

New Revelations

Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of
Master of
Fine Arts in the Department of Painting at the Rhode Island School of Design,
Providence, Rhode Island
by

Ineke Lynne Knudsen
2022

Approved by Master's Examination Committee:

Craig Taylor, Department Head, Professor of Painting
Angela Dufresne, Graduate Program Director, Associate Professor of Painting
Jackie Gendel, Thesis Advisor, Associate Professor of Painting
Roger White, Thesis Advisor, Critic, Department of Painting

The Book of New Revelations

Abstract

1 ¹This project imagines a not-so-distant American future where Christians and conservatives have triggered the Apocalypse. ²In my paintings of the Apocalypse, all the desires of conservative Christians have come to pass: the eradication of people of color and queer folks, a revitalization of the American frontier and wilderness, and the return of Jesus Christ in the form of the Rapture. ³I'm specifically painting White conservative Christian girls, and I'm interested in their unique intersectionality of being a White conservative (an identity rife with racist social implications), being female (an identity deeply abused within the Christian subculture), and being a child (an identity subject to dramatic ideological change over time). ⁴In my paintings, these girls are removed from their churches and homes and moored, alone, in unpopulated American landscapes.

⁵Somehow, despite their religious and political devotion, the young women have been left behind, boxed out of the conservative utopia they helped create, and relegated to wandering empty landscapes, searching for their promised land that will never come to fruition. ⁶To help navigate this convoluted subject matter, I lean on the scholarship of historians Heather Cox Richardson, Roxanne Dunbar-Ortiz, and Kristin Kobes du Mez, in order to digest conservative and Christian ideologies through an American history reconceptualized via feminist, queer, and race theory. ⁷With this work, I aim not to decontextualize or neutralize conservative Christian politics and beliefs; I instead aim to enmesh myself within their specific, often dangerous, contexts, locating a horror and a hope within it.

Contents

Plates

5

Chapter 1

7

Chapter 2

10

Chapter 3

12

Chapter 4

14

Chapter 5

16

Chapter 6

19

Bibliography

20

Plates



1. Knudsen, *Untitled Apocalypse Painting*, 2022



2. Knudsen, *Apocalypse Painting Type 2 with Herd*, 2022

NEW REVELATIONS

Barlowgirl

OPEN HEAVENS*

1¹A cry rises from the ground as all
the earth begins to shake.

²Can you feel the spirit move you,
calling all hearts to wake?

³Life is rising from these graves, a
voice breaks the silence.

⁴And warms the dying heart, oh, this
is just the start.†

⁵Cause we will open heavens, and
we'll start the flame now.

⁶All the earth will shake now, as we
scream Your name.

⁷Arise, heaven open wide, passion
filling every place.

⁸And nows the time ‡, so let it move
you.§

⁹Cause something is about to break.

¹⁰We are falling on our face
searching for movement.

¹¹Give us fire in these days, oh
Spirit, lead the way.

¹²Cause we will open heavens, and
we'll start the flame now.

¹³All the earth will shake now, as we
scream Your name.

¹⁴Hallelujah, singing Hallelujah!

¹⁵We will cry out from our hearts
now.

¹⁶Hallelujah, singing Hallelujah!

¹⁷Singing Hallelujah, singing
Hallelujah!

¹⁸We will cry out from our hearts
now!

¹⁹Hallelujah, Hallelujah!

²⁰We will cry out from our hearts
now!

²⁰Hallelujah!

*Barlowgirl. "Open Heavens." AZ lyrics. Accessed May 18, 2022. <https://www.azlyrics.com/lyrics/barlowgirl/openheavens.html>

† I've come up with a basic theme and structure for my paintings for thesis. I essentially want fantastical apocalyptic scenes. To keep myself consistent I've come up with some limits on source materials. The paintings will have three basic elements, Landscape, Girls, and Animals. Landscapes will come from Google Earth images. I've been wandering around on maps to find places around where I grew up, i.e. West Virginia and Pennsylvania. There's just a working class/conservative cultural specificity surrounding that landscape that I want to use. The female figures will come from this set of YouTube music videos made by young conservative Christian girls. Most of the videos were made around the time I was growing up, set to Christian songs I listened to. I like the videos for the figures because it means most of them are moving and not looking at the camera, which makes setting up scenes more fun. And I can also reuse the same girl in multiple paintings since I have a lot of positions to choose from. If I use images of animals, which I don't always want to, they will animals that live in Appalachia, which I am just google imaging.

‡ Ok, so now into some specific formal things about the paintings. I want to cut off most of the girl's bodies, so it's just their faces. Behind them are the google image landscapes, but translated into a Regionalist style. In the sky there are line drawings of animals.

§ I've been specifically looking at the paintings of Grant Wood, Thomas Hart Benton, and John Steuart Curry. They just embody the American landscape, the idea of American exceptionalism, and the hardworking white body politic that I'm interested in. But as a side note, I'm definitely focusing less on Social Realism (even though I absolutely adore WPA and social realist art) but on midwestern Regionalist American painting. And to reference our last conversation about how Regionalism isn't actually a conservative art movement. I get it, Benton obviously had way more Social Realist similarities than Grant Wood, and I agree it's all messy. But again, I'm really focused less on the actuality of art history and more on the ways in which pretty much all American art has embedded conservative and Christian ideas, since that is the water we swim in. Despite the intentions of these artists, the way these paintings function can be so easily co-opted into a conservative narrative. The first time I ever saw a Regionalist painting was when my Aunt and Uncle made Grant Wood shirts, and they are the most conservative and homophobic people I've ever met. So my use of Regionalism is less a critique of that art movement, and more an understanding that it has been, and can be used to promote a White Christian narrative of the American exceptionalism and Christian values. I was thinking more about your question "why am I still making work about conservatives when I'm not part of that community anymore." And I suppose the answer is that I literally can't let it go. I've put too many hours in, I've seen too much to look away. TW sex abuse, I've specifically been obsessing over spiritual and physical abuse within Christianity. I suppose most people don't pay attention to Christian news, but there has just been sex scandal after spiritual abuse scandal from pastors. Mark Driscoll's case is huge right for emotional abuse of his church. This is someone who was very very influential in my community. My parents had lots of his books. And Ravi Zacharias, who was a major player in theology, was just discovered to have abused over 200 women at massage parlors. And just this week a plumber found hundreds of thousands of dollars stored away in a bathroom wall at Joel Osteen's mega church?? And years ago that church had claimed \$600,000 was stolen from them? And if you want to just be fucking devastated, watch *The Keepers* on Netflix, it was just so insane to watch that series, because it shows how the inner workings of a church allows for all of this to happen. It's about the Catholic Church, and how one of the priests who was involved in child sex abuse had a nun murdered for preparing to out him. And then you pair this with racism and homophobia and it's just craziness. But where my head is really at is with Identity Politics and Intersectionality. And with the idea of an end point. So apocalypse is appropriate. What is the end point of a person? Do they have to hit certain markers of goodness for us to be empathetic? Specifically, how much does a person have to be "better" or "not Republican" to be a good person in our minds? How much does someone have to change to be loved? I, more than a lot of people, understand the deep implications of conservative, Christian, and Republican beliefs. Their beliefs lead to death on a global scale. The book I'm reading right now, *How the South Won the Civil War* by Heather Cox Richardson, is just so damning, and I've seen all of this play out in real time. The racism, the sexism, the homophobia. I had a front row seat for a lot of it, because I had a white pastor uncle who had 3 adopted black children, and tried to raise them Republican. My parents took us to an incredibly small Calvinist church, and homeschooled us. Calvinists believe that God just randomly chooses people to be Christians, and that he just sends whoever he wants to Hell just because he decided to. Very essentialist. And my homeschool group was a bunch of anti-vax confederate sympathizers who didn't allow dating. And I'm also queer so that was a whole thing. My pastor uncle was literally on his deathbed and he wouldn't let us string rainbow Christmas lights in his front window because he said "He didn't want people to get the wrong idea about us," i.e. rainbow flag colors.

My beliefs now are as opposite from that as you can get. ²What I am saying is I have every reason to leave this group of people alone and never look back, but I can't. ³Because I don't believe in end points. ⁴I left the group, but that doesn't make me good. ⁵I've been out and about in the secular world for a while now, and I honestly can't tell the difference. ⁶Everyone is just as steeped in their worldview. ⁷Granted, the worldviews of the new people I meet are significantly less horrific, but it still doesn't change the fact that most of that political identity has a lot more to do with where and with whom you grew up than anything else.

⁸I just wonder what it means to never get out. ⁹To stay the same, with the same people, same group, same identity, same politics, same worldview, same god. ¹⁰And what do we do with the people who never get out of where they began, and hold views that are obviously harmful.

I think the white conservative female child does a lot for me with that idea of never getting out. ¹²They are oppressed and abused by the church, but they are also some of the most staunch advocates

for Republican values. ¹³I just remember my best friend in middle school (homeschool) who wrote a paper about how Abraham Lincoln was in hell for going against the constitution. ¹⁴We had a giant argument because I had written a paper about how both Lincoln and Grant were Christians and we had to believe both of them were loved by God. ¹⁵I don't know what to do with that. ¹⁶These young Christian girls are simultaneously oppressed and oppressor, basically walking a tightrope of what kind of person they will end up being.

¹⁷Will their susceptibility to emotional and physical abuse push them outside of the church and conservative culture, or will they only solidify into the White Christian moms we see on the internet? ¹⁸And I have such an emotional connection to that form of a person, the child, evil and good at the same time. ¹⁹I love that person so much, to the point I don't know if it matters which side they choose. ²⁰There's something about that girl, halfway between what is perceived as good and evil, wandering in a post apocalyptic world that somehow just transcends the end point for me.*

*It doesn't matter anymore if she thinks that the Civil War was about states rights, it's now the end of the world, it's the apocalypse, she's been left behind, and there's nothing left to hold on to.

Barlowgirl

TAKE MY CHANCES*

2 ¹I've † bowed out from this and
can I say, I'm sick.

²Now it's time for me to stand up
and make you hear me.

³This world you rob of innocence,
you never gave us a chance.

⁴We were born believing you had
all the answers for me.

⁵Look out, you will find out that here
I am so far from then.

⁶So I take my chances and I don't
live for you.

⁷And I'll say what I have to.

⁸I don't care, I don't care, the fears
are what I lose.

⁹If we don't speak, who will?

¹⁰If we don't fight, we're still stuck
without a voice and we are tired
of being silenced.

¹¹Look out, you will find out that
here I am so far from then.‡

¹²So I take my chances and I don't
live for you.

¹³I'll say what I have to.

¹⁴I don't care, I don't care, the fears
are what I lose.

¹⁵We are set apart.

¹⁶We've been chosen now.

¹⁷We are children of God, so what §
holds us back?

¹⁸What's holding us back?

¹⁹So I take my chances, and I don't
live for you.

²⁰And I'll say what I have to.

²¹I don't care, I don't care, the fears
are what I lose. **

*Barlowgirl. "Take My Chances." AZ lyrics. Accessed May 18, 2022. <https://www.azlyrics.com/lyrics/barlowgirl/takemychances.html>

† I've been thinking more about your questions to me last week.

‡The color absolutely is a distancing technique. Whether I'm using grayscale or doing all-over color glazes, dissociating the color from the source material is very important for me. I don't want there to be any question that this isn't meant to depict a real, singular space. I want everything to sit on the cusp of being specific and systemic. I want the people and places to be broad enough to escape an autobiographical reading, and specific enough to still have real-world meaning. And the appropriated imagery also falls into that realm of close and far. It's a specific place, but accessed through a public medium, and then remade through a singular hand. I think that stretching and condensing is important. I want the viewers to have no escape. If it's all personal and specific and tied to an exact moment that only I experienced, then it lets the viewers off the hook. What I have to say is political, and it's about systemic issues and the human condition. That being said, I think I will stretch the pool of imagery to include personal photos when I find it helpful.

§ I also like what you said about surrogates. I think whenever you have a painting of a figure, but that figure is not really the subject of that painting (ie a portrait painted from life) I think it can function as a surrogate for the viewer or the artist. I think that is really important, because I want to encourage people to see themselves or people they know in my paintings, not just me and my family.

** And as for allowing the figures and animals and landscape to interact. Never!! Or at least not for these paintings. These aren't illusionistic spaces even though they look like they could be. They never existed, they were collaged and composited, and there's a discomfort in that I love. I love how disconcerting and rationally irrational it is to have these layers of elements that are truly *layers*. They are all distinct. I think it is a visual representation of a hierarchy and it is definitely uncomfortable. In some way the deer and the humans actually are not on the same plane of existence.

Barlowgirl

STAY WITH ME*

3¹Hope is getting through this night. ²And life is not dying in this fight.

³I'm begging you to deliver me, confused why you won't take this pain from me.

⁴My steps never felt so hard.

⁵The end never look so far but if you won't take me out, then please take me through this.

⁶Stay with me so I won't leave.

⁷And make me see that this is not forever.

⁸'Cause all I need is your love pulling me.

⁹What is the reason for this night?

¹⁰Is hope found in moments with no light?

¹¹Does strength grow in our greatest fears?

¹²And God, I pray something good will come from this pain.

¹³My steps never felt so hard.

¹⁴The end never look so far, but if you won't take me out, then please take me through this.

¹⁵Stay with me so I won't leave.

¹⁶And make me see that this is not forever.

¹⁷'Cause all I need is your love pulling me.

¹⁸With you here I know, I don't go alone.

¹⁹I am yours and so through the fire I'll go.

²⁰My steps never felt so hard.

²¹The end never look so far, but if you won't take me out, then please take me through this.

²²Stay with me so I won't leave.

²³And make me see that this is not forever.

²⁴'Cause all I need is your love pulling me.†

*Barlowgirl. "Stay With Me." AZ lyrics. Accessed May 18, 2022. <https://www.azlyrics.com/lyrics/barlowgirl/staywithme.html>

†I might have more writing done tomorrow, but I thought I'd update you now, since things are going weirdly. I have two drafts of my thesis that I started, but I am unsure about them. I don't feel like either is really the direction I want to go, but I can't seem to put anything into words besides these ideas. One is a political piece and the other is a personal story. I don't feel either is representative of the work. I realized after talking to my sister that I'm having such a hard time because when I work, I feel like I have nothing to advocate for. It's not that I don't have a worldview or an idea. I just feel like I don't have an agenda. Like, I can't put into words what I want people to get from my paintings. They are all paintings of images that

mean something, painted in a way that often extends beyond the source, or negates the source. I don't know how to write about that without ruining it. So my sister suggested choosing a piece of art or journalism or something to just stand against, and talk about how my work relates to that, instead of trying to dissect myself and my practice in a material way. I guess I'm just having a hard time even simply describing my practice or my art. Because honestly, this is my process of creation: I find images that mean something to me. I paint them, and change them until I feel nothing and see nothing. Literally when I finish a painting, and I think it's good, my brain just goes BLANK. I have nothing left. Maybe that will change someday, maybe it's just trauma, I don't know. But in the moment, grad school, how on earth do I write about that? So you could say I'm having a rough time writing. I feel like it's killing my entire brain and body. Anyways.

Barlowgirl

I DON'T REGRET*

4 ¹They're telling me they're
concerned for the way I am
living.

²That I'll miss it all, why would I
think that God is that trusting.

³I can't explain all the words He has
spoken to my heart.

⁴Why'd I want Him more.*

⁵And I don't regret choosing You.

⁶And I'm not ashamed that it's You
who holds my heart.†

⁷Why do we think if we trust God
too much He will fail us.

⁸Nothing has come when I chose
that in me I'd trust.

⁹Separate me, You have called out
to follow You blindly.

¹⁰I won't fear You're leading me.

¹¹And I don't regret choosing You.

¹²And I'm not ashamed that it's You
who holds my heart.‡

¹³You have shown my ever
wondering heart what love is.

¹⁴What on earth is more important
than to have all of You.

¹⁵And I don't regret choosing You.

¹⁶And I'm not ashamed that it's You
who holds my heart.

¹⁷My heart.§

*Barlowgirl. "I Don't Regret." AZ lyrics. Accessed May 18, 2022. <https://www.azlyrics.com/lyrics/barlowgirl/idontregret.html>

†I'd definitely be open to doing some question and response, either in our Tuesday meeting or before then. But I'm still having trouble with writing about my paintings. I feel like if I'm not careful I will end up with a piece of writing that is very self serving and with-holding out of spite for being forced to explain art. Which sucks, so I'm trying to reorient myself. I want to write something that works for me but I'm not sure that is anything that would fit the requirements. Because as it stands, even the act of adding in a personal history to the thesis is in some way ironic and with-holding for me, because really the only reason I'm doing it is because I'm playing into the perception that my personal background was exceptional. When honestly I don't think it was.

‡ That's so hard to say as a homeschooled ex-conservative ex-Christian from West Virginia.

§ I've seen some truly insane shit. But I don't feel exceptional, I don't feel like I'm actually different. But again, that's hard to say when your mom took you to "chicken pox parties" where all the kids would lick a lollipop used by a sick kid in order to avoid the vaccine. Or the fact that I spent countless hours as a child literally crumpling onto the floor, crying,

praying, drowning under the weight of the fact that I, and the people I love, might go to hell. Or that some mornings as a child, I would wake up, and find one of the elder's of my church passed out drunk on our couch. Or that one of my friends from church got married without ever being in the same room alone with her fiancé during their courtship, in order to avoid sin.

That doesn't seem normal. ²But it actually is. ³Because there are more people like me than there are people who aren't. ⁴It's just that a lot of people don't want to admit that they are just as tied to their own way of thinking as I was. ⁵I think believing in capitalism, believing that America is a good country, believing America isn't genocidal and imperialist in the 21st century, believing the whitewashed history given to children in schools, believing that we don't live in an oligarchy, believing we live in a democracy, all of this, really, at the end of the day, isn't that different than the Christianity I believed in as a child. ⁶I think that other middle-upper class White people don't want to admit that they are just as implicated in propaganda and binary thinking as I was. ⁷My brainwashed background was just more overt, and it was easier to see the holes.

But I have an overactive imagination, and I feel as if White liberals and progressives are scrambling to find a way in which my personal background is worse than theirs, scrambling to have some enemy to point to, in order to be able to say, look over there, if we just get rid of those really crazy people, maybe everything will be okay. ⁹When in reality, nothing is okay. ¹⁰We are headed toward Apocalypse, and there is no scapegoat. ¹¹Republicans and Christians are not the only people who have sinned. ¹²And I can hear people saying "But they are ProLife, and pro-gun, they say 'Blue Lives Matter,' they stormed the Capitol, and they are taking over our country, and they want to take us back to the 1800's!" ¹³But I always ask *BUT WHY IS IT WORKING?* ¹⁴Why are they so successful? ¹⁵Why? ¹⁶I can't ignore our complicity, and you can't deny that we middle-class White liberals and progressives don't profit in many ways off of the horrors of the Republican Party.*

*So yeah, I definitely am chasing an ideology with my writing, I have a position, I know. I'm not immune. But I can't escape except through negation and cognitive dissonance in the writing. But I guess I don't feel like giving anymore, or offering any sort of explanation of my work that isn't cut and dry.

Barlowgirl

RUNNING OUT OF TIME*

5¹We are not blind.
²We know the truth.
³Still we don't stand, still we don't
 choose.
⁴We'd rather stay so comfortable,
 stuck in our world under control.
⁵We may not pull the trigger but we
 stand by and watch and pretend
 not to see.
⁶Silence is worse than evil done.
⁷What in the world have we
 become?

⁸Can't you see that this is war, so
 pick your side.
⁹It's time to move, not time to hide.
¹⁰Don't let lies, make up your mind.
¹¹Cause you will see, we're running
 out of time.

¹²Tomorrow will come, and one day
 we'll see, the choices we make,
 made history.
¹³Before it's too late, find where you
 stand.

¹⁴Let's use our voice while we still
 can.

¹⁵Can't you see that that this is war,
 so pick your side.
¹⁶It's time to move, not time to hide.
¹⁷Don't let lies, make up your mind.
¹⁸Cause you will see, we're running
 out of time.

¹⁹Running out of time.
²⁰Running out of time.

²¹Can't you see that that this is war,
 so pick your side.
²²It's time to move, not time to hide.
²³Don't let lies, make up your mind.
²⁴Cause you will see, we're running
 out of time.

²⁵Running out of time!

*Barlowgirl. "Running Out of Time." AZ lyrics. Accessed May 18, 2022. <https://www.azlyrics.com/lyrics/barlowgirl/runningoutoftime.html>

I can't believe this is our last week working together, the time went by so fast. ²I know I still haven't gotten you a finished thesis draft... hopefully you won't hold this against me. ³But I've been doing some thinking, and there's one part of my work I haven't really flushed out with you. ⁴I feel like I just gloss over the fact that I'm working with Christian music videos, and I never really talk about why I'm doing that. ⁵Of course, it's a nice way of generating imagery, because I get images from Christian sources, set to music I used to listen to. ⁶I have a personal attachment to these types of YouTube videos, because they were made around the time I was growing up, and me and my friends made videos just like those. ⁷Early internet content creators. ⁸There's something that feels true about going back to the media I used to consume, specifically Christian music, and finding other people who also created videos, artwork, and content about the same topic. ⁹I feel like I could easily have been any one of the girls in these videos. ¹⁰They are appropriations, but they also aren't.

I think it goes back to what I was telling you about how I felt like an outsider all the time. ¹²These types of videos don't make me feel like an outsider.

I like to think about where these girls are now, since the videos were made close to 10 years ago. ¹⁴I wonder how many of them ended up like me, distanced, traumatized, completely different from who they

were. ¹⁵But there's something about listening to that music, looking at these videos, watching girls who could have been me dancing around, playing with their friends, that is just overwhelming. ¹⁶It just reminds me that it wasn't all bad. Growing up, music was a point of release for me, and it still is. ¹⁷I'm finding myself listening to 1990s and early 2000s Christian punk music again. ¹⁸Not even ironically. Somehow, even though I've changed, it still gets me. ¹⁹I still cry over that music, I still feel now the same freedom and release I felt then. ²⁰I think there's something in that feeling that really drives the paintings. ²¹There's a certain recklessness to still loving parts of what hurt you so deeply. ²²I feel like I'm painting that moment when a song just really hits you hard in the chest and you're moving, and there's nothing really important beyond that moment. ²³That happens with Christian music too.

There's this one memory that keeps popping up when I think about this. ²⁴I was around 11, laying on my bed, listening to music on my radio. ²⁵My parents were downstairs in a meeting with our pastor. ²⁶I was looking out the window and I saw this cloud, huge and blue and foreboding, start to consume the sky outside of the window. ²⁷It pushed above the line of the roof of our neighbors house, and it began to block out my view. ²⁸I laid there, completely transfixed, holding my breath, because somehow I knew that this was the end of the world, and Jesus was coming back when

the cloud touched the top of the window. ²⁹I laid there, waiting, silently crying, listening, watching. ³⁰But when nothing happened, it didn't feel like relief.

Barlowgirl

BEAUTIFUL ENDING*

6¹Oh tragedy has taken so many
²Love lost cause they all forgot
 who you were.

³And it scares me to think that I
 would choose my life over you.

⁴Oh my selfish heart divides me
 from you.

⁵It tears us apart.

⁶So tell me, what is our ending?

⁷Will it be beautiful?

⁸So beautiful?

⁹Oh why do I let myself let go of
 hands that painted the stars and
 holds tears that fall?

¹⁰And the pride of my heart makes
 me forget it's not me, but you,
 who makes the heart beat.

¹¹I'm lost without you, you're dying
 for me.

¹²So tell me, what is our ending?

¹³Will it be beautiful?

¹⁴So beautiful?

¹⁴Will my life find me by your side? ¹

⁵Your love is beautiful.

¹⁶So beautiful.

¹⁷At the end of it all, I wanna be in
 your arms.

¹⁸At the end of it all, I wanna be in
 your arms.

¹⁹At the end of it all, I wanna be in
 your arms.

²⁰At the end of it all, I wanna be in
 your arms.

²¹So tell me, what is our ending? ²

²Will it be beautiful?

²³So beautiful?

²⁴Will my life find me by your side?

²⁵Cause your love is beautiful.

²⁶So beautiful.

*Barlowgirl. "Beautiful Ending." AZ lyrics. Accessed May 18, 2022. <https://www.azlyrics.com/lyrics/barlowgirl/beautifulending.html>

Bibliography

Books

- Balmer, Randall. *Bad Faith: Race and the Rise of the Religious Right*. Grand Rapids: Wm. B. Eerdmans Publishing Co, 2021.
- Butler, Anthea. *White Evangelical Racism: The Politics of Morality in America*. Chapel Hill: The University of North Carolina Press, 2021.
- Dunbar Ortiz, Roxanne. *Not a Nation of Immigrants: Settler Colonialism, White Supremacy, and a History of Erasure and Exclusion*. New York: Beacon Press, 2021
- Kobes du Mez, Kristen. *Jesus and John Wayne: How White Evangelicals Corrupted a Faith and Fractured a Nation*. New York: Liveright Publishing Corporation, 2020.
- Moslener, Sara. *Virgin Nation: Sexual Purity and American Adolescence*. New York: Oxford University Press, 2015.
- Nelson, Anne. *Shadow Network: Media, Money, and the Secret Hub of the Radical Right*. New York: Bloomsbury Publishing, 2019.
- Richardson, Heather Cox. *How The South Won the Civil War: Oligarchy's Democracy, and the Continuing Fight for the Soul of America*. New York: Oxford University Press, 2020.

Podcasts

- Onishi, Bradley, and Daniel Miller. "Christian Nationalism as National Body Dysmorphia". *Straight White American Jesus*, September 20, 2021. Podcast, 32:13. <https://open.spotify.com/episode/3AJfN995RaTrLfIPvaRI2S?si=Hz2qWKrsSuW6SXRYHP2UbA>
- Onishi, Bradley, and Daniel Miller. "Purity Culture, National Security, and Racism". *Straight White American Jesus*, September 15, 2021. Podcast, 47:50. <https://open.spotify.com/episode/24n7tL6LmuvuxKtPgRJvph?si=e9d20114e4bf4b7e>
- Onishi, Bradley, and Daniel Miller. "The Eugenicist Roots of Evangelical Family Values". *Straight White American Jesus*, May 17, 2021. Podcast, 29:04. <https://open.spotify.com/episode/68gilCn7oR9TQDBsNuH4Gr?si=61714fb8d1864ce5>

Onishi, Bradley, and Daniel Miller. "I'm a Fascist". *Straight White American Jesus*, May 3, 2021. Podcast, 29:04. <https://open.spotify.com/episode/2NFX38w3Hc8kzbmhPOnQ8K?si=8bee7b45b14e466c>

Onishi, Bradley, and Daniel Miller. "Straight White American Jesus: Anne Nelson on the Shadow Network behind Trump's Coup, ACB's nomination, and the coming Cold Civil War". *Straight White American Jesus*, November 24, 2021. Podcast, 45:41. <https://open.spotify.com/episode/6S6xYd0pqEAVm3gFjxxYmp?si=DJaiHDLpTgSGvM4GN5QARg>

Onishi, Bradley, and Daniel Miller. "On Sexual Abuse and the Jezebel Type". *Straight White American Jesus*, February 15, 2021. Podcast, 25:06. https://open.spotify.com/episode/7e0vTTpNfSU5trWcLwpoUR?si=Bmvt8GU2TJuQlPWqG_BGqA

Albums

Barlowgirl. *Love and War*. Fervent Records BV-431, 2009, compact disk.

Barlowgirl. *How Can We Be Silent*. Fervent Records WD2-887249, 2007, compact disk.