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The Importance of the Aesthetics of the Sublime to Modern Church Art

Else Marie Bukdahl

God is light, and in Him is no darkness at all.

(1 John 1:5)

Visual art and the sacred – seen in a historical perspective

Ever since the first Christian pictorial images were scratched into the dark catacombs in Rome and until the present day, when the bonds between visual art and Christianity are few and hardly visible, prominent church artists have tried to find an answer to a fundamental artistic and theological question. It is this: How can one represent the unrepresentable that is to say the Holy, the paradox of Faith, the Trinity, the Resurrection of the flesh and the coming of the Holy Ghost? The Jewish law against idolatry has been regarded by most church artists not as a ban but as both a challenge and an expression of a precise understanding of the fact that the moment one attempts to render the sacred visible by means of a human figure, or a representation of scenes from our world, it becomes limited, indeed often completely determined by our own ideas and concepts. The beholder therefore fails to grasp that the sacred, or the divine, is different, lies beyond our sphere of power, our reason and imaginative abilities, and gives the world new meaning and opens up new perspectives.

The violent conflict that arose during the eighth and ninth centuries between iconoclasts and iconolaters may be regarded as sharply delineated interpretations of the Jewish law against idolatry. The iconoclasts wanted to banish visual art from the interiors of churches. They feared it might tempt churchgoers to the religious worship of images and lead to a profanation of the sacred. The iconolaters emerged victorious, but the debate provoked by this conflict continued during the following centuries – although in less dramatic form – and continues to this day.

The great church artists who left their imprint on the churches of the Middle Ages, the Renaissance and the Baroque were well aware that there was a great difference between the preaching of the Gospel and their own visual interpretations of the Scriptures. They saw clearly, for example, that a human figure modelled by a visual artist could engender fixed ideas to a far greater degree than interpretations of human beings and gods conveyed in a verbal language that was capable of suggesting an idea, for example, of God's power of creation and love without describing him as a person from our own reality.

With the aim of avoiding the restrictive bonds of the image – and the pitfalls of recognizability – church artists have often captured or indicated the divine and the sacred by means of abstract artistic effects that produce openings

in fixed patterns of ideas and interpretation. They have used sculptural devices, for example, that veil, perhaps even reduce, similarity with the human body, or used painterly idioms that create surfaces of colour and transitions that achieve their effect mainly by means of their own fullness of expression. The most important factor, however, has always been light, with its rapidly changing modulations that continually create new contexts and new perspectives both in works of art and in their interplay with architecture. Light is ubiquitous – it sweeps darkness aside. It comes to us and penetrates everything, but we cannot seize it and control it. In the very same way, God's love permeates our world; it is always present, but it is beyond our sphere of power.

On stained glass windows in Gothic churches the beholder is confronted with scenes from the Scriptures and the legends of the saints. But the artists have placed them so high up on the walls that the intensely bright blue, red and golden areas blur the narrative elements and create a wealth of light that both unites and spreads an aura of transfiguration over church architecture and visual art. It is precisely this wealth of light that becomes a symbolic expression of God's ubiquitous love or "the city [that] had no need of the sun, neither of the moon, to shine in it; for the glory of God did lighten it" (The Revelation of St John the Divine, 21:23).

The great Renaissance master Leonardo da Vinci also had an eye for this perspective. He called the Lord God "the light of everything", and appointed the visual artist as "the explorer of light". Throughout his life Leonardo tried to find the order, or the whole, that was the fundamental structure "in the splendid book that lies open before our eyes: the cosmos".¹ But his last series of biblical drawings, for example *The Beginning of the End of the World*, which contains a labyrinthine network of local orders and perspectives leading into an infinite space, reveals that his search remained fruitless. These drawings also reveal, however, that in the end he became convinced that neither the divine nor the world created by God can be summed up in a single concept or expressed by a single picture.

This outlook also permeated the following period, the Baroque, and gave rise to the creation of images of various kinds that were conceived independently of natural forms or the ideals of Antiquity and are therefore able to reveal new aspects of the Scriptures and focus on the divine by means of bold architectural and artistic devices. This characteristic emerges particularly in works such as Caravaggio's paintings, Bernini's sculptures and Borromini's architecture. In Baroque art, light makes God's power and Christ's love

visible. It often comes from a source that is difficult to identify and moves in dramatic diagonals or spirals on the surface of the picture, over the meticulously finished surfaces of the sculptures, and creates a continually changing network of connecting lines with the concave and convex surfaces of the church's interior.

But church art of the Middle Ages, the Renaissance and the Baroque also reveals that both sculptors and painters were convinced that the evangelical accounts of Christ's life on earth could be rendered visible by artistic representations of scenes from our own world, for to these artists it was a fundamental idea in Christendom that Christ became a human being – wholly and completely – and was familiar with the various facets of human life, including despair, suffering and death. But the pictures of the world that confronted the contemporary world in the works of, for example, Leonardo, Caravaggio or Bernini, were never conventional or representations of the well known, for they embraced artistic interpretations of the latest knowledge in the disciplines of philosophy and natural science concerning human life and the cosmos. The artists no doubt wished to show that the Gospels speak to a world undergoing constant transformation and determined by continuous conflicts between chaos and order. The beholder has therefore been able to see that the Christian message is not confined within traditional limits but is always able to tolerate the penetrating light and challenges of contemporaneity. But precisely because several church artists, Caravaggio, for example, produced interpretations of the Gospels that shattered the familiar concepts of the world and Christianity held by priests and churchgoers, these people sometimes became offended and demanded that the works be removed.

During the eighteenth century, pride of place was given to the clear light of reason and empirical, scientific method. As a result, Christianity was ousted from its hitherto central position. Cultural life, political life and ecclesiastical life became relatively independent areas. The many connecting lines between church art and new departures in the fields of philosophy and art that had left their mark on the earlier periods became less pronounced. In the middle of the century, however, Edmund Burke undermined his contemporaries' optimistic belief that man, by applying reason, can acquire an exhaustive understanding of the world and achieve control of it. Through an interpretation of what he called "the sublime" he revealed that man is not capable, either through his imagination or his reason, to understand and control the world.²

At the end of the century, however, Immanuel Kant was

the first to connect the determination of "the sublime" with the Jewish law against idolatry. The encounter, for example, with the vast firmament, the wind-swept sea, the absolutely great or divine, everything the imagination cannot conceive within a single image, arouses an experience of "the sublime". Kant added that "the sublime" can furthermore best be exemplified by Jewish thinking in connection with regard to imagery or the representation. But how can the visual artist depict the infinite, the absolute, the sacred or other phenomena that produce an experience of "the sublime", or of grandeur? Kant gives more or less the answer that we have been able to deduce from the church art of the Middle Ages, the Renaissance and the Baroque. He claims that only by developing artistic effects that have no associations with existing ideas can the artist indicate what is impossible to summarize in a single impression or in an image - the absolute or the divine.³ By exposure of "the sublime", an opening or a fractured surface emerges that can never be closed or healed, thus registering the fact that here is something we cannot grasp, and that limits have been established to our desire to control the world. The sacred can never be enclosed within a figure or within general philosophical interpretations.

During the nineteenth and twentieth centuries new departures in the visual arts took place to a marked degree in non-Christian art – this is above all the area in which interpretations of innovations arose in cultural and social life and in the natural sciences. But there are of course many striking exceptions, for example in the church art of Delacroix, Matisse and Nolde.

Various interpretations of Burke's and Kant's definitions of "the sublime" have also appeared during the twentieth century every time philosophical systems, political ideologies or general aesthetic outlooks have blocked the view excessively. Precisely because "the sublime" is associated with the Jewish law against idolatry and hence with a central problem in church art, its reappearance causes some of the most extreme representatives of the innovations to become engaged in finding an answer as to which demands should be made on church art of our own times if it is to avoid being completely outshone by a world of images belonging to a bygone age, for this sort of thing would result in the Christian Gospel as conveyed by church art appearing to belong to a different period instead of being a topical and obligating manifestation. One person who became involved in this discussion is Barnett Newman, the American Jewish artist who established a striking new departure during the 1950s that has had far-reaching repercussions. In his paintings as well as his writings he

has presented an original interpretation of “the sublime” and its roots in the Old Testament. In 1948, in an article entitled “The Sublime Is Now”, he wrote that, because

*the Greek dream prevails in our time, the European artist is nostalgic for the ancient forms, hoping to achieve tragedy by depicting his self-pity over the loss of the elegant column and the beautiful profile. [...] Instead of making cathedrals out of Christ, man, or ‘life’, we are making [them] out of ourselves, out of our own feelings. The image we produce is the self-evident one of revelation, real and concrete, that can be understood by anyone who will look at it without nostalgic glasses of history.*⁴

Between 1958 and 1966 Newman created his monumental work *Stations of the Cross*, inspired by the words uttered by Christ on the cross: “My God, my God, why hast thou forsaken me?” The work consists of fourteen pictures. But “Why fourteen? Why not one painting?” asks Barnett Newman. To this he answers:

*The Passion is not a protest but a declaration. I had to explore its emotional complexity. That is, each painting is total and complete by itself, yet only the fourteen together make clear the wholeness of the single event. [...] The cry, the unanswerable cry, is world without end. But a painting has to hold it, world without end, in its limits.*⁵

This work shows the artistic strategies that had formed the basis of his break-away from modernism. The beholder is confronted by none of the familiar figurative and abstract pictorial elements. The work’s effect is achieved solely by the large, extremely luminous expanses of colour and the open space.⁶ “The sublime” in this work is not only its exposure of the unlimited, that which cannot be represented but only suggested, but also that the work of art is what Barnett Newman calls “an event”, which makes it apparent to us that there are fissures and fragmented surfaces that can never be healed.⁷

In the American art movement Minimal Art that arose in the middle of the 1960s, modernism’s hierarchically built up pictorial space and emotional tensions were replaced by series of unitary forms that appear to be able to continue infinitely. The very fact that these combinations of objects are neither oriented from a centre or create associations with familiar areas means that their entire visual power is directed towards their surroundings. This is why they change the space and the beholder’s concept of it, establish new tracks in

reality while at the same time pointing towards the infinite or “the sublime”. Minimal Art has probably provoked the most incisive development in the art of our time. It continued to make itself felt during the following decades and also created new challenges for church art.

“The sublime” and a radical new departure in modern Danish church art

The new decoration of Johanneskirken (St John’s Church) in Vorup, near Randers in Jutland, Denmark, which Hein Heinsen and Stig Brøgger completed in 1993, is inspired to a striking extent by “the aesthetic of the sublime” and our present image of a world in a constant process of transformation.

Heinsen and Brøgger have represented extreme positions in Danish art since the 1960s. In their respective ways they have been engaged in visualizing or pointing to new images of the world and creating perspectives and unexpected correlations previously characterized by familiar tracks. In an independent way, for example, they have created parallels to the line first initiated by Newman and later taken up in Minimal Art and the new departures in the visual arts that followed in its wake.

In the 1980s, which were dominated by the rapid dissemination of knowledge, symbols and images in the information society, “the sublime” re-appears and creates perspectives in a world that is full of so much information and so many images that any form of immersion in it seems impossible. This time it was the French philosopher Jean-François Lyotard who interpreted “the sublime” as a fragmented surface that cannot be restored by ideological and philosophical attempts at reconciliation.⁸ In Brøgger’s major series of paintings from the 1980s, for example *12 Large Narratives As Borders* (1983) there are clear traces of the activity of “the sublime”. This series of pictures reveals that a comprehensive interpretation of the surrounding world cannot be rendered visible, but must be retained continuously as the border that prevents small local spaces from blocking the view at the same time as it restrains innovative processes. Heinsen’s bronze sculptures from the 1980s are all determined by very varied devices and strategies, but – as he himself has expressed it – “perhaps my works resemble one another to the extent that in each work I arrange the pieces in a different way by drawing on the uneasiness that stems from the sublime”.⁹

Common to both Heinsen’s and Brøgger’s widely different artistic universes is the fact that relations between the artist’s ego and his work are blurred, almost obliterated in favour of an emphasis on the relationship between the work,



1. Hein Heinsen and Stig Brøgger. Altarpiece in St. John's Church in Vorup, Denmark. Inaugurated in 1993.
Photo: Per Bak Jensen.

the beholder and the surrounding space. This characteristic emerges with particular clarity in their decoration in St John's Church in Vorup.

On entering the church one experiences – most intensely – the network of connecting lines linking architecture, visual art and furnishings (altar, altar rail and kneeler, carpets, etc.) But this network does not create a closed unity, for it reveals many small and large intervals and transitions that contain visual references to the world outside, which is the real sphere of the Gospel. The decorative elements set off the special character of the church to such an extent that one would think the architect and the artists had been jointly responsible for the basic layout of the interior of the building – as was the case, for example, during the Baroque.

Holger Jensen, the church's architect, has designed the area around the altar in the shape of the interior of a ship's prow with concave walls, and it is on these that Heinsen's and Brøgger's decorations have been placed (fig. 1). As a result of the distinctive architectural construction of the altar the two artists' works now hang almost opposite one another, so that the eye can switch from the one to the other and permit a multiplicity of links between them and pave the way for a large number of different interpretations. Furthermore, the placing of the works amplifies and emphasizes the spaciousness of the altar area and accentuates its special character.

Heinsen's brightly polished bronze sculpture (h. 160 cm) is placed on a wedge-shaped iron bracket, two-and-a-half metres high (fig. 2). This extremely complicated sculpture creates a new and unexpected effect every time one regards it from a different angle. The beholder becomes aware of the outlines of a figure that is trying – in vain – to become a body. At the top of the sculpture its growth is arrested by sharply accentuated rectangular surfaces and two pointed structures. It appears to be a complicated network of fissures, collisions between forms, various precisely delineated categories of forms, and sculptural registers. The sculpture has neither a fixed core nor a centre, and is therefore not self-enclosing but continuously creates both new correlations and fragmented surfaces in the interior of the church while at the same time opening itself towards the beholder. Precisely because the outlines of the sculpture are so clear and the shapes so sharply delineated, the play of light on the brightly polished surfaces becomes exceptionally fervent to the extent of creating points of intensity that emit bright shafts of light into the room. The continually changing play of light renders the already fragmented sculpture even more fissured, while the clear-cut forms become transparent and blurred, as if in a



2. Hein Heinsen. Bronze sculpture on an iron wedge. Part of the altarpiece in St. John's Church in Vorup. Inaugurated in 1993. Photo: Per Bak Jensen.

mirror. The oblong windows illuminating the altar area are not visible to those sitting in the church; they can see the light, but not where it comes from.

The sculpture contains no references. It makes no reference to fixed codes or to the familiar symbols so characteristic of church art. It does not impose an already known significance on the interior. It is merely there – it creates its effect by the strength of its presence and causes that different aspects – e.g. "God is light" (1 John 1:5) – has become visible in a new way. This is why it is able to reveal and open up new significances in the Gospel.

On the other wall Brøgger has placed a rectangular picture that is divided into two. One part is five-and-a-half metres high, the other five metres. The large expanses of red, each of a different shade, are terminated above and below by white panels. The slight differences in hue and format create a subtle interplay between what at first sight appear to be simple pictures. It is above all a question of colour in relation to size and form. The pictures are uncompromising in their rejection of a figurative pictorial idiom and of the traditional forms of centripetal compositions. This, however, increases



3. Hein Heinsen. Altarpiece in St. James's Church in Roskilde, Denmark. 1976.
Photo: Hein Heinsen.

their ability to interact with their surroundings and the beholder. The red colour, which has a strikingly textural character, continually changes in depth and intensity, depending on the strength of the light, and in the process generates new relationships between the two pictures. Both have gold frames, but in neither case do these close off the picture plane. On the contrary, at one moment they create moving borderlines and at another transitions, transforming the intervening space into a field of tension that is at once intense and open. At certain times of the day the light blurs the frames and transforms them into luminous fields. By the very fact of opening the field they create an experience of an infinity that cannot be captured in words and is related to “the sublime”. Finally, the pictures create a complicated network of interplay between the sculpture, the interior of the church, the cobalt blue kneeler and, in front of the altar, the reddish purple carpet, which was also chosen by Brøgger. The large wall at the end of the porch has been transformed by the artist into an intense expanse of green terminated by white panels. In this way lines of communication are created between the altar area, the entrance and the exit.

The altar, like the remainder of the interior, is made of yellow bricks. The members of the parish council made the little wooden cross standing on the altar themselves – the wood was taken from the old altarpiece. It attracts attention simply by its diminutiveness and association with the original wooden cross at Golgotha.

Heinsen’s and Brøgger’s decorations make no use of familiar Christian iconography. But as they are placed behind the church’s altar and are close to both the pulpit and the font, “what is going on in the church is read into the works”.¹⁰ As the works do not themselves express interpretations of the Christian Word they stimulate the beholder to discover new interpretations of the Gospel and the world around him. And they establish a new relationship between art and Christendom, for they point to what is different, what cannot be actually described in words, but creates its effect by its presence. It wrenches us away from our familiar world and opens our eyes to the unexpected. But the church decoration also maintains the thesis that the sacred can never be part of this world, and no reconciliation is possible. This view has always occupied a central position in church artists’ interpretation of the law against idolatry and in “the aesthetic of the sublime”. It is not inconceivable that the intricate play of light, which primarily establishes coherence between the various parts of the decoration and with the interior of the church as such, renders visible or points to the sacred. The works of art may

contain no familiar Christian symbolic effects, but they have been given one of the most central positions in the church, the area behind the altar. Their effect will therefore be to indicate that the sacred never makes itself known through a figure or in any other recognizable form, but – like light – is simply ubiquitous.

Heinsen has created a great many church decorations, but this is the first time he has chosen a sculpture he had already been working on for another purpose and placed it in a church. Figure representation has virtually never appeared in any of his large church decorations, for example those in Jacobskirken (St James’s Church) in Roskilde (1974) or Fyllingdalkirken (Fyllingdal Church) near Bergen, Norway (1980). But this does not signify that Heinsen rejects figures in church art. The reason is rather that for him the central feature of Christendom is the empty sepulchre, and that event, not to mention its significance, naturally cannot be depicted.

Various modern artistic interpretations of Christ’s death on the cross, the empty sepulchre and the Resurrection are basic elements in Heinsen’s large decorative elements in both St James’s Church and Fyllingdal Church.

The decorations in St James’s Church were completed by Heinsen in 1978 (fig. 3). The church was built by the architects Lars, Gerda and Jørgen Hartmann-Petersen with the use of modern materials – red bricks and large grey concrete girders are predominant. Both the church’s architectural character and a wish to represent the central aspect of Christendom in a topical and unexpected way have contributed to determining the form in which Heinsen has designed his decoration. He has therefore employed a modern pictorial idiom in combination with materials and technical methods of his own times.

The cross in the decorative field is divided. The right-hand side is in the form of two massive, sharp-pointed arms and determined by the effect created by modern materials: welded, rather thick pieces of sheet iron hanging on brackets made of ordinary angle iron. This realistic, almost aggressive object suggests an instrument of torture and therefore reveals the cross’s original but nowadays often forgotten significance. In the time of Christ the cross was one of the worst forms of torture. The fact that Christ suffered death on the cross is one of the strongest manifestations of the fact that He was familiar with every conceivable aspect of human life and that His love for mankind was so great He even forgave His executioners. The left-hand side of the cross, which is separated from the right-hand side by a space, is indicated only by a dotted line. This side has the character of a living



4. Hein Heinsen. Altarpiece in Fyllingsdal Church, Norway. 1980. Photo: Hein Heinsen.

structure in golden leaves that hang in no particular pattern. At the bottom the leaves are curled and vigorous, though near the dotted lines they become more rigid, almost devoid of life. These metal leaves in gold foil are no doubt a reference to the Book of Life and the various stages in man's fate. To the right of the cross is a ring in gilt steel with the monogram of Christ and chalk lines. The circle is broken by a small part in bronze. This spoked wheel is undoubtedly intended to convey that the Christian hope of resurrection shatters all holisms and the various religious beliefs in predestination that lock man in the inviolable chain of reincarnations. But this hope of resurrection also shatters totalitarian ideas and utopias, which have always been strongly subversive. This view is greater and more infinite than our images of the world can show and can therefore be captured only by abstract artistic means and the intervening spaces and perspectives that are so characteristic of Heinsen's work. This experience in particular is a fundamental part of "the aesthetics of the sublime".

When preparing the monumental decoration in Fyllingdal Church Heinsen incorporated the interior of the church and demarcated the place that permits the greatest possible degree of rigour in the categories of form that were to express what he regards as central to the Christian faith: the empty sepulchre and the Resurrection (fig. 4). He has exploited the intense play of light which the architect, Helge Hjertholm, has created by means of the glass constructions that are a distinctive feature of the architecture of the church. Heinsen has placed his decoration behind the altar. The large, sombre stone – 4.5 metres high – is fastened to the wall and cut into four parts. It is of reddish-brown slate, speckled with mica. It seems mysterious and indeterminate and therefore refers not only to nature but also to an unknown place. This heavy, monumental stone, which weighs over a ton, forms a striking contrast to the slender cross, which cuts it into four parts. The cross is composed of small pieces of glass in various thicknesses and therefore constantly catches the light. The rear wall of the church consists of ordinary industrial slabs, the linear pattern of their joints forming an interplay with the lines of the cross. The cross, whose lines are interrupted at several points, is therefore constantly related to our own reality. The luminous power of the work is intensified by seven shafts of chromium-plated steel that reflect the light.

Heinsen's decoration is a symbol without determined significances. In an interview about the decoration of the

church he has himself emphasized that this interior should be characterized by two fundamental concepts: distance and nearness. Theologically speaking, the words that are parallels to distance and nearness are sacredness (in the sense of *tremendum et fascinosum*) and love (in the sense of brotherhood).¹¹

The decoration in Fyllingdal Church is very much determined by these two poles. The heavy, black stone is a reference to one of the most mysterious events, the empty sepulchre that expresses expectation of what is to come: the Resurrection. The idea of the empty tomb cannot be rendered visible by images from our world, for it expresses the incomprehensible, the absolutely great that engenders an experience of "the sublime", or of the limits to our grasp of the world. The slender cross refers to Christ's love. By virtue of its luminosity it shatters the darkness and fills the interior with light. Christ's love appears in this church decoration not only as the sacred, or "the sublime", that lies beyond our sphere of power, but also as the near, that which discloses a new dimension in our everyday lives and emerges as an undeserved gift to us.

The law against idolatry and its inclusion, by Kant, in the category of "the sublime" has always been a prominent element in Heinsen's interpretation of church art and his own artistic production. He himself has summarized his concept of "the sublime" as follows:

*The law against idolatry is a way of acknowledging that imitative images determine reality, confine the world and convert it into a permanent, manageable form. The image thus becomes a substitute for the world while at the same time eliminating the individual. [...] The best works of art in history always have fissures that provide space for the beholder. In other words, the law against idolatry is an attempt to maintain that the world is greater than our purposes with it: the world retracts from our grasp. But, one might ask, should we not as a consequence refrain from creating images? No, images are necessary, for without them we would cling to the old images that cover up reality. New images are necessary in order to break down set views; they point to the transgression of borderlines, the infinite, the divine. Images devoid of "the sublime" are petty, provincial and conservative.*¹²

Translation: David Hohnen

Notes

- ¹ Leonardo da Vinci, *Optegnelser* (Notebooks), Danish translation by Ib Monty, Copenhagen: Hasselbalch, 1953, p. 42.
- ² Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* [1757], ed. James T. Boulton, London: Prairie State Books, 1958, especially the chapters “Of the Passion caused by the Sublime” and “Vastness” and “Infinity”, pp. 57-58 and 72-74.
- ³ Immanuel Kant, *Kritik der Urteilskraft* [1790], English translation by J.C. Meredith under the title *The Critique of the Judgement* [1952], Oxford: Clarendon Press, 1986, pp. 90-97 and 109-11.
- ⁴ “The Tiger’s Eye”, December 1948. The article was reprinted in P. O’Neill ed., *Barnett Newman. Selected Writings and Interviews* [1990], Berkeley: University of California Press, 1992, pp. 170 and 173.
- ⁵ Barnett Newman, “The Fourteen Stations of the Cross, 1958-1966” in *ArtNews* 65, No. 3 (May 1966) has been reprinted in O’Neill, op.cit., p. 190.
- ⁶ Christine Glucksmann rightly observes that precisely “ces 14 Stations of the Cross expriment de la manière la plus aiguë la compréhension ou l’incompréhension que peut susciter une spiritualité abstraite et pourtant non formaliste. Car c’est ici du vide, d’un vide actif et dynamique rythmé de scansions, que naît une idée du ‘spirituel’ qui a traversé tout le vingtième siècle”. See her article “L’Invisible en ses formes” in the catalogue of the exhibition *Formes de l’invisible*, Paris: Mairie de Paris, 1996, p. 15.
- ⁷ Quoted by Jean-Francois Lyotard in “The Sublime and the Avant Garde” in *Artforum*, April 1984, No. 8, pp. 36-43. Lyotard draws a parallel between Newmann’s concept of “an event” and Martin Heidegger’s concept of “ein Ereignis”.
- ⁸ Lyotard, op.cit. Danish translation by Carsten Juel in Stig Brøgger, Else Marie Bukdahl and Hein Heinsen eds., *Omkring det sublime*, Copenhagen: Det Kongelige Danske Kunstakademi, 1985, reprinted in *Resumé. Coll.*, Royal Danish Academy of Fine Arts, 1994.
- ⁹ “Lars Morell. Parting with the classical work”, a conversation with Hein Heinsen in *Skala*, Nos. 17-18, 1989, p. 33. On Brøgger’s and Heinsen’s art and their earlier common projects, see Else Marie Bukdahl, “The Break with Modernity and the Emergence of Postmodern Art” in *Northern Poles*, Hellerup: Bløndal, 1986, pp. 374-88 and 397-400.
- ¹⁰ “Sprækker i det uendelige. Udfordrende udsmykning af Hein Heinsen og Stig Brøgger i Johanneskirken ved Randers”, Hein Heinsen interviewed by Claus Brymer in *Kristeligt Dagblad*, 13 March 1993.
- ¹¹ Interview by Birthe Andersen with Hein Heinsen on “Rummets betydning” (The significance of the interior) in *Kritisk Forum for Praktisk Teologi*, 1989, No. 23, pp. 61-62.
- ¹² Ibid.

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