

# oude kerk

THE RESURRECTION OF THE LOST IMAGE  
*can the image re-appear after iconoclasm?*

## **symposium**

June 21, 2018

on the occasion of the work of Giorgio Andreotta Calò in Oude Kerk



## the symposium

Giorgio Andreotta Calò creates a monumental, immersive intervention in the Oude Kerk by filtering the natural light passing through the windows by a red film. Only one window is executed in red glass and remains, even after this procedure. With this he brings the church a new temporary Alteration<sup>1</sup> which refers to Roman Catholic visual language and reflects on the iconofury of 1566 as a turning point in religious thinking. Destructions of the Buddhas of Bamiyan and the ancient city of Palmyra prove iconofury has actual significance.

The only remaining Catholic stained-glass window (Maria-glass), will be used as a sort of diapositive film producing photographic contactprints during the exhibition. The artist will use the church as a darkroom, a place to generate – and simultaneously preserve – images. The red light protects the photosensitive materials by the oxidatin. In order to re-create the lost image Calò collaborates with the Rijksakademie voor Beeldende Kunst in the photographic process.

The Holy Sepulcher, located on the North side, is separated from the rest of the church with a door and houses a Byzantine carved canopy. The space is illuminated by a single window. Once there was a group of statues with the grave-laying and wining of Christ. This space marks the transition from Gothic to Renaissance. By placing a mirror on the other side of the alley, Calò aims to capture sunlight and direct it through the red inactinic glass into the space. It will change the light in the chapel and activates the spot underneath the canopy. During the 40 days around Easter, the light shines exactly on the spot where the image group stood before iconofury, activating its absence. The window of the Holy Sepulchre will be produced thanks to collaboration with the Italian Council. Part of the photographic process resulted from the intervention will be present at the Triennale Museum In Milano and will be aquired for the permanent collection of the museum.

Iconofury came to the Oude Kerk in 1566. The absence of images is still visable today; empty spots on the pilars in the choir remind us of the years of the Reformation – a schism in Western Christianity initiated by Martin Luther and continued by John Calvin and other Protestant Reformers in 16th-century Europe. The Reformation was not the result of some 'pure' theological debate about images, but of the rejection of the ecclesiastical hierarchy and its use of rituals, objects and visual propaganda.

In this symposium we aim to reconect iconoclasm to our times. What impact does iconoclasm have on current thoughts on the image? Can the image re-appear inside the church? And if so, will its meaning change within the context of a museum?

During the symposium, experts on contemporary art, iconoclasm, occidentality and lithurgy will speak on iconoclasm in relation to the work of Giorgio Andreotta Calò. Together with the audience we will draw conclusions and create new perspectives on the impact of the image in artistic and religious contexts. We thereby aim to present a non-Eurocentric approach.

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<sup>1</sup> The **Alteratie** (Eng: Alteration) is the name given to the change of power in [Amsterdam](#) on May 26, 1578, when the Catholic

## the speakers

### **Lorenzo Benedetti**

Lorenzo Benedetti will speak with Giorgio Andreotta Calò on his work, especially the work in the Oude Kerk. The work revolves around the role of light, which the artist investigates and uses in different ways. He explores its symbolic potential and sensorial impact in the creation of both images and imagery. But above all, he focuses on its physical properties, and in particular on the role of red light in the process of analogical photographic development, where it is used thanks to its adiacinic properties: by neutralising the oxidation of silver salts, it protects photosensitive material and prevents any alteration to the image. This aspect creates a conceptual link to the processes of iconoclasm, with the removal and preservation of symbolic images.

*Prior to his appointment as the high profile curator of contemporary art of Kunsthalle Sankt Gallen, Benedetti worked as a curator the Museum MARTA in Herford from 2006 to 2008, and as director of the SBKM/De Vleeshal in Middelburg. In 2013 he was in charge of the Dutch Pavilion at the Venice Biennale. Benedetti was director of De Appel from 2015-2017.*

### **Prof. Dr. Marcel Barnard**

Color in relation to liturgy. In the Middle Ages, the colors of the liturgical vestments had a meaning defined by local custom. Following the Council of Trent (1545-1563), this changed when Pope Pius V in 1570 established for the Latin Church which colors should be used when. Color symbolism depends on time, country, culture, tradition and on local conditions. How was color helping people understanding the images on mosaics, murals, paintings, statues, icons and stained glass windows? And what is the current role of color in liturgy?

*Marcel Barnard (Leiden, 1957) is professor of Practical Theology at the Protestant Theological University (Amsterdam, the Netherlands), professor of Liturgical Studies at VU University Amsterdam, and Professor Extraordinary of Practical Theology at the University of Stellenbosch (South Africa). He is research leader of Practical Theology at the Protestant Theological University.*

### **Dr. Marc de Kesel**

Images can be sacred. God has been responsible for the explosion of our visual culture. However, according to the Bible, God disapproves the image. Images are permitted in Islam. Nowadays we see a fundamentalist attitude also in Islam. Iconofury is of all times; in the 8th and 9th centuries it raged in Byzantium, in the 16th century in Northern Europe and currently in Syria and Afghanistan. Art refers beyond the domination of everyday life; to the other side. God opposes the idea that the image can also be the image from another side. How did we deal with images of holiness? And how do we see holiness today?

*Marc De Kesel (PhD in philosophy) is Academic Secretary and Senior Researcher at the Titus Brandsma Institute (The Netherlands). He is doing philosophical research in fields such as Theory of Religion and Mysticism, Holocaust Reception, Freudo-Lacanian Theory. He published on the ethics of psychoanalysis (Eros & Ethics, Albany, 2009), on the critical core of monotheism (Goden breken [Breaking Gods], Amsterdam, 2010), on the logic of gift-giving (Niets dan liefde [Nothing but Love], Amsterdam, 2012), on Holocaust reception (Auschwitz mon amour, Amsterdam, 2012), and on Slavoj Žižek (Žižek, Amsterdam, 2012).*

**Dr. Lieke Wijnia**

How does the image work in the Oude Kerk? For a long time we have thought that the Netherlands is secularizing. Nowadays that thought has been abandoned. The current assumption is that religion maintains itself, but outside the walls of churches and other religious institutions, and no longer in classical forms. People continue to seek the sacred that transcends ordinary reality. Everywhere, and in their own way. To surpass ordinary reality, that is exactly what the arts do, and therefore religion scholars often study art and religion as related phenomena. Meeting with art can intensify ordinary life and provide a sacred experience. The museum can thus become a place with religious traits. Images in museums could evoke a religious experience. Could this be the next Alteration?

*Dr. Lieke Wijnia (Harlingen, 1985) is an art historian and religious scientist. In 2016 she graduated cum laude on research into perceptions of the sacred during the Musica Sacra Maastricht festival. She teaches art history at University College Tilburg and is a postdoctoral guest researcher at the Center for Religion and Heritage at the University of Groningen. In her research she focuses on art at the crossroads of religion, heritage and politics. She is editor of the upcoming publication The Bible and Global Tourism (Bloomsbury Publishing) and is co-founder of the international research network Visionary Artists, Visionary Objects (1800-now).*

**Moderator: Jacqueline Grandjean**

Since 2012 Oude Kerk commissions artists to realize their large scaled, site-specific ambitions in exhibitions and public programmes interconnecting contemporary art and history, enabling reflections on our current society. Grandjean realized Oude Kerk's radical transformation from monument to contemporary art institution. Curated exhibitions a.o.: Jullianne Schwarz (2013), Tony Oursler: I/O Underflow (2014), Tatu Atzu: The Garden Which Is The Nearest To God (2015), Marinus Boezem (2016), Sarah van Sonsbeeck (2017), Iswanto Hartono (2017), Christian Boltanski (2017).

*Grandjean (Nijmegen, 1968) worked for Creative Time (NY), MVKA (Vancouver), Brains Unlimited and White Space. With an academic background in Media Studies and Art History (1995, UvA/ 1996 Hofstra University, NY) she makes exhibitions and connections between art and other domains in society. As a curator she worked both independently as for Frankendael Foundation (2008-12), Amsterdam Museum (2005-08), Submarinechannel (2001-04), 2003 Farm Biennale and various museums such as the Stedelijk Museum (Decisive Moments, Dennis Hopper 2001), Rijksmuseum and the Museum for Modern Art Arnhem (Elck Zyn Waerom, 2000). Grandjean advised at Fonds voor de Podiumkunst, Amsterdam Art Council, Amsterdam School of the Arts, Kunstbende and she is chairman of one of the newest platforms for young artists; UnFair. She recently joined as chairman of the board of the Foundation / Estate Stansfield Hooijkaas.*

## **the programme**

<i>17:30 – 18:00</i>	<i>welcome with drinks and bites</i>
18:00 – 18:15	introduction
18:15 – 18:45	Lorenzo Benedetti and Giorgio Andreotta Calò
18:45 – 19:00	Q&A
19:00 – 19:25	Marcel Barnard
19:25 – 19:40	Q&A
<i>19:40 – 20:15</i>	<i>break with drinks and bites</i> <i>opportunity to explore the exhibition with the artist</i>
20:15 – 20:40	Marc de Kesel
20:40 – 21:00	Lieke Wijnia
21:00 – 21:20	Q&A
21:20 – 21:30	wrap-up
<i>21:30 – 23:00</i>	<i>drinks in (the garden of) de Koffieschenkerij</i>