From Art History*

My main artistic and aesthetic inspiration is the work of the Pre-Raphaelite Brotherhood. The Pre-Raphaelites were a small group of artists who decided to rebel against the Royal Academy's views on idolizing Renaissance artists such as Raphael ([tate.org](http://tate.org)). They also did not want to conform to the popularity of genre paintings that depicted ordinary people going about their daily lives. Instead, they chose to explore medieval and religious subjects with a more romantic and whimsical aesthetic.

My primary reason for taking inspiration from the Pre-Raphaelites however, is due to how they depicted women in art. During the Renaissance, women's depictions in art were often as ornamental objects in the background. They were hardly ever the focal point of an epic painting or a detailed genre scene. The Pre-Raphaelites however, often put female subjects at the forefront of their compositions (Frey). Female figures from folklore, fiction and the bible were

commonly depicted in romantic scenes surrounded by serene nature and at the forefront of the composition.

Not only were women prominent subjects of their art, but women were also heavily involved in the creation of these paintings as well. Models such as Elizabeth Siddall performed such compelling references that they became influential muses for the painters of the Brotherhood. Siddall was also an artist in her own right and was considered a member of the Pre-Raphaelite “Sisterhood” of female artists who worked closely with their male counterparts (Frey). In a time when women were discouraged from or outright banned from participating in the fine art world, the status of women in the Pre-Raphaelite Brotherhood (and Sisterhood) was incredibly progressive and influential.

I will be taking a similar aesthetic approach as the Pre-Raphaelites for my composition. Their focus on the female subject with hints of grandeur and mysticism suit my depiction of Joan of Arc’s legend. The subject of Joan’s identity and personal agency are core aspects that I am exploring in this piece. Drawing inspiration from artists who devoted their lives to respecting women and putting them at the forefront of their works pays proper tribute to Joan’s accomplishments and personal mission.

### *2.2.2 From Modern Media*

I may be drawing aesthetic inspiration from classical oil painting, but my artifact will not be created using traditional media. I have chosen to use digital tools and software to create a digital painting that is both inspired by art history and at the cutting edge of modern media.

Depictions of Joan of Arc in media are still created today and are vastly influenced by social media and internet culture. In addition to fine art, books, film and several video games, Joan of Arc has even been portrayed in animated series and games such as the Japanese Fate

Grand Order and Fate Apocrypha, where she is a prominent character (Type-Moon & Higashide). Her presence in these games has resulted in a massive amount of art and written work created about her that would not have existed without the aid of digital media. The Japanese art hosting website Pixiv has over 22,000 images tagged under the name “Jeanne d’Arc” as she is referred to in Japan, and the fanfiction hosting website AO3 or Archive of Our Own has over 600 entries for her name (Pixiv.net & AO3.org). Of these written works, many include a speculative relationship between Joan of Arc and the French queen Marie Antoinette. The version of Joan of Arc in the Fate series is massively popular both in Asia and the rest of the world and has led to many people becoming invested in Joan of Arc as a result of this media franchise.

### **2.3 The Creative Artifact**

To pay homage to how radically digital media has affected the depiction of Joan of Arc, I will be using digital software to create my piece. I will be using a digital painting software called Clip Studio Paint, which is similar to Adobe Photoshop, to create the digital painting. I will be using a combination of digital rendering techniques while using compositional rules often found in Renaissance era religious paintings. The final image will be clearly digital, but evoke the feeling of a classical oil painting.

I will then animate the still image in a program called Live2D, which is a digital software that enables the user to create 2D animated graphics that mimic 3D motion. Using this software, I will breathe life into my illustration and give it a looping, endless animation that represents how the identity of Joan of Arc and her representation in media is constantly changing over time. Drawing upon both art history and cutting-edge digital art technology, I will be creating an

artifact that merges both Joan of Arc's true history and her modern identities into one cohesive composition.

### **3. EXPLANATION OF EXHIBIT**

The scope and outcome of this project changed dramatically through the creative process. Originally, I had three subjects in total, Saints Sebastian, Corona and Joan of Arc. The intent was to examine three “controversial” saints whose devotional use has changed over time. I also wanted to contrast the positive reception of the new version of Saint Corona with the controversial Saint Sebastian and Joan of Arc. The final product would have been a three-panel painting to be used as an altar piece to host this discussion on the three saint’s identities. However, I realized that this scope far outweighed the time and resources that I had, and my creative artifact changed.

#### **3.1 Initial Concepts**

The concept of this project was inspired by the paper “The Double Life of Saint Sebastian in Renaissance Art” by Bette Talvacchia. This paper outlines how Saint Sebastian transformed from a plague saint to a gay icon via artistic influences during the Renaissance. I first discovered this paper in an art history class I took with Dr. Stoenescu of Texas A&M’s Visualization department. I was fascinated with all aspects of Saint Sebastian. Historically, he was not martyred once but twice. After defying death and surviving an attempted execution via volleys of arrows, Sebastian got back up, but was martyred again shortly after his miraculous recovery. Artistically, I was enamored by the motif of the arrow and how artists through history have made Sebastian’s suffering into a thing of beauty. Finally, the very concept of a gay saint was completely new to me. Let alone how widely accepted being a gay man was amongst the artists during the Renaissance (Talvaccia). During our discussions in class, Dr. Stoenescu

brought to my attention that Saint Sebastian is not the only Catholic saint whose identity has changed dramatically over time. Nor is he the only “gay saint”.

The concept of saints turned gay icons fascinated me, and my subsequent research led me to identify Joan of Arc as a fellow member of this group. I was already aware of Joan of Arc being a feminist icon but did not know that she had become the female equivalent to Saint Sebastian. As a female member of the LGBT community, I was intrigued with this depiction of Joan of Arc and how many people could relate to her. This personal relation led to Joan of Arc being the subject I had the most inspiration for.

Through this research I also discovered Saint Corona, who went from patron saint of treasure hunting to patron saint of the Coronavirus due to her ironic namesake. Saint Corona or Stephanie, as she was known in life, was a little-known saint of money related pursuits. She was martyred for helping an injured Christian soldier. (Greek Orthodox Archdiocese of America). Stephanie was only 16 when she was brutally killed. In honor of her deed and young age she was given the name “Corona ” which means crown in Latin, as an honor for her deeds

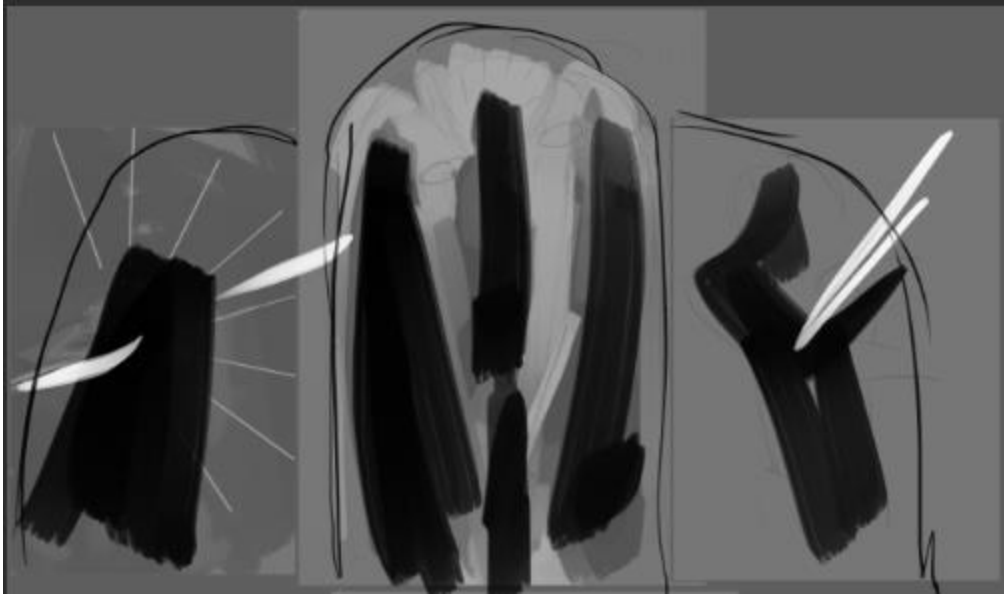
As of 2020 most people know of another “Corona” namesake, the SARS-CoV-2 or COVID-19 virus that still plagues the world as of today. This shared namesake, combined with how information spreads on social media, led to Catholics around the world praying to Saint Corona to end COVID-19. Some even began to falsely claim that she has always been the patron saint of pandemics, even though Saint Sebastian was the original plague saint. Despite not being a “gay saint”, I still became fascinated with the story of Saint Corona because there is documentation of Clergy officials commenting on her transformation. The clergy professes that they would “rather not” have Saint Corona’s original identity abandoned. However, they do

acknowledge that social media is powerful tool, and the status of the saints reflects the needs of the congregation (Reuters & Miller).

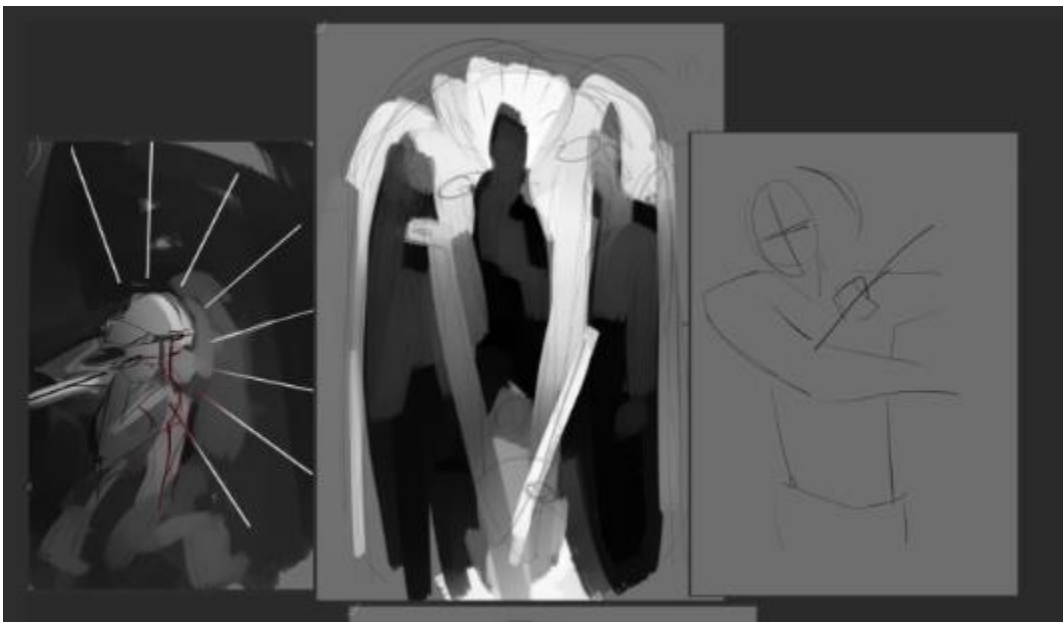
We do not have any statements from The Vatican or any church figures on Joan of Arc and Saint Sebastian's stances as "gay saints". This can be attributed to The Catholic Church's historical condemnation of the LGBT community. I found their eagerness to accept Saint Corona's change, but the continued denial of Joan of Arc and Saint Sebastian to be extremely hypocritical. Many people profess online about how much solace they find in Saint Corona being a patron saint of pandemics. Similarly, many people online talk about how much they relate to Saint Sebastian and Joan of Arc's struggles and how they look up to both figures. Yet the Catholic Church only embraces one of the three with open arms, due to their homophobia.

The contrast in the three saint's acceptance was the original driving force behind my research question and the creative artifact. My concept for the artifact was a series of 3 oil paintings arranged in a triptych formation, with Joan of Arc in the center and saints Sebastian and Corona flanking either side of her. The three pieces were meant to stand on their own, but also work together to create a cohesive body of work. I wanted to focus on the concepts of identity and agency. While these saints did not have a death wish, all three are documented as having full agency over their decisions and accepting their fate. Intentionally dying for your beliefs is something I respect and wanted to treat with honor and care in my compositions. Below are some of my rough outline thumbnails for the triptych configuration.





*Figure 3.1: Rough thumbnails for original triptych configuration*

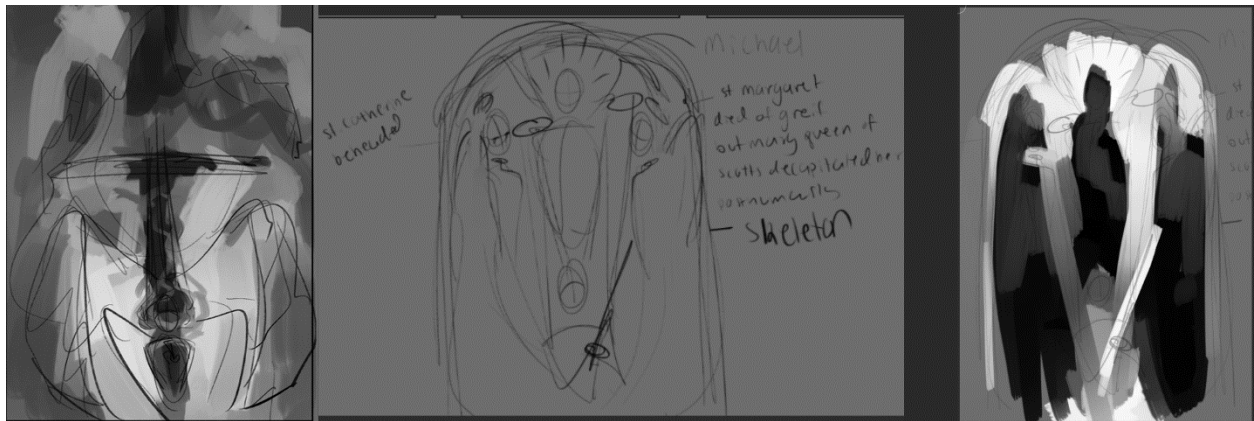


*Figure 3.2: Thumbnails for all 3 compositions with Joan of Arc in the center flanked by Saint Corona on the left and Saint Sebastian on the right*

Next, I began drafting more refined thumbnails and practicing the oil painting techniques I intended to use. I realized that my medium of choice might become a problem. Oil paint takes

weeks to months to dry completely, and you must wait for one layer to dry before adding another or the paint may crack. Creating 3 oil paintings within the span of September to April would be nearly impossible with the layering techniques I had in mind. Therefore, I decided to change my medium from traditional oil paintings to a digital painting using the software Clip Studio Paint.

Like my struggles with my medium of choice, I also began to struggle with weaving together the complexities of my 3 subjects into a coherent body of work. While themes of identity, agency, and the hypocrisy of the Catholic Church remained central, each of the three saints still had unique and varied traits. Of my 3 subjects, the one I had the strongest inspiration for was Joan of Arc. When drafting the compositions, I instinctively placed Joan at the center of the triptych. As I sketched, I found that I had many ideas for Joan of Arc but was unable to come up with anything comparable for Sebastian and Corona.



*Figure 3.3: Thumbnails for Joan of Arc Compositions*

I was drawn to how outspoken and confident Joan was in life, reading transcripts from her trial spoke to me deeply. Due to this I wanted to keep the idea of her agency and autonomy over her own fate the subject of the piece. I was also drawn to the motif of fire, the cause of her unfortunate demise, but not in a violent way. Despite her opposition, Joan of Arc stayed true to

her beliefs. Her perseverance is why she continues to be such a strong symbol 500+ years after her death. She is often depicted triumphantly in front of flames in the background, a symbol for victory over her opposition even in death. This imagery is something I wanted to incorporate in my own piece.

### **3.2 Final Concept**

I eventually decided to focus on only one subject, Joan of Arc, for this project as the timeframe was more suitable for a refined and focused idea. As much as I am still fascinated by saints Sebastian and Corona, my deeper connection to Joan of Arc allows me to come up with more dynamic and engaging compositions within my time constraints. A more focused subject matter also allowed me to engage in the discussion of religious acceptance more cohesively.

Alongside my researching and drafting I had discovered a new digital program, Live2D. Live2D is an animation software that allows the user to make 2D or flat images move as if they were 3D. It's used for a variety of purposes, from video games to live entertainment. I had been dabbling in the program casually since December 2020, and the more I used it the more I enjoyed learning new techniques and pushing my skills to their limit. I began to have ideas for how I could create an animated composition instead of a static oil painting.

Live2D's technology allows for the user to create complex animations with realistic physics that can make a flat object look like it's three dimensional. I had begun experimenting with these techniques for my personal art and loved not only the final product, but also the creative process. I began drafting ideas for how I could animate the fire effects in my composition, and how much dimension I could bring to the composition overall with animated movement. So, I found myself once again wanting to change the scope of the creative artifact.

This time however it was not decreasing in scope, only adding additional elements to my existing concepts.

After discussing these troubles with my faculty advisor Samuel Woodfin, he suggested that I go ahead with animating a digital painting in Live2D as my creative artifact. As much as I disliked abandoning my previous work and ideas, I knew this path was much more practical. The medium change also allows me to utilize new technology to elevate the themes of my piece. Joan of Arc's role in digital media has been turbulent, and social media has contributed to a large portion of her change in identity in the last 20 years. I found this new shift in mediums thematically cohesive with my research.

### *3.2.1 Final Composition Drafts*

After identifying Joan of Arc as my primary subject, I went through many more iterations in order to get to my final composition. Through my research I had discovered many variations in depictions of Joan of Arc, from historical to contemporary. As much as I love the more modern interpretations of a butch lesbian Joan of Arc, or depictions of her wearing a binder as a symbol for transgender people, those representations were not quite aligned with my intentions. I was much more drawn to history and her execution via being burned at the stake.

Through this creative process, I found myself drawn primarily to the motif of fire and the subject of identity and agency. Out of nearly 50 unique thumbnails, my favorites always included the motif of fire and Joan of Arc's 3 heavenly messengers. Pictured below are some of my many sketches.

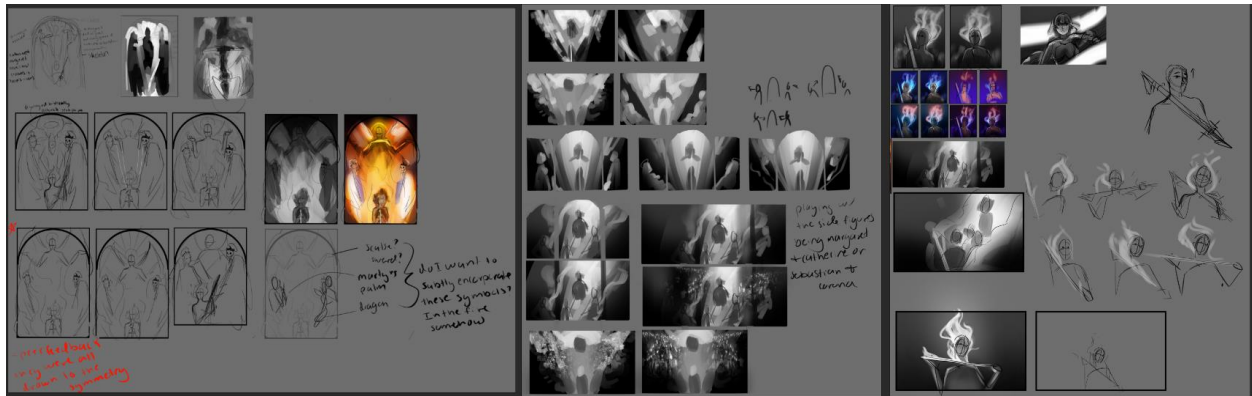


Figure 3.4: Thumbnails for final composition

Of the many compositions I experimented with, some of my favorites are the stained glass inspired compositions on the left and my eventual final composition found in the middle collection. Amongst the horizontal sketches in the center, I experimented with having a mob of people that would have been animated to throw fire at Joan on her cross. On the right are iterations on the poses of my final composition, where Joan of Arc is holding a flaming sword.

For my depiction of Joan of Arc, I chose to draw her as close to historically accurate as possible. My intention for this piece is not to convey what I think her “true” identity was. I chose instead to focus on her actions in life. As such, I chose to draw her in full plate armor based on an actual piece of armor worn by a French soldier during the Hundred Years War. I drew from several pieces of armor from the French at this time but focused on one specific set due to the details in the gauntlets. Her sword is based on actual French arming swords from the same war. We don’t know exactly what Joan of Arc wore into battle, so I did have to use creative liberties from some aspects of the design. I also gave her slightly longer hair that she had. We know from her transcripts that Joan of Arc had a very short bob or “bowl cut” with short bangs and most of the hair cut around her ears in the typical men’s style. I chose to make her hair a bit longer so it would flow better with the composition, and animate more like fire when in motion.

In her transcripts, Joan of Arc speaks of how Saint Catherine and Saint Margaret appeared alongside the angel Michael when she heard the word of God. She speaks on these visits positively and drew inspiration from the two female saints. Saints Catherine and Margaret met gruesome fates, like Joan's. The fact that two female martyrs appeared before Joan of Arc strikes me as profound and ironic, and all my favorite compositions included the two beside her with the angel Michael standing menacingly in the background.

For both Catherine and Margaret, I chose to portray them close to historically accurate but with a few changes, like Joan of Arc. I decided to portray Saint Margaret as a skeleton wearing close to historically accurate clothing, and a white veil. Margaret is the only member of this trio that did not die a martyr. Instead, she supposedly died of grief. However, her corpse was vandalized, and her head removed to be used as a trinket to assist with childbirth. The skeleton body is a reference to her remains being desecrated. Religious women of her time typically wore modest gowns and veils, which is the clothing I decided to drape the skeleton in.

Saint Catherine was tortured and eventually beheaded with a sword. In most religious art, she is painted with long golden or red hair and in lavish clothing, which suited her rank as a princess. As a nod to her method of execution, I chose to include a bleeding red line around Catherine's neck where she would have been beheaded, and one of her hands support's Joan of Arc's blade. In addition to somewhat accurate clothing, I decided to give Catherine a pallid complexion with dark lips to give the appearance of a corpse.

My inspiration to depict Michael as an insidious force instead of a benevolent one as seen in most religious art is due to my fascination with the actual biblical descriptions of angels. Growing up reading the bible in Sunday school, I always found a disconnect between their descriptions and depictions in art. Michael is a seraphim, which are considered the highest

classification of angel and are the closest to God. They are described many times throughout the bible. Isaiah 6:2 states “Above him stood the seraphim. Each had six wings: with two he covered his face, and with two he covered his feet, and with two he flew”, and in Revelations 4:8 “And four living creatures, each of them with six wings, are full of eyes all around and within” (cite bible). There is a reason the angel Gabriel opens with “Be not afraid” when approaching Mary. Since my goal is a critique on Christianity, I decided to include Michael’s true, terrifying appearance that is often censored in art.

### **3.3 The Creative Artifact**

My final artifact is an animated digital painting of Joan of Arc that serves as a criticism on the Christian and Catholic religion’s intolerance of LGBT individuals. It also serves to raise awareness on the negative impact of this historical discrimination against LGBT people. The choice of digital mediums is an homage to how much digital media and the internet contributes to discussions and debates over homophobia and LGBT acceptance.

The composition depicts Joan of Arc flanked by Saint Margaret and Saint Catherine, with the angel Michael behind them. Joan of Arc is shown wearing historically accurate armor of French Soldiers during the Hundred Years War, in which she fought. She holds a French arming sword in her left hand and supports the blade with her right. She looks slightly up and directly at the viewer.

To her immediate right is Saint Catherine, who is depicted as a skeleton wearing period appropriate clothing and a white veil. Her left hand supports Joan’s right in holding her sword. Behind the two is Saint Margaret, who’s right hand supports Joan’s in holding up the blade of her sword. There is a red line around her neck, and it is dripping blood. Behind the three women stands Michael. His large, flaming wings envelope the 3 women in the center. His other two sets

of wings are wrapped around his head and lower body. The rest of him is obscured by shadows, minus numerous sets of eyes scattered around.

When the animation plays, the wings enveloping the three women begin to slowly flap and move as if they are fire. Joan of Arc's face moves as she glances from the viewer to her sword. The sword ignites and bursts into flames, as saints Catherine and Margaret use their hands to force the blade towards her neck. As the sword contacts Joan of Arc's neck, the flame spreads to her hair and the animation ends.

For this piece, I chose to subvert Joan of Arc's act of martyrdom. Joan's visions from her heavenly messengers and her unyielding obedience to the word of God are often seen as the epitome of faith in the Christian and Catholic religions. Her enduring faith led her to sainthood and glory on the battlefield, but it also led her to persecution and a brutal death. I wanted to take her great acts of faith and transform them into something more sinister.

I chose to instead, depict her actions as a metaphor for how the Christian and Catholic church often use the Bible and the word of God to do harm. Catherine and Margaret force Joan's blade, a metaphor for her inevitable death, towards her throat as Michael directs the scene in the background. Since the angels and saints are God's messengers, it is implied that God is willing this series of events to happen and the three are simply carrying out his orders.

Through this piece of art, Joan of Arc is reverted from a saint back into a sinner, as she was during the time of her trial and execution. My choice to depict a beloved saint as the "justified" victim of God's wrath is to draw attention to the hypocrisy of religions that preach love and acceptance, yet also perpetuate violence. It is also a reminder that those who seem righteous now, have not always been regarded as so. Joan of Arc has gone from savior, to witch, to saint, to \*insert derogatory term for LGBT people here\* in the past 500 years alone. This



piece serves as a reminder that we are all human, and no one deserves the cruelty that is perpetuated in the name of God.

## 4. REFLECTION

Blood, sweat, and literal tears have gone into this project. I certainly anticipated hostility and criticism due to the controversial nature of my subject, but the feedback I have gotten still surprised me. I have intentionally left out my personal experiences with homophobia and religion, because I did not want it to be the center of this project. But I do have to admit part of my reasoning behind pursuing this subject is the irony of Joan of Arc being both a Catholic saint and a gay saint and how it relates to my personal experiences.

I have noticed that people often get defensive and pull a “not all Christians” when I try and talk about my experiences with homophobia and discrimination at the hands of Christian individuals or groups. This becomes incredibly frustrating when you must deal with it every single day for years on end. Even more so when people try to deny that LGBT people still face hostility and discrimination today. No other group understands what it’s like to grow up knowing you will never be able to marry the person you love. Thankfully, in 2015 the Supreme Court decided to make same sex marriage legal across the US. But I was 17 when that happened, a senior in high school getting ready to attend college. For more than half of my life I was reminded that I was not seen as equal in the eyes of the law. Equality has not been reached just because same sex marriage is legalized, there are still legal fights going on to allow people to discriminate against LGBT people in the name of “religious freedom” (ACLU). The denial of these facts and accounts of lived experience is disheartening.

When I began my research, my intention was for this to be more of a love letter to art history and a particular person whose story I was fascinated with. This thesis is a spiritual successor to the final paper I wrote on Saint Sebastian for Dr. Stoenescu’s class. The paper was

solely focused on his role in art history with no mentions of my personal relation to him. I adored the process of researching and writing that paper, and when I got accepted into the Aggie Creative Collective, I wanted to continue that sentiment. I emulated this specific author's presentation of research for my original drafts of this thesis, as Bette Talvacchia's paper had a profound impact on how I conduct research and write. I did not want to make any bold statements with my art, I simply wanted to write about a historical figure I loved and maybe facilitate a positive discussion.

But 24 years of growing up in an area where casual homophobia is the norm has a profound effect on an individual. I quickly and ironically found myself radicalized, thus the title of this project. The more negative feedback I got, the more motivated I became to make more of a statement with my final piece. The negativity also showed me that the message of acceptance and awareness of discrimination needed to be said. If the statement "the Christian and Catholic church have been discriminatory against LGBT people through history" makes people aggressive and defensive, a lot of work needs to be done before queer people can exist equally and without hate. As a result of my frustration and my words not being heard, I channeled these emotions into my creative artifact.

Looking back on my struggles through this project, I wish I had come to terms with these things sooner. While I had made steady progress with my research and writing, I spent 6+ months creating failed composition after failed composition. I certainly learned a lot about myself, art, and my creative process during this time. But I think I struggled so much with my compositions and messages because I was scared of the backlash I would face for speaking about this subject, and the message I wanted to convey. As soon as I made peace with it, I found the motivation to finish my art and make a bold statement with it.

I have said several times that I wish I picked a different subject or stuck with Saint Sebastian and Saint Corona. I have a love for infectious disease and medicine and creating a piece that involves art history and the modern-day struggle against Covid 19 is something I am interested in. I still may pursue this subject in future scholarly work, as I am especially drawn to Saint Sebastian in particular. But something about Joan of Arc and her struggles spoke to me and I found my artistic intuition targeted her specifically.

The feedback on my research and creative artifact can be split neatly into two different reactions. Most people find the subject of gay saints fascinating and had no idea that Joan of Arc had come to be known for this. Even if they do not agree with these modern interpretations, they find merit in the research and the creative artifact. The feedback I get is constructive and along the lines of how I could make the presentation of my research more concise.

The others immediately get defensive and criticize my choice of words. They tell me to “stop making art so political”. That I need to stop villainizing Christians and take those kinds of statements out, or people will get mad. Their feedback is to try and convince me not to talk about my personal experiences, because my life hasn’t been *that* bad and no one wants to hear me complain. It’s for my own good, they say. You must keep in mind how this will reflect back on you, they say. People may not hire you and associate you with personal politics drama. Think about your future! This isn’t an attack on you, this is for your own good.

“This is for your own good” is a word often coated with negative intent. Conversion therapy was “for our own good” and “for the wellbeing of our eternal soul”. The flogging and imprisonment were “for our own good” and carried out to help ensure that we don’t do it again. “It” being showing the same kind of affection straight couples do.

The second type of response makes me wonder if they even read my words, as I make it abundantly clear that I am speaking about greater history and group ideology, and not individuals. I have no ill will towards Christianity as a whole or individuals who are religious. I do have issues with the erasure of history and the denial of discrimination and abuse that LGBT people face in the name of religion, and believe these are important issues worthy of discussion.

#### **4.1 Conclusion**

They say a picture is worth a thousand words. In this case, I hope my creative artifact is as effective, or even more so, than these ten thousand some words of my thesis. This is a complex and nuanced topic, and people on both sides are passionate about their beliefs. I'm not trying to change anyone's religious beliefs or say that I hate all Christians and Catholics. I do however, think that the denial of the fact that LGBT discrimination occurs in the name of the Bible and God is dangerous.

These crusades and witch hunts against those who one perceives as "other" are insidious and have long lasting consequences on the victims. Joan of Arc herself was the subject of a literal witch hunt, where the English managed to convince everyone that a devout Christian was a sinner and a witch because they did not like how she acted and presented herself. Does that not sound familiar? Doesn't it sound like the same rhetoric used against modern day LGBT people who are just trying to exist and have equal rights?

Whether I set out to make a statement or not, Joan of Arc's plight has always appealed to me as someone who has faced similar hostility. Catholic saints exist to be beacons of hope and inspiration for the masses. Many saints, such as Saint Sebastian and Saint Corona, have dedications that have nothing to do with their lives. If a saint brings solace and hope to any group of people, religious or not, queer or not, that should be accepted and celebrated. Morbid and dark

as my creative artifact may be, it is an apt metaphor for the hostility that many people throughout history have experienced. I hope that by relating the struggles of the LGBT community to that of Joan of Arc, people will reconsider their prejudices and strive towards acceptance.

## WORKS CITED

- Barnes, David M, and Ilan H Meyer. "Religious Affiliation, Internalized Homophobia, and Mental Health in Lesbians, Gay Men, and Bisexuals." *The American Journal of Orthopsychiatry*, U.S. National Library of Medicine, Oct. 2012, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3523746/>.
- Barrett, P.W. "Medieval Sourcebook: The Trial of Joan of Arc." *Fordham University Sourcebooks*, 1932, <https://sourcebooks.fordham.edu/basis/joanofarc-trial.asp>.
- Barrett, Ellen M. "Legal Homophobia and the Christian Church." *Hastings Law Journal*, vol. 30, no. 4, 1979.
- The Holy Bible: Containing the Old and New Testaments*. Trinitarian Bible Society, 2010.
- Cerankowski, Karli June, and Megan Milks. "New Orientations: Asexuality and Its Implications for Theory and Practice." *Feminist Studies*, vol. 36, no. 3, 2010. *Sex and Surveillance (Fall 2010)*. Retrieved Jan 23, 2022, from <https://www.jstor.org/stable/27919126>
- Chappell, Bill. "Supreme Court Declares Same-Sex Marriage Legal in All 50 States." *NPR*, NPR, 26 June 2015, <https://www.npr.org/sections/thetwo-way/2015/06/26/417717613/supreme-court-rules-all-states-must-allow-same-sex-marriages>.
- Cherry, Kittredge. "New Icons of Queer Saints Created by Artist Katy Miles-Wallace." *Qspirit.net*, 2 Feb. 2018, <https://qspirit.net/queer-saints-katy-miles-wallace/>.
- Coffin, Haskell. "Joan of Arc Saved France--Women of America, Save Your Country--Buy War Savings Stamps / Haskell Coffin." *The Library of Congress*, <https://www.loc.gov/resource/cph.3g09551/>.
- "Company Profile: Live2D Inc.." 株式会社Live2D, 8 Feb. 2022, <https://www.live2d.jp/en/about/>.
- Donnini, Debora. "Vatican Document on Gender: Yes to Dialogue, No to Ideology." *Vatican News*, 10 June 2019, <https://www.vaticannews.va/en/vatican-city/news/2019-06/vatican-document-on-gender-yes-to-dialogue-no-to-ideology.html>.

- Dreyer, Carl Theodor, Director. *The Passion of Joan of Arc*. Société générale Des Films, 1928.
- Feinberg, Leslie. *Transgender Warriors: Making History from Joan of Arc to Rupaul*. Beacon Press, 1996.
- Fate Grand Order*, mobile for Apple and Android devices. Type-Moon & Delightworks. 2015
- Frey, Angelica. “The Women of Pre-Raphaelite Art.” *Art & Object*, 4 Nov. 2020, <https://www.artandobject.com/articles/women-pre-raphaelite-art>.
- Hackett, Conrad, and Brian J Grim. “Global Christianity: A Report on the Size and Distribution of the World's Christian Population.” *Pew Research Center's Religion & Public Life Project*, Dec. 2011, <https://www.pewforum.org/2011/12/19/global-christianity-exec/>.
- Hackett, Conrad, and David McClendon. “World's Largest Religion by Population Is Still Christianity.” *Pew Research Center*, Pew Research Center, 31 May 2020, <http://www.pewresearch.org/fact-tank/2017/04/05/christians-remain-worlds-largest-religious-group-but-they-are-declining-in-europe/>.
- Hanna, Martha. “Iconology and Ideology: Images of Joan of Arc in the Idiom of the Action Francaise, 1908-1931.” *French Historical Studies*, vol. 14, no. 2, 1985, p. 215., <https://doi.org/10.2307/286583>.
- Higashide Yūichirō, and Ototsugu Konoe. *Fate Apocrypha*. Comiket 83, 2012.
- Hopfensperger, Jean. “Seeking Hope during the Pandemic, Some Turn to Little-Known St. Corona.” *Star Tribune*, Star Tribune, 28 Mar. 2020, <https://www.startribune.com/st-corona-has-become-the-go-to-saint-for-virus-protection/569170372/>.
- Gibbs, Jeremy J, and Jeremy Goldbach. “Religious Conflict, Sexual Identity, and Suicidal Behaviors among LGBT Young Adults.” *Archives of Suicide Research : Official Journal of the International Academy for Suicide Research*, U.S. National Library of Medicine, 2015, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4706071/#R20>.
- Kralovec, Karl, et al. “Religion and Suicide Risk in Lesbian, Gay and Bisexual Austrians - Journal of Religion and Health.” *SpringerLink*, Journal of Religion and Health, 9 Oct. 2012, <https://link.springer.com/article/10.1007/s10943-012-9645-2>.



Lamson, Lisa. "'Strange Flesh' in The City on the Hill: Early Massachusetts Sodomy Laws and Puritan Spiritual Anxiety, 1629-1699." 2014.

Lucas, Jessica. "How Trans Women Are Finding Safe Spaces on Twitch and YouTube." *Input*, Input, 7 Dec. 2021, <https://www.inputmag.com/culture/trans-vtubers-twitch-streaming>.

Miller, Emily McFarlan. "Is St. Corona the Patron Saint of Pandemics?" *National Catholic Reporter*, National Catholic Reporter, 23 Mar. 2020, <https://www.ncronline.org/news/coronavirus/st-corona-patron-saint-pandemics>.

Nicolson, Harold & Sackville-West, Vita. *Portrait of a Marriage*. The University of Chicago Press, 1973.

Organization for Transformative Works. "Archive of Our Own 'Jeanne D'Arc | Ruler' Works." *Archive of Our Own*, <https://archiveofourown.org/tags/Jeanne%20d'Arc%20%7C%20Ruler/works>.

"Past Anti-LGBT Religious Exemption Legislation across the Country." *American Civil Liberties Union*, <https://www.aclu.org/other/past-anti-lgbt-religious-exemption-legislation-across-country>.

Reuters. "German Cathedral Dusts off Relics of St Corona, Patron of Epidemics." Reuters, Thomson Reuters, 25 Mar. 2020, <https://www.reuters.com/article/us-health-coronavirus-germany-saint/german-cathedral-dusts-off-relics-of-st-corona-patron-of-epidemics-idUSKBN21C2PM>.

Sackville-West, Vita. *Saint Joan of Arc*. Doubleday, Doran & Company, Inc, 1936.

Sanguinetti, E. P. *Joan of Arc: Her Trial Transcripts*. Little Flower Publishing, 2015.

"Stances of Faiths on LGBTQ Issues: Roman Catholic Church." *Human Rights Campaign*, <https://www.hrc.org/resources/stances-of-faiths-on-lgbt-issues-roman-catholic-church>.

Sproles, Karyn Z. "Cross-Dressing for (Imaginary) Battle: Vita Sackville-West's Biography of Joan of Arc." *Biography*, vol. 19, no. 2, 1996, pp. 158–177., <https://doi.org/10.1353/bio.2010.0242>.

Talvacchia, Bette. (2010). "The Double Life of St. Sebastian in Renaissance Art" in *The Body*

in Early Modern Italy.

Tate. “Pre-Raphaelite .” *Tate.org.uk*, <https://www.tate.org.uk/art/art-terms/p/pre-raphaelite>.

Twain, Mark. *Personal Recollections of Joan of Arc*. Harper & Bros., 1929.

“Update on the Status of Sodomy Laws.” *American Civil Liberties Union*, <https://www.aclu.org/other/update-status-sodomy-laws>.

Vale, Malcolm G.A. “St. Joan of Arc.” *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., <https://www.britannica.com/biography/Saint-Joan-of-Arc>.

“Victor of Damascus - Greek Orthodox Archdiocese of America.” Greek Orthodox Archdiocese of America, <https://www.goarch.org/chapel/saints?contentid=286>.

Warren, Patricia Nell. “Was Joan of Arc Genetically Male?” *The Gay & Lesbian Review*, 3 Sept. 2015,. Retrieved electronically January 23, 2022 from <https://glreview.org/article/article-577/>.

“「ジャンヌ・ダルク」の人気イラストやマンガ・画像 ‘Jeanne D'Arc’ Works.” *Pixiv*, [https://www.pixiv.net/en/tags/%E3%82%B8%E3%83%A3%E3%83%B3%E3%83%8C%E3%83%BB%E3%83%80%E3%83%AB%E3%82%AF/artworks?s\\_mode=s\\_tag](https://www.pixiv.net/en/tags/%E3%82%B8%E3%83%A3%E3%83%B3%E3%83%8C%E3%83%BB%E3%83%80%E3%83%AB%E3%82%AF/artworks?s_mode=s_tag).

## APPENDIX: CREATIVE ARTIFACT



*Figure A.1: Still image of the creative artifact*

A video of the animation can be found at the following link:

[https://youtu.be/6Nn\\_MqB6DrY](https://youtu.be/6Nn_MqB6DrY)