

oude kerk

symposium

the resurrection
of the lost image

oude kerk

welcome & introduction

jacqueline grandjean
director & curator oude kerk

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interview

giorgio andreotta calò

artist, anastasis

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on the meaning of colour in liturgy

prof. marcel barnard

pthu, amsterdam

The Red Void – About Liturgical Colours

In Response to Giorgio Andreotta Calò's *Resurrection* in the Old Church in Amsterdam

Marcel Barnard

21 June 2018



PTThU

Protestantse Theologische **Universiteit**

Introduction:

Milan Kundera

The Unbearable Lightness of Being

- The Old Church as forgotten void in a crazy city
- 'If we want to find beauty, we have to tear up the décor'
- Calò's *Resurrection* in the Holy Sepulchre Chapel activating a void 'tearing up the décor'

An Ecclesiastical Colour Canon

- The Colour Canon of the Council of Trent (2nd half 16th century): white/gold, purple, red, green, black
- The canon refers to the liturgy, not to the festival of colours of the church building

Giotto's Joy

- Giotto's frescoes in Padova, the Arena or Scrovegni Chapel



Giotto's Joy

- Julia Kristeva, 'La joie de Giotto' (1977)
- Giotto di Bondone, 1266/7 - 1337
- Giotto's frescoes in Padova, the Arena or Scrovegni Chapel

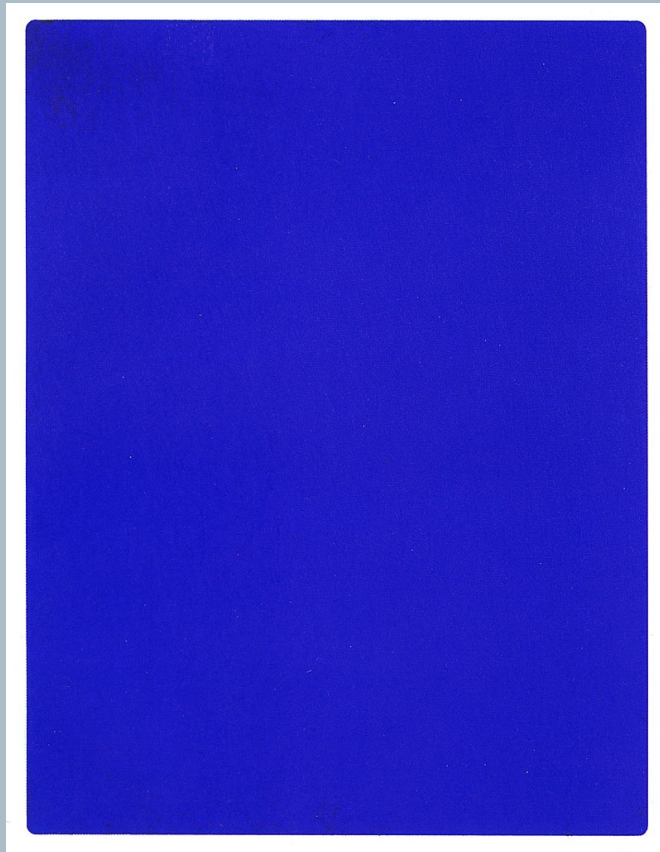


Giotto's Joy (2)

- The Christian narrative humanizes by means of Giotto's colour experiment
- Bonaventura (1221-1274) God as luminous idea breaks apart in a colourful spectrum
- The painter searches God with his colour fantasies and experiments
- The Christian narrative becomes a subjective narrative

Giotto's Joy (3)

- Yves Klein (1928 – 1962), International Klein Blue



Giotto's Joy (3)

- Yves Klein (1928 – 1962), International Klein Blue

The Ambivalences of Red

- consumes and warms, fire and blood, death and life, enthusiasm and ire, Spirit and martyrdom
- Church and brothel
- Johannes Itten:
 - An irresistible radiation power
 - A fiery force
 - A feverish-like, combative passion
 - war and demons
 - Spiritualized love

The Ambivalences of Red (2)

The Reformation turned the Old Church into a white hangar, a void of no significance.

Calò 'teared up' the decor of emptiness by reddening it.

And completely new meanings are unlocked. A rediscovered beauty. The beauty of the red. A red void. *Resurrection*. Damn, the grave is empty.

mbarnard@pthu.nl



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Q&A

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break

syrian dishes by zina's kitchen

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**holy versus god:
on the holiness of the image**

dr. marc de kesel
titus brandsma instituut

Art & Religion Flirting

Marc De Kesel



Symposium: the resurrection of the lost image, Oude Kerk, Amsterdam, 21.06.2018



Lucio Fontana and Maurizio Cattelan, *La fine di Dio*, Gagosian Gallery, London, Febr-April 2014

Problem

❖ Is art the locus for the 'sacred' after the 'death of God'?

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- ❖ Does religion provide a way out after the 'death of the art'?

Thesis

❖ In modernity, both religion and art are in crisis.

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- ❖ Art flirts with religion in order to hide its own crisis.

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- ❖ Art flirts with religion in order to hide its own crisis.
- ❖ Religion flirts with art in order to hide its own crisis.
- ❖ An image is 'holy' or 'art' when it testifies of that double crisis

Overview

1. The death of God & The crisis of religion
2. The death of art
3. Art & religion flirting

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❖ Religion in the Middle Ages

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- ❖ Religion in the Middle Ages

- ❖ Religious wars

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- ❖ Death of God as 'subjectum'

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- ❖ God as 'object'

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- ❖ Religious wars
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- ❖ The modern 'subjectum'
- ❖ God as 'object'
- ❖ Religion as 'belief'
- ❖ Crisis of modern religion

1. The death of God & The crisis of religion
2. The death of art

1. The death of God & The crisis of religion

2. The death of art

❖ Iconic paradigm



Giotto di Bondone
Ognissanti Madonna
(Madonna in Maestà)
c. 1310
Tempera on wood
Galleria degli Uffizi
Florence

1. The death of God & The crisis of religion

2. The death of art

❖ Iconic paradigm

❖ Representational paradigm



Pentacost
1300-1310
London
National Gallery

1. The death of God & The crisis of religion

2. The death of art

❖ Iconic paradigm

❖ Representational paradigm

❖ The realism of Renaissance art

Jan Van Eyck
Cricifixion
1420-25
Metropolitan
New York





Jan & Hubert van Eyck
Mystical Lamb
Closed Triptych
1434
Ghent



Van Eyck 1532

1. The death of God & The crisis of religion

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❖ Iconic paradigm

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❖ The realism of Renaissance art

❖ The crisis of the representational paradigm

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❖ The death of art ...

1. The death of God & The crisis of religion
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- ❖ Iconic paradigm
- ❖ Representational paradigm
- ❖ The realism of Renaissance art
- ❖ The crisis of the representational paradigm
- ❖ The death of art ...
- ❖ ... as motor of modern art



Courbet, *L'atelier du peintre*, ou *Allégorie réelle déterminant une phase de sept années de ma vie artistique et morale*, 1855

1. The death of God & The crisis of religion
2. The death of the art
3. Art & religion flirting

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❖ Art is modern when it visibly struggles with its crisis

1. The death of God & The crisis of religion
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- ❖ Art is modern when it visibly struggles with its crisis
- ❖ Religion is modern when it puts its crisis in the center of its religious culture.

1. The death of God & The crisis of religion
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- ❖ Art is modern when it visibly struggles with its crisis
- ❖ Religion is modern when it puts its crisis in the center of its religious culture.
- ❖ An image is 'art' or 'holy' when it testifies of that double crisis.



Andres Serrano
Piss Christ
1987



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Q&A

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**picturing the divine:
the sacred in a church turned museum**

dr. lieke wijnia

art historian, religious scientist

Picturing the divine

the sacred in a church turned museum

Dr. Lieke Wijnia

Symposium *The Resurrection of the Lost Image*

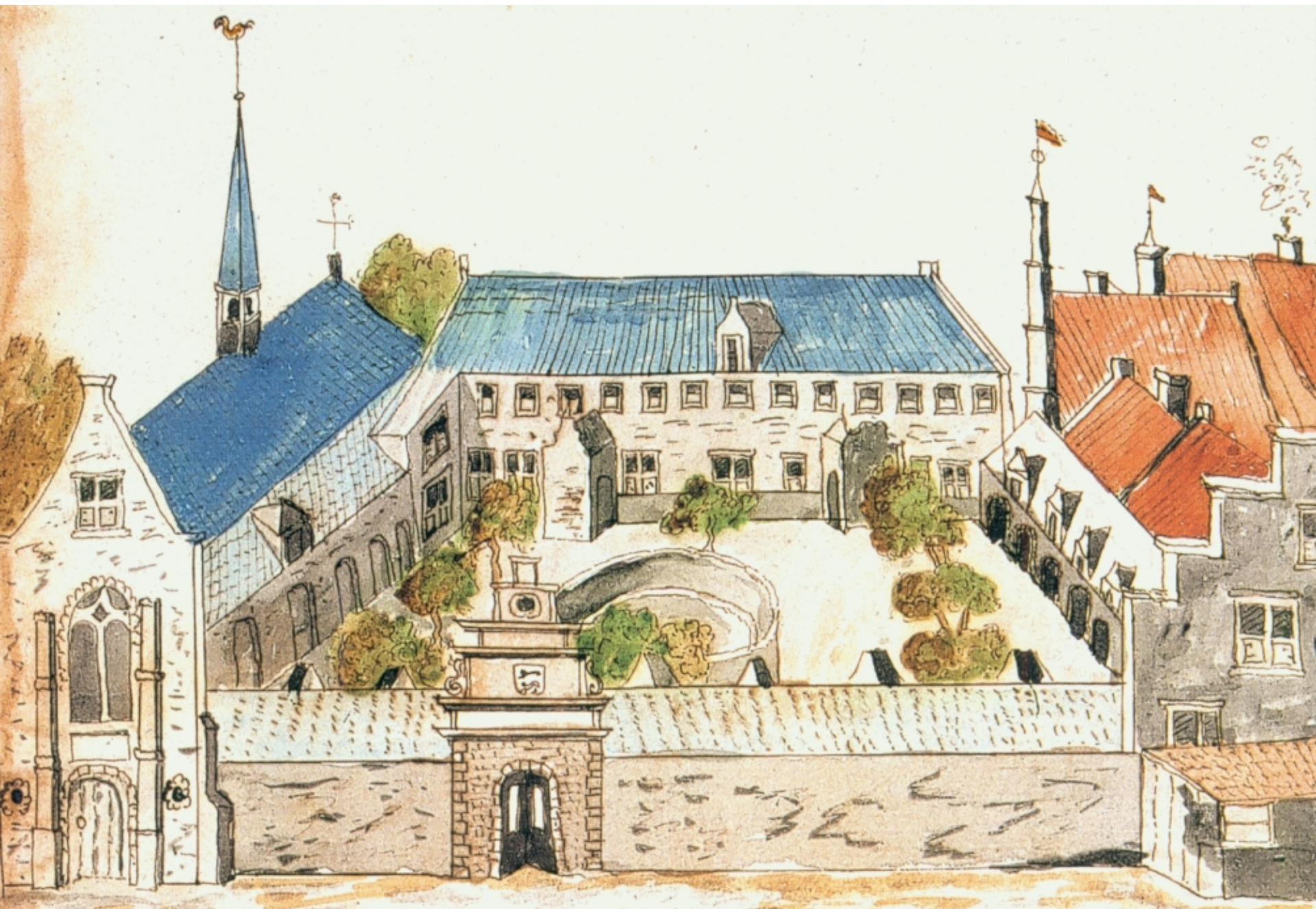
Oude Kerk, Amsterdam

21 juni 2018



Doe is nuwe mijn fienstroom geconterfeyt
 De 21 gae oud was den 17 derley
 Doyt als wij getroude waren

De 17 gae
 1633











Wat is meer mijn liefste
De 21ste gaderoud was den 17de
Dag ook wij getrouwd waren

De 17de gaderoud
1633



(DE OUDSTE)

KOORORGEL
BESCHILDERING
IS VAN 1650

STAIRWAY
TO HEAVEN
(ALS JE DURFT)

SASKIA'S
GRAF.

NA ANNE FRANK
IS SASKIA (VAN
REMBRANDT
DE BEROEMDSTE
(DODE) VROUW
VAN AMSTERDAM.

EEN JAAR
EERDER WERD HET
OTTOMAANSE RIJK
GESTICHT.

ND 1300
HIER DOOR
VISSERS
HOUTEN
GESTICHT

ZIJN NOG
STEEDS HEEL
(BIJ) GELOVIG.

DIT IS HET
HOGE KOOR

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Why museums are the new churches

Like the cathedrals of bygone eras, galleries are now the ultimate buildings of our times – and the way we use them mimics religious rituals, writes Jason Farago.



By Jason Farago

16 July 2015

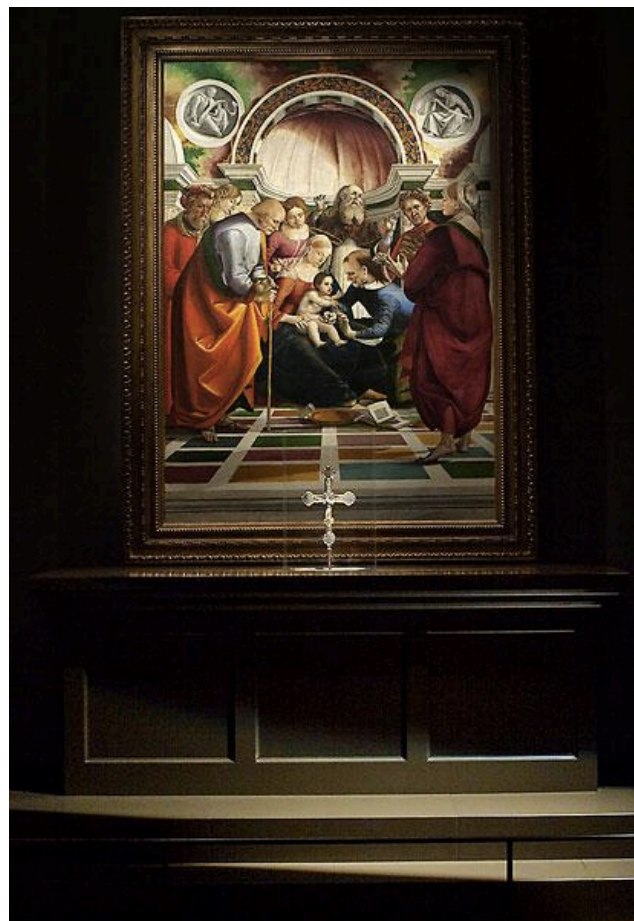
Art critics wear many hats, but lately the most useful one has been a safety helmet. Across the

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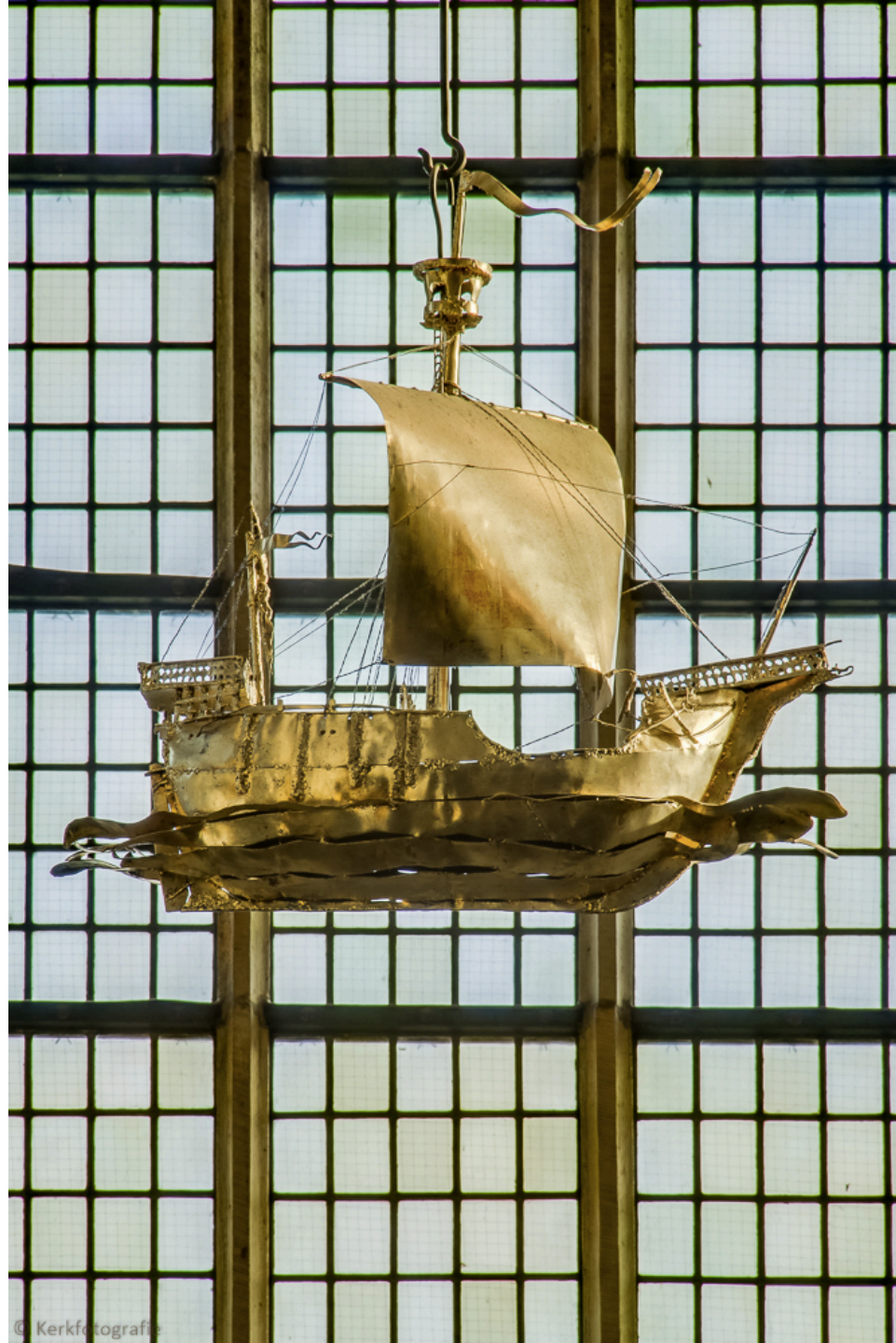
The lonely life in the big city





















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Q&A

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programme

drinks at koffieschenkerij
sunset at 10:06 pm