

Hosting Transcendence in Immanence A Postmodern Theological Reconstruction of a Dialogue between Site-specific Contemporary Visual Art and a Monumental Church Building

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1. Introduction

This article addresses the topic of site-specific contemporary visual art exhibited in monumental church buildings. It aims to reconstruct the dialogue that is taking place between the art and the church building.¹ It takes the concept of space as an important point of departure to reconstruct this dialogue as a dynamic, multi-layered, interconnected process.² Furthermore, the transition from and transformation of traditional, institutional religion to individual religiosity and spirituality in Western society will be taken into account to understand how the religious connotations of exhibitions in church buildings can be theologically evaluated.³ This will be done from a postmodern theological perspective, which understands art to “[make] us strangers to the earth so that we may dwell more sacramentally upon it.”⁴ Art does this by avoiding the division between sacred and profane, and transcendence and immanence, leading towards the understanding of “religion as art *and* art as religion.”⁵ In this article I apply the theology of event (Caputo) to art and discuss the presence of the interpretative

¹ I would like to express my gratitude to prof. dr. Marcel Barnard for his feedback and support throughout the process of this research. In addition, I thank the reviewers for their complementary feedback.

² H. LEFEBVRE: *The production of space* (Oxford UK / Cambridge USA 1991); T.A. TWEED: *Crossing and dwelling. A theory of religion* (Cambridge USA / London 2006), specifically 9-10, 93-98, 110-113; M. BARNARD, J. CILLIERS & C. WEPENER (eds.): *Worship in the network culture. Liturgical ritual studies. Fields and methods, concept and metaphors* (Leuven 2014) 293-319.

³ G. DEKKER & H.C. STOFFELS: *Godsdienst en samenleving. Een introductie in de godsdienstsociologie* (Kampen 2011); E. BORGMAN & A. VAN HARKAMP: ‘Tussen secularisering en hernieuwede sacralisering’, in M. TER BORG, E. BORGMAN, M. BUITELAAR, Y. KUIPER & R. PLUM (eds.): *Handboek religie in Nederland. Perspectief, overzicht, debat* (Zoetermeer 2008), 15-25. Compare: P. RUITER & N. DE FIJTER: ‘God en geloof verdwijnen verder uit Nederland’, in *Trouw* 14 March 2016; F. BOSMAN: ‘Ik geloof het wel.’ Over kerk, cultuur en geloven in Nederland aan het begin van de 21^{ste} eeuw’, in J. DE WAL (ed.): *Hedendaagse kunst in Nederlandse kerken 1990-2015. Van Jan Dibbets tot Tinkebell* (Eindhoven / Amsterdam 2015) 17-23.

⁴ R. KEARNEY: *Anatheism. Returning to God after God* (New York 2011) 13.

⁵ KEARNEY: *Anatheism* 102.

plurality of reality in relation to art and the church building. This brings us to an anatheistic (Kearney) reconstruction of the dialogue. The central research question is: how can a dialogue be reconstructed between site-specific visual art and the monumental architecture of the church building in the exhibitions *Germaine Kruij – Geometry of the Scattering* in the Oude Kerk in Amsterdam, and *Valerie Krause – Glanz und Königkeit* in Sankt Peter in Cologne?

2. Method

My visits to these exhibitions intentionally focused on the geographic context of the church building, what was going on in that context and the presence of church therein. Before entering the church, I was surrounded by crowds of tourists. Upon entering the building, I noted the difference immediately, because, contrary to outside, a few people were in the church and it was practically silent. My observations of the building included noting and pictorially capturing exhibited works of art and architectural elements. Observing the artworks at both the Oude Kerk and Sankt Peter offered two very distinct experiences. Expectations for my first visit to the Oude Kerk were on the basic description of the church on the website.⁶ Once standing in the large space of the Oude Kerk, I wondered where the works of art were, and whether some objects that I saw were part of the exhibition or belonged to the ‘furniture’ of the Oude Kerk. The corresponding exhibition leaflet offered me background information on the artist, the exhibition and the works of art, including a plan where the works were to be found. Sankt Peter, on the contrary, was smaller and surveyable. In the empty space, the exhibited works of art were immediately noticeable. I made notes about my first impressions of the church space: material, colors, decoration and ornaments, size and height, arrangement, sound and light. During my stay, I repeatedly returned to this focus on the church space and my observations, analyses and interpretations were constantly complemented by my observations of the specific exhibited works of art. This moving back and forth is important because the exhibited art is understood as ‘site-specific’. This means that “what the sculpture was, where it was placed and how it might produce its effect were inextricably linked.”⁷ Therefore, firstly, I attentively observed the works of art separately, focusing on shape, material, color and specific place in the church building. Secondly, I directed my attention to the immediate surroundings of the artworks in the church space and on conformities and contrasts in for example lines and material. Part of this focus was to have a literal encounter between the art works and the building, such as reflection of the church building in exhibited mirrors or light from outside in the artworks. Lastly, I compared the works of art with each other and with the church space

⁶ See: <https://oudekerk.nl/over/monument/> [accessed 21 October 2016].

⁷ M. ARCHER: *Art since 1960* (London 2006) 178.

as a whole, which involved the observation I mentioned before about the noticeability of the works of art. This data received from empirical research were complemented by close reading of the reception of the exhibitions published in newspapers and websites. Special attention was being given to the meaning that is attributed to the church building, which is part of a long (religious) history and tradition and often depicted as ‘sacred space’, in relation to the exhibited works of art.⁸

I conducted this research from a practical theological perspective, meaning that I focus on “the tangible, the local, [and] the concrete.”⁹ I take contemporary cultural practices, exhibitions of contemporary art in church buildings, as the object of study, and reflect on it theologically. That means that I am “concerned with discerning the meaning of the divine presence in day-to-day lives of individuals and communities.”¹⁰ This focus is motivated by the changed religiosity in Western society, in which traditional, dogmatic views on discerning the presence of the divine have become complicated. Therefore, I apply a broad definition of sacramentality throughout this article, argued by Richard Kearney as a ‘sacramental return’ in which the extraordinary is retrieved in the ordinary, a “return to the holiness of the everyday.”¹¹ Even more, it is to host “the transcendent in the immanence of the present.” The application of this definition is motivated by the view of theologian David Brown that human creativity must be experienced as a reflection of the divine and “not just as means to some further end but as [itself] the vehicle that makes possible an encounter with God.”¹²

Due to my own Protestant background, in which the broad definition of sacramentality and postmodern theology is not dominant and art and artistic experiences are often not taken as intrinsically valuable, this approach is a challenging one.¹³ With my background in art history and theology, however, I understand the relation between art, religion and dialogue as active in places of everyday immanence in which the divine could be at work.¹⁴ Combining this point of departure with changed religiosity as well as the consequences of the obser-

⁸ DE WAL: *Hedendaagse kunst in Nederlandse kerken* 24-34, 182-185, 134; P. POST, A.L. MOLENDIJK & J.E.A. KROESEN (eds.): *Sacred places in Western culture* (Leuven 2011).

⁹ R. BROUWER: ‘Theology, perhaps. A practical theological reflection on Kristien Hemmerchts’ novel *The Women Who Fed the Dogs*, in *International Journal of Public Theology* 9 (2015), 429. DOI:10.1163/15697320-12341415 [accessed March 2 2016].

¹⁰ B.J. MILLER MCLEMORE: ‘Introduction: the contributions of practical theology’, in B.J. MILLER MCLEMORE (ed.): *The Wiley-Blackwell Companion to Practical Theology* (Chichester 2012) 10. DOI: 10.1111/b.9781444330823.2012.00001.x [accessed 1 June 2016].

¹¹ KEARNEY: *Anatheism* 85-87.

¹² D. BROWN: ‘Sacrament and enchantment. Reconciving the sacramental’, in D. BROWN: *God and enchantment of place. Reclaiming human experience* (Oxford 2014) 33 and 36. DOI:10.1093/0199271984.001.0001 [accessed 15 June 2016].

¹³ BROWN: ‘Sacrament and enchantment’ 22.

¹⁴ KEARNEY: *Anatheism* 102.

vation that meaning is contributed to the church space on various levels, I reconstruct how a multi-layered and dynamic dialogue can take place between the site-specific contemporary visual art and the church building. Postmodern theological concepts and theory will serve as the theoretical framework in which this reconstruction takes place.

3. Theoretical framework

3.1. Art as event

In this article it is presupposed that a dialogue is taking place between two kinds of objects: works of contemporary site-specific visual art and a monumental church building. This begins with the understanding that art, religion and dialogue share in the “unveiling [of] the generative possibility of truly incarnate life.”¹⁵ They unveil that our experiences of art, religion and dialogue are “experiences of the flesh”, they are embodied, in and through the secular, in the ordinary and the everyday.¹⁶ In a dialogue, this becomes clear in the differences between both interlocutors, which show us things that we could not see if we were on our own. As such, dialogue functions as a “vantage point” from which we see differently.¹⁷ Art – understood as an event, meaning that it entails unlimited meanings and therefore can never be fully grasped – substantiates this, and at the same time it signifies the capacity of art to exceed existing horizons. This is in line with Paul Tillich’s understanding of art to be both creation and discovery. More specifically, art “discovers and shows discovered realms of reality in forms which are taken from ordinary reality but simultaneously point beyond it.”¹⁸ Pointing beyond ordinary reality can be done because, argues Tillich, “art transforms the ordinary reality.”¹⁹ In this transformation process, art gives the ordinary the “power of expressing something which is not itself.”²⁰ This happens in an encounter, which is “a happening that makes us think” and which takes place prior to any thought or system.²¹ This means that the encounter contributes something new to a dialogue, something not there before. When

¹⁵ M. ANDERSON: ‘Art and inter-religious dialogue’, in C. CORNILLE (ed.): *Wiley-Blackwell Companion to Inter-Religious Dialogue* (Malden, Mass. 2013) 100.

¹⁶ KEARNEY: *Anatheism* 85-100.

¹⁷ ANDERSON: ‘Art and inter-religious dialogue’ 99-100.

¹⁸ P. TILlich: ‘Art and society’, in J. DILLENBERGER & J. DILLENBERGER (eds.): *Art and Architecture* (New York 1987) 18.

¹⁹ *Ibidem*.

²⁰ *Ibidem*.

²¹ R.C. HOOGLAND: *A violent embrace* (Hanover / New York 2014) 65.

this is combined with Tillich's explanation that art transforms ordinary reality, art is the site where the new emerges.²²

This can then be taken a step further. In the encounter, an event takes place. An event is not something static. Rather, it is always on the move. Similar to an encounter, the event as defined by Caputo is "seeking new forms to assume, seeking to get expressed in still unexpressed ways."²³ Again, an event is not a thing, but it is *astir* in a thing, it provokes and destabilizes. In an encounter, the event solicits the other participant again and again. In calling and recalling, in being always on the move and seeking new forms, Caputo defines the event further as "the surprise, what literally over-takes me, shattering my horizons of expectation."²⁴ This can only happen when the event is not identified, because from the moment the event is identified, it "ceases to be an event and becomes something that I have added to my repertoire, brought within the horizons of my experience, knowledge, belief, identification, and expectation."²⁵ In this way, the event not only shatters the horizon, but also "always and already, structurally exceeds" these horizons. An event is therefore an "unlimited becoming", which can never be fully grasped and will always stay unidentified.²⁶ How then does this make clear how art as event contributes to the dialogue between art and the church building? Art as event contributes to the dialogue in evoking a multiplicity of new experiences and possible meanings which are not yet part of existing horizons of knowledge and expectation. This can be further explained in relation to the features of contemporary art. Today's art is very attentive to the now and aware of the multiplicity of value and differences of this 'now'.²⁷ Its concern is to reflect on these contemporary differences, to find means to address them and how to interpret them.²⁸ This leads to an art that is diverse and internally differentiated, based on local, regional and global (inter)connectedness of the artists. In this way, contemporary art contributes a variety of views and interpretations of the contemporary world to a dialogue. Hence, in the interaction between art and church building, the art adds to interpretations and meanings of both of them. Art is even capable of transforming this reality and pointing beyond it. However, the presupposition that meaning is attributed to the church space on different levels, which I discuss later in this article, raises the question whether the church building can be understood as an event as well. This complicates and challenges the reconstruction of a dialogue between contemporary art and the church building.

²² HOOGLAND: *A violent embrace* 13.

²³ J.D. CAPUTO: 'Spectral hermeneutics. On the weakness of God and the theology of the event', in J.W. ROBBINS (ed.): *After the death of God* (New York 2007) 47.

²⁴ J.D. CAPUTO: *The insistence of God. A theology of perhaps* (Indiana 2013) 10.

²⁵ CAPUTO: *The insistence of God* 10.

²⁶ HOOGLAND: *A violent embrace* 159.

²⁷ T. SMITH: 'Currents of worldmaking in contemporary art', in N. MIRZOEFT (ed.): *The visual culture reader* (London / New York 2013) 109-110.

²⁸ ARCHER: *Art since 1960* 9, 213-245.

3.2. The church building

Applying the postmodern theology of the event to art indicates that art, in the dialogue between art and the church building, adds a multiplicity of views and interpretations. This correlates with the understanding of postmodernity as an age in which metanarratives are replaced by mere narratives.²⁹ Relating this to the transition and transformation of religiosity, it means that the dominant metanarrative of Christianity became one of the ‘mere narratives’ next to other narratives of pluralistic, fragmented and individual religion and spirituality.³⁰ Negatively put, this leads to a relativism of any representation of value. However, it is also the case that all these narratives, and the interpretations based on it, are present in our current society. In this way, the differences in views and interpretations that occur can also be seen as refining “our sensitivity to difference and [reinforcing] our ability to tolerate the incommensurable.”³¹ In line with postmodern philosopher Gianni Vattimo, I would argue that his requires an attitude of *caritas*, “a tolerance toward interpretative plurality of reality.”³² This attitude helps us to manage the differences in interpretation. Understanding the contribution of ‘mere narratives’ as such, the inherent differences “constitute and renew the world.”³³ Therefore, all views and interpretations that art as event bring into the dialogue between art and the church building are of value. Consequently, and using terminology of an encounter, it encourages various ways of thinking about value and interpretation both concerning the works of art itself and the church building. Contemporary art does this, as discussed above, in different ways and on different levels.

3.2.1. The meanings of space

This brings forward the briefly mentioned question about the possibility of the church building as event, based on the acknowledgement that meaning can be attributed to space on different levels. This reveals that the meaning(s) of space can differ and change depending on who is interpreting the meaning of space and when this is done. In other words, it reveals that meaning(s) cannot be seen as universal and static.³⁴ Rather, it is a dynamic, interconnected, albeit not al-

²⁹ Postmodern philosopher Jean François Lyotard characterizes postmodernity as the incredulity toward and the loss of metanarratives. See J.F. LYOTARD: *The post-modern condition: a report on knowledge* (Manchester 1984) xxiv.

https://www.abdn.ac.uk/idav/documents/Lyotard_-_Postmodern_Condition.pdf [accessed 4 May 2016].

³⁰ DEKKER & STOFFELS: *Godsdienst en samenleving* 221-231.

³¹ LYOTARD: *The post-modern condition* xxv.

³² See: T.G. GUARINO: ‘An overture to Vattimo’s thought’, in: T.G. GUARINO: *Vattimo and theology* (New York 2009) 5-25; G. VATTIMO: ‘Toward a nonreligious Christianity’, in ROBBINS: *After the death of God* 41-45.

³³ HOOGLAND: *A violent embrace* 78.

³⁴ TWEED: *Crossing and dwelling* 10.

ways coherent, unity.³⁵ Following Lefebvre, three levels of space will be applied to the Oude Kerk and Sankt Peter, resulting in a multi layered reconstruction of the dialogue between the art and the church building.³⁶ The first level, or 'firstspace' and concerns the geographic space.³⁷ The Oude Kerk is located in the red light district in Amsterdam, a popular touristic place of the city. The church, built in the 14th century and Protestant since 1578, covers a large area, about 3000m² in this part of Amsterdam.³⁸ Despite occupying an enormous area of Amsterdam, it is easy to overlook it.³⁹ Sankt Peter is located about a ten-minute walk's distance from the famous Dom of Cologne, in a quiet street off a busy main street. Next to the church is another Romanesque church, Sankt Cäcilien, which functions as part of the Museum Schnütgen for medieval art. Offices are located in the immediate surroundings of the church. The church itself can be reached by entering a steel gate in a stone wall and by crossing an empty inner courtyard. Being in the church means literally being distanced from the world outside.

The 'secondspace' is imagined space.⁴⁰ Relevant for this research is the imagined space of the artists whose work is exhibited in the church space. Germaine Kruij's imagined space of the Oude Kerk is subtle: her few works occupy a small space in the church and some are placed in separate rooms. Kruij removed the artificial lights, but this is hardly noticeable if the visitor is not familiar with the church when it is artificially lit. Only the Carrara marble *Column Untitled* attracts the attention. Overall, this treatment of her site-specific artworks reflect the aim of Kruij's art: she wants to make reality visible instead of changing it, and wishes that people are more focused on the space around than on the works themselves. Furthermore, she wants to make the visitor aware of that which is already present.⁴¹ Valerie Krause's imagined space is more distinctive. Her works, made from construction material, contrast with the church space in shape, material, technique and placement in the empty space.⁴² Her work is described as sensitive, pure and she is noted for turning the common

³⁵ LEFEBVRE: *The production of space* 40.

³⁶ BARNARD, CILLIERS & WEPENER: *Worship in the network culture* 294.

³⁷ BARNARD, CILLIERS & WEPENER: *Worship in the network culture* 294.

³⁸ H. JANSE: *De Oude Kerk te Amsterdam* (Zwolle / Zeist 2004) 18, 251.
http://www.dbnl.org/tekst/jans353oude01_01/ [accessed March 10 2016].

³⁹ The information leaflet of the Oude Kerk emphasises this in the first sentence: "It may have taken a while to find, but you've made it! Amsterdam's Oude Kerk is one of the city's best kept secrets."

⁴⁰ BARNARD, CILLIERS & WEPENER: *Worship in the network culture* 294.

⁴¹ Q. RACKÉ & H. MUSKENS: 'Hollandse Meesters in de 21e eeuw' (interview with Germaine Kruij), in *Interakt*.

<http://hollandsemeesters.info/posts/show/7970> [accessed 31 May 2016].

⁴² L. PADRO: 'Valerie Krause. An intimate dialogue among space and material', in *Metal Magazine*.

<http://metalmagazine.eu/en/post/interview/valerie-krause-an-intimate-dialogue-among-space-and-material-lucia-padro> [accessed 27 May 2016].

thing into an elegant one. Her work in Sankt Peter is characterized as a “multiple intervention that reacts with clear lines and shapes on the volume and structure of the church architecture.”⁴³ At the same time, her work is in harmony with the space, due to her search for a classical concept of beauty aiming at correct spatial proportions, dimensions and balance.⁴⁴

The third level, ‘thirdspace’, is concerned with lived and existential space.⁴⁵ Both the Oude Kerk and Sankt Peter have a religious function with church services, mass and other meetings on Sundays and during the week. Furthermore, both have an artistic function. The *Stichting* (foundation) *Oude Kerk* organises the exhibitions, although the Protestant congregation of the Oude Kerk has a committee that connects the activities of the foundation with the faith community. The aim of exhibiting contemporary art in the Oude Kerk is to connect “heritage and art, past and present; this way she offers an opportunity for contemplation and amazement.”⁴⁶ In Sankt Peter, *Kunst Station* (art station) has been organizing art exhibitions by renowned artists since 1987 and also organizes weekly lunch concerts. This church is an empty space “of spirituality.”⁴⁷ Contemporary artists use this space to make it new again. Their work provokes the present time and in that way initiates a current connection in the dialogue between faith and art. The Oude Kerk is also part of the recreational domain, where tourists spend some time and experience a moment of contrast with their daily life.⁴⁸ Overall, these levels attribute meaning to the church space in their own way. Specifically, the application of secondspace and thirdspace implies that the church building could be understood as an event, because this space “is continuously redefined by human presence and individual interpretation.”⁴⁹ Consequently, a plurality of interpretation, value and meaning become inherently part of a dialogue. However, I will complement the understanding of the church building as an event, as a surprise that shatters existing horizons of expectations, with the view that the church building is also a sacred space.

⁴³ G. SCHLIMBACH: ‘Neue Ausstellung zu Ostern: Valerie Krause – Glanz und Körnigkeit’, in *Sankt Peter Köln Gemeindebrief* 5 (2016) 6.

http://www.sankt-peter-koeln.de/wp/wp-content/uploads/05-2016_Web-3.pdf [accessed 25 April 2016].

⁴⁴ GALLERY GRETA MEERT: ‘Artists. Valerie Krause, biography’.

<http://www.galeriegretameert.com/artists/exhibitions/52> [accessed 3 June 2016].

⁴⁵ BARNARD, CILLIERS & WEPENER: *Worship in the network culture* 294.

⁴⁶ Oude Kerk, ‘Over– Organisatie’,

<http://www.oudekerk.nl/en/over/organisatie> [accessed 16 March 2016].

⁴⁷ Sankt Peter Köln, ‘Zeitgenössische Kunst – Übersicht’,

http://www.sankt-peter-koeln.de/wp/?page_id=109 [accessed 16 March 2016].

⁴⁸ P. POST: *Voorbij het kerkgebouw. De speelruimte van een ander sacraal domein* (Heeswijk 2010) 177-198.

⁴⁹ BARNARD, CILLIERS & WEPENER: *Worship in the network culture* 294; V.H. MATTHEWS: ‘Physical space, imagined space, and “lived space” in ancient Israel’, in *Biblical theology bulletin* 33/1 (2003) 12-13, as cited in BARNARD, CILLIERS & WEPENER: *Worship in the network culture* 294.

The levels on which meaning is attributed to the church building, as discussed above, are intimations of an a-centric approach to the church building. This means that there are no original or standardized forms or ways to interpret the building, but there is an infinite amount of ways resulting from a dynamic between cult and culture.⁵⁰ This has been illustrated by means of firstspace, secondspace and thirdspace as applied to the Oude Kerk and Sankt Peter, in which a dynamic process of interpretation and construction of meaning from various points of view became clear.⁵¹ In recent new uses of church buildings, Paul Post discovers a movement of “reconquering sacred spaces”⁵² and in the reception of the exhibitions in church buildings, the church is often described in religious terminology and as being sacred.⁵³ They are places of imagination, dreams and ideals, a place where people can distance themselves.⁵⁴ Post therefore applies the Foucauldian concept of heterotopy to church buildings and consequently defines them as places of “contrast, of spirituality, transcendence and history which illuminate where flat one-dimensional functionality is transcended” and “values as beauty, memories receive a place.”⁵⁵ The church building as a heterotopy shows that the church spaces are ‘sanctuaries’ beyond the religious and ritualistic, resulting in a plurality of interpretations and meanings. This is similar to the understanding of postmodernity discussed above, as consisting of a multiplicity of views and interpretations and tolerating them all. The postmodern theological shift away from absolute knowledge, metaphysics and absolute truth to a focus on immanence and the secular, substantiates this by preventing an interpretation based on a certain doctrinal conformity with an appeal on absolute knowledge.⁵⁶ With this in mind, I will turn to the actual exhibited works of art by Germaine Kruij in the Oude Kerk, Amsterdam, and

⁵⁰ POST: *Voorbij het kerkgebouw* 19; BARNARD, CILLIERS & WEPENER: *Worship in the network culture* 37-39, 295.

⁵¹ BARNARD, CILLIERS & WEPENER: *Worship in the network culture* 294; POST: *Voorbij het kerkgebouw* 87.

⁵² POST: *Voorbij het kerkgebouw* 54

⁵³ A. VAN DER LINGEN & J.H. UYTENBOGAARDT: ‘Een protestantse visie op het kerkgebouw met een praktisch-theologisch oogmerk’, Nota PKN (2009) 24.

[http://www.protestantsekerk.nl/Lists/PKN-Bibliotheek/Een%20protestantse%20visie%20op%20het%20kerkgebouw%20\(AZ%2000.18\).pdf](http://www.protestantsekerk.nl/Lists/PKN-Bibliotheek/Een%20protestantse%20visie%20op%20het%20kerkgebouw%20(AZ%2000.18).pdf) [accessed 18 February 2016]; DE WAL: *Hedendaagse kunst in Nederlandse kerken* 26, 124, 134, 184-185; M. ROELANDSE: ‘Magische sferen in de Oude Kerk bij ‘Geometry of the scattering’ van Germaine Kruij’, in *Cleef* 26 November 2015.

https://www.cleef.nl/kunst/reportage_magische-sferen-oude-kerk-geometry-the-scattering-germaine-kruij [accessed 29 April 2016].

⁵⁴ POST: *Voorbij het kerkgebouw* 105, 208.

⁵⁵ POST: *Voorbij het kerkgebouw* 208.

⁵⁶ G. VATTIMO: ‘Toward a nonreligious Christianity’, in ROBBINS: *After the death of God* 42, 35, 37.

Valerie Krause in Sankt Peter, Cologne and analyze how they contribute to the dialogue between contemporary art and the church space.

4. Case studies

4.1. Germaine Kruij, ‘Geometry of the Scattering’, Oude Kerk, Amsterdam (November 26, 2015 – March 27, 2016)

The Oude Kerk is positioned in the middle of the red light district in Amsterdam, which is overcrowded with tourists. When I entered the Oude Kerk, it felt like stepping into another world. The contrast with outside is immediately perceptible in both sight and sound. In this way, the church functions as a heterotopy. This impression is increased by the enormous, largely empty and quiet space of the church. The emptiness is especially noticeable in the wide side-aisles, transept, chapels and ambulatory. These create an immense floor area. Together with the height of the church, I felt small in the enormous basilica church. The white walls contrast with the dark and painted wooden vaults that cover both side-aisles, giving the church a sense of heaviness. The relatively narrow nave is filled with old chairs, of which the coverings are the result of an earlier art project in 2014 by Sara Vrugt.⁵⁷ Visitors use them to rest or as a vantage point to look around. This ‘religious center’ is isolated by the empty space of the side-aisles and is separated from the empty choir by the transept. The choir is surrounded by wooden misericords and decorated columns. At several places, procession boats are to be found as reminders of the time when the church was a harbor church.⁵⁸ The space is filled with sunlight and veiled by shadows when clouds cover the sun. All these impressions are suddenly interrupted when I become aware of a monotone piece of organ music, *The Entrance* (1966, Robert Ashley). A sound recording of this piece is continuously played during the exhibition, which is continuously being played. The sound becomes part of the building, it fills the space and even lets time disappear. Consequently, being in the church separates the visitor from the world outside.

⁵⁷ J. GRANDJEAN: ‘Oude Kerk Amsterdam. Nieuwe kunst in de Oude Kerk’, in DE WAL: *Hedendaagse kunst in Nederlandse kerken* 99-100.

⁵⁸ Oude Kerk, ‘About – Monument – Interior’.

<http://www.oudekerk.nl/en/over/monument/interior> [accessed 17 February 2016].

4.1.1. *Column Untitled* (2015)

Column Untitled [illustration 1] is the most striking and contrasting work in Kruij's exhibition. It is placed in the transept in the middle of Saint George chapel, which is an unusual place for a column in a church. The slim, fragile-looking and neatly finished column originally was an 8-meter pillar, but Kruij extended its height to 18 meters for the Oude Kerk.⁵⁹ The effect is overwhelming, especially when compared to earlier placements of the 8-meter work in a gallery [illustration 2] or in a pub [illustration 3]. Placed in Saint George chapel, the column reaches to the roof, seems to pierce the wooden ceiling of the chapel and disappear in infinity. As if a connection is made between "heaven and earth."⁶⁰ This echoes Tillich's understanding of art pointing beyond ordinary reality. Although he particularly refers to the ordinary of the material and shape, *Column Untitled* could hardly be called 'everyday'. Its material, white Italian Carrara marble was used by great artist like Michelangelo (1475-1564), who 'freed' the image out of the stone.⁶¹ It contrasts with the yellowish/brownish limestone of the (partly decorated) columns in the church.⁶² Furthermore, the shape of the *Column*, a constantly repeated pattern of seven, a number that indicates the religious meaning of perfection, blocks separated by a square block [illustration 4], contrasts with the cylindrical diameter of 80 centimeters of the other columns. Other contrasts are the small diameter of the slim, high *Column* and in combination with the light color in comparison with the heaviness of the church, caused by the dark wooden vaults. With the *Column Untitled*, using Kearney's terminology, something extraordinary or holy is retrieved in the church building. These religious connotations are so impressive that they diminish the characterization of the *Column* as an event. In other words, although this artwork is, in Caputo's terminology, a 'surprise' and has the capacity 'to over-take' the visitor, the multiplicity of new experiences and possible meanings seem to be limited to the religious.

⁵⁹ K. GRUIJTHUIJSEN & J. GRANDJEAN: 'About the work: Column Untitled (2011-2015)', in K. GRUIJTHUIJSEN & J. GRANDJEAN: *Germaine Kruij, Geometry of the Scattering* November 26, 2015-March 17, 2016, Oude Kerk, Amsterdam. Exhibition catalogue.

⁶⁰ L. VAN GEIJN: 'Germaine Kruij. Oneindigheid is een vierkant zonder hoeken', in *MetropolisM* 8 February 2016.

<http://metropolism.com/reviews/germaine-kruij/> [accessed 29 April 2016].

⁶¹ Oude Kerk, 'Avondlezing met de Vrije Academie: Germaine Kruij en het beroemde Carrara marmer', 4 February 2016.

<http://www.oudekerk.nl/nl/programma/eerder/page:3> [accessed 22 June 2016];

see also: F. HARTT: 'Introductory essay', in F. HARTT: *Michelangelo. The complete sculpture* (London 1969) 13-40.

⁶² JANSE: *De Oude Kerk te Amsterdam* 96, 471.



Illustration 1: Germaine Kruip, *Column Untitled*, 2011-2015, marble and metal, 18 meters, Oude Kerk, Amsterdam [photo: Jolien van Braak, 2016]

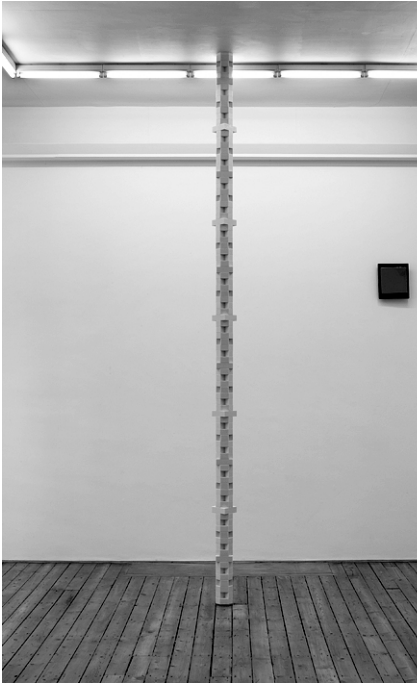


Illustration 2 & 3: Germaine Kruip, *Column Untitled*, 2012, clear white marble, metal, dimensions variable [photo: Germaine Kruip and The Approach, London, reproduced with permission]



Illustration 4: Germaine Kruip, *Column Untitled* (detail), 2011-2015, marble, metal, Oude Kerk, Amsterdam [photo: Jolien van Braak, 2016]

4.1.2. *Kanadi from Square to Circle (2015)*

The ten mirrors of *Kanadi from square to circle*, consisting of geometric shapes changing from square to circle, could on the contrary be literally described as events [illustration 5]. The mirrors reflect the opposite windows and walls, but what is seen in the reflection is dependent on the position of the visitor. They show what the visitor cannot see in endless various ways, resulting in an ‘unlimited becoming’. In encountering and being in dialogue with the art, it offers various vantage points from which the visitor sees differently and becomes conscious that certain things can only be seen by means of other things [illustration 6]. This results in dynamic interplay of the imagined and lived church space. Even the geographic space is shown in different ways, by the reflection of the view through the windows. For this work, Kruip was inspired by the Indian Hindu tradition which polishes round mirrors. By asking the artisans to produce a square mirror, Kruip changed an age-long ritual tradition. With the changing shapes, Kruip “studies the relationship between geometric forms and spirituality, in this case the tension between the square and the circle.”⁶³ This transition also reflects various stages in consciousness in the Dervish tradition. The presence of various religious and spiritual traditions, placed in a building that is the symbol of Christianity, results in a “conversation between thinking of the east and the now Protestant church.”⁶⁴ However, the subtle presence of *Kanadi* diminishes an explicit interreligious dialogue. The mirrors are placed on ten yellow panels on the inner side of the 4-meter-high doors between this part of the transept, Saint Sebastian’s chapel, and the rest of the transept. They are not visible from within the church. At the same time, the mundane feature of a mirror contrasts with the religious function of the church and adds an extra layer to the plurality of meaning. Still, *Kanadi from Square to Circle* evokes, perhaps provokes, a plurality of interpretations which all have a distinct, valuable character, requiring an approach of *caritas* in order to make an interreligious conversation possible. The dynamic interplay between the visitor, the reflecting mirrors and the church space evokes something extraordinary to the ordinary, even something sacred. The accompanying religious elements inherently connected to this work, the geometric forms and the religious tradition in which the mirrors are made, suggest the possibility of a sacramental interpretation of *Kanadi*.

⁶³ GRUIJTHUIJSEN & GRANDJEAN: ‘About the work: Kannadi from Square to Circle (2015)’.

⁶⁴ E. VAN SWOL: ‘Een nachtbloeiende bloem’, in *8Weekly* 27 November 2015.

<http://8weekly.nl/special/een-nachtbloeiende-bloem/> [accessed 29 April 2016].



Illustration 5: Germaine Kruip, *Kanadi from Square to Circle*, 2015, ten mirrors, wooden panels, Oude Kerk, Amsterdam [photo: Jolien van Braak, 2016]



Illustration 6: Germaine Kruip, *Kanadi from Square to Circle* (detail), 2015, ten mirrors, wooden panels, Oude Kerk, Amsterdam [photo: Jolien van Braak, 2016]

4.1.3. *A Room, 24 Hours* (2010)

A Room, 24 Hours [illustration 7] is installed in the College room and only connected with the church space by “a thin strip of light [that falls] inside into the dark church.”⁶⁵ The guidance of the exhibition leaflet was needed to find it. Again I see an everyday object, brightly lighting up this small room. This work makes me aware of the absence of any other everyday artificial light in the rest of the church space: Kruip removed all of it (*Oude Kerk Untitled*, 2015), aiming to “create a new environment” in the existing space.⁶⁶ The critic of the Dutch newspaper NRC Handelsblad interprets this removal as an opportunity for “God’s light” to “flow in all freedom over God’s stones.”⁶⁷ Surprisingly, it is exactly the artificial light that intensifies the possibility of the church as a heterotopy and a certain divine presence in the spaces of the church lit by natural light. Another way in which the mundaneness of the lamp is altered, is the reference of the work to the larger theme of “the cosmological phenomenon of the passing of time in the natural world.”⁶⁸ This reference is made by the light bulb slowly completing a full circle in exactly twenty-four hours. However, this is a very subtle feature of the work and the visitor has to take her time to notice it. This is exemplary of Kruip’s work in the Oude Kerk, hence encountering the work requires attention and thinking through. It is in the encounter with *A Room, 24 Hours* that connections are made with the natural and artificial light, the passing of time and the changes it brings along, and the connection between a circle and consciousness. Although this work literally sheds light on these themes, it requires some effort from the visitor to develop a dialogue between this small room and the larger space of the church.

Being in the Oude Kerk evokes contrasting observations. On the one hand, quietness, emptiness and tranquility, almost immediately evoke the sense that the church building is a heterotopy in which spirituality, transcendence and history come together and beauty and memories receive a place. On the other hand, although the church is largely empty, much is happening. Art as event, capable of evoking unlimited experiences and possible meanings, both in relation to the ordinary reality and in pointing beyond this reality, lets the visitor think about possible connections between religions and large themes like the cosmos and passing of time.

⁶⁵ GRUIJTHUIJSEN & GRANDJEAN: ‘About the work. *A Room, 24 Hours* (2010)’.

⁶⁶ GRUIJTHUIJSEN & GRANDJEAN: ‘About the work. *Oude Kerk Untitled* (2015)’.

⁶⁷ H. DEN HARTOG JAGER: ‘Abstracte religie’, in *NRC Handelsblad* 3 December 2015. “... en een ‘ingreep’ waarbij Kruip al het kunstmatige licht uit de kerk liet verdwijnen, zodat Gods licht nu in alle vrijheid over Gods stenen kan vloeien”.

⁶⁸ K. GRUIJTHUIJSEN & J. GRANDJEAN: ‘About the work. *A Room, 24 Hours* (2010)’.



Illustration 7: Germaine Kruij, *A Room, 24 Hours*, 2010, lamp, metal, motor, Oude Kerk, Amsterdam [photo: Jolien van Braak, 2016]

4.2. Valerie Krause, ‘Glanz und Körnigkeit’, Sankt Peter, Cologne (March 4 – May 16, 2016)

Just as the Oude Kerk in Amsterdam, it is easy to overlook Sankt Peter in Cologne. When I enter the church, the first thing I see is the Sacrament Chapel. A 16th century triptych, 15th century sculpture of Mary (a pieta) and reliquaries are placed in the chapel, in which white pews offer seats to visitors for personal prayer and worship.⁶⁹ The church space of Sankt Peter is light grey and largely empty. To see colors, visitors have to look up to the vaults of the right aisle, to the three Renaissance stained glass windows in the choir or the stained glass in the center of the filtered windows in the aisle. At the front of this aisle, a large painting of Peter Paul Rubens, *The crucifixion of Peter*, is hanging on the wall [illustration 8]. In the choir, a sober altar table has replaced the altar by Eduardo Chillida (1924-2002), now placed in one of the aisles.⁷⁰

⁶⁹ Jesuitenkirche Sankt Peter Köln, ‘Raum – Marien’, http://www.sankt-peter-koeln.de/wp/?page_id=134 [accessed 22 April 2016]; Jesuitenkirche Sankt Peter Köln, ‘Raum – Sakramentskapelle’, http://www.sankt-peter-koeln.de/wp/?page_id=144 [accessed 22 April 2016].

⁷⁰ Jesuitenkirche Sankt Peter Köln, ‘Raum – Altar’ and ‘Raum – Chillida Skulptur’, http://www.sankt-peter-koeln.de/wp/?page_id=155 and http://www.sankt-peter-koeln.de/wp/?page_id=153 [accessed 24 June 2016].



Illustration 8: View from the back of Sankt Peter into the aisle. On the foreground the first discussed work. In the background: Peter Paul Rubens, *The crucifixion of Peter*, 1638 [photo: Jolien van Braak, 2016]

4.2.1. *Untitled I* (2016)

In the empty space of the right aisle, placed in the light that shines through the window, one of the exhibited works immediately catches my eye: a round steel work, placed on the floor, is shining in the filtered sunshine that falls through the windows [illustration 9]. The work is an ingenious construction of two sheets of steel bent into a round shape. They are telescoped into each other, resulting in an inner oval shape enclosed by two crescent-shaped ‘peels’. Strips of light shine through openings in the sides of the work where the sheets meet [illustration 10]. Inside, light and darkness alternate with each other in the round shape. This results in a beautiful effect. At the same time, the material and the explicit visibility of the screws which hold the sheets together, make it a work of construction. These distinct features question each other. The reflectiveness of the work, however vague because of the mat zined steel, leads to an understanding of this art work as event. Similar to Kruip’s *Kanadi from Square to Circle*, this work evokes unlimited views which cannot be grasped. This plurality is increased because the visitor can walk around the work and view it from different angles. Furthermore, the work is placed directly on the floor which implies that the work is not part of a “separate, aesthetic realm”, but rather occupies the same space as the viewer.⁷¹ In relation to discerning the divine presence, the altering reflections of light could represent glimpses of the presence of divine. Also, the ambiguous constructive and aesthetic qualities of the work lead to enhancement of the church as heterotopy. However, the work does not offer a final answer, but rather opens up space for these interpretations.



Illustration 9: Valerie Krause, *Untitled*, 2016, zined steel, 100x180x184cm, Sankt Peter, Cologne [photo: Jolien van Braak, 2016]

⁷¹ ARCHER: *Art since 1960* 43, 51.



Illustration 10: Valerie Krause, *Untitled* (detail), 2016, zinced steel, Sankt Peter, Cologne [photo: Jolien van Braak, 2016]

4.2.2. *Untitled II* (2016)

In front of the aisle, a light colored irregular square of chalk layer is put on the floor and becomes one with the space [illustration 11]. At the same time, the white of the chalk contrasts with the grey floor and the relief top disrupts the smooth surface of the stone floor. It changes the space, not just by cancelling the effect of a work directly placed on the floor, but more concretely it disrupts the continuity of the lived space (thirdspace). During my visit this effect was increased by black chairs protecting the work and several pieces of paper warning the visitor not to touch the work [illustration 12]. This explicitly disrupts and directs the movement of visitors. En-

countering the work raises questions about the meaning of the church space. The space is characterized by Roman-Catholic elements as the Sacraments Chapel, the altar and a cross, but also has the characteristics of an art museum due to the empty space and the monochrome colors. Is the religious space in this way turned into an aesthetic object?⁷² Or has the religious sacredness of the church turned into an art museum, in which the modern work of art has “primarily and genuinely ... validity”?⁷³ This has consequences for the way the extraordinary can be present. On the one hand, religious sacredness seems diminished by the empty musealized church space. At the same time, this musealization and separateness of the art work contains a kind of sacredness itself. In

⁷² S. STOCK: ‘Temple of tolerance: on the musealization of religion’, in: P. POST, A.L. MOLENDIJK & J.E.A. KROESEN (eds.): *Sacred places in Western culture* (Leuven 2011) 68.

⁷³ STOCK: ‘Temple of tolerance’ 65.

both cases, the relation between the work of art and the church space makes the church a place of contrast and distance: a heterotopy.



Illustration 11: Valerie Krause, *Untitled*, 2016, chalk, 1,5x220x130 cm, Sankt Peter, Cologne [photo: Jolien van Braak, 2016]

Illustration 12: Valerie Krause, Sank Peter, Cologne. Surrounded by chairs and Ruben's *The Crucifixion of Peter* in the background [photo: Jolien van Braak, 2016]

4.2.3. *Untitled* III (2016)

In the nave, more or less parallel to the first discussed aluminum work, several strips of wood are placed in a geometric form [illustration 13]. The wooden strips seem to come straight from the builder's merchant, on one strip the label has not been removed and numbers in red are written on the strips. In several strips notches are cut out, some directed to the left, others to the right, others straight. Together with the lines of strips and enhanced by the fact that the visitor can walk around it, this work



of art offers a variety of directions of views. From this work thus emerges an unlimited becoming, specific for an event. When the visitor encounters this artwork and follows the lines of the work, it makes the visitor think about possible ways of connecting this work to the church space. The direct placement of the work on the floor makes the integration of the work in the space easier. At the same time, it changes the lived space in a similar way as the work discussed above. However, this happens in a less invasive way, partly because the work seems to be removed during religious or other gatherings taking place in the nave. Nonetheless, this work as well induces a sense of the church as art gallery or art museum.



Illustration 13: Valerie Krause, *Untitled*, 2016, wood, 2x408x630 cm, Sankt Peter in Cologne. In the background the Chillida altar [photo: Jolien van Braak, 2016]

4.2.4. *Untitled IV* (2016)

For the last two works of the exhibition, the visitor needs to go up to the gallery, using a stone spiral staircase at the back of the church, next to the entrance. The church space as art museum is even more appropriate for the gallery, since it has a concrete floor, an empty space and the windows are covered to let in filtered light. The first work is placed parallel to the first window, slightly out of the middle, and the light emphasizes the work. It is a solid clay triangle work placed on two wooden beams [illustration 14]. The beams function as a plinth and lift the work slightly out of the church space into an aesthetic realm. The color and material contrast with the grey, stone space as well. At the same time, this everyday construction material diminishes the effect of the work as part of an aesthetic realm. On the contrary, it evokes connotations

with the countryside, farming life and hard work. This is exemplified by the straw that sticks out of the clay and the holes which might have functioned to construct the clay work. In relation to imagined space (secondspace), connections can be made between religiosity and everyday working life. Still, it is hard to attribute a kind of extraordinary quality or sacredness to this work. Rather, it works the other way round. Because of the ordinariness of this clay and wooden work of art placed in the extraordinary space of the church, the work receives a kind of sacredness. The heterotopy function of the church elevates the work, while the work keeps its mundane character.



Illustration 14: Valerie Krause, *Untitled*, 2016, clay, straw, 27x102x35 cm, Sankt Peter in Cologne [photo: Jolien van Braak, 2016]

4.2.5. *Untitled V* (2016)

Further down the 'aisle' on the gallery, surrounded by a low balcony and the windows, a long steel work is placed directly on the floor [illustration 15]. Because it is not placed parallel to the wall, it contrasts with the church space. This contrast is increased by the construction material and way in which the work is produced. The steel is bent in a sharp angle, resulting in a V-shape, and constructed by sheets telescoped into each other. Because of the museum character of the gallery and the separateness in the space, this work evokes

a similar aesthetic detachment as other discussed works, although an explicit sign is not present to support this. At the same time, the work becomes part of the space due to its color and placement on the floor. Encountering this work hence evokes a plurality of views, based on the reflections of natural light in the steel, which alternates when the visitor walks past the work. Is this the same 'divine light' that filled the entire Oude Kerk? Because the work is capable of letting these views emerge, it adds to the church as a heterotopy, offering place to beauty, spirituality and transcendence, by means of everyday materials.

The works of art by Valerie Krause, exhibited in Sankt Peter evoke a lot of experiences and interpretations. This is in particular achieved by the placement of the works of art directly on the floor and by the art museum character in the relatively small and empty church space. In addition, the partly contrasting construction material and isolation of the works in the empty space result in a dynamic, almost dialectic dialogue between the works of art and the church building about sacredness, divine presence and aesthetic elevation.

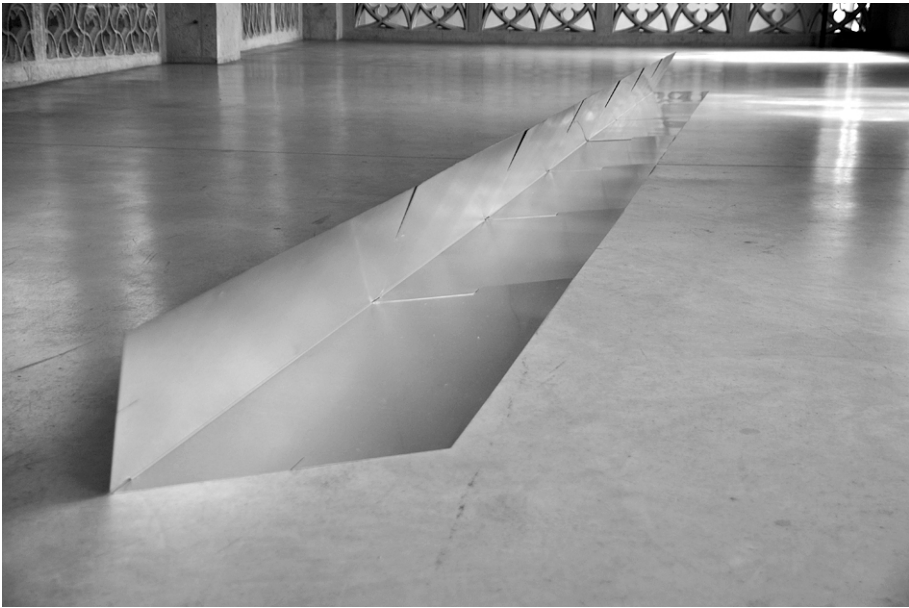


Illustration 15: Valerie Krause, *Untitled*, 2016, zined steel, 27x35x750 cm, Sankt Peter in Cologne [photo: Jolien van Braak, 2016]

5. Conclusion: an anatheistic perspective on the presence of the divine

The exhibitions *Germaine Kruij: Geometry of the Scattering* and *Valerie Krause: Glanz und Körnigkeit* both reflect that the church functions as a heterotopy as a result of a dynamic interaction between the exhibited visual art and the church space. Art is understood as event and the acknowledgement that meaning making of the church happens on different levels, leads to an interpretative plurality in the dialogue between the site-specific contemporary visual art and the church building. Vattimo's understanding of *caritas* in relation to this interpretative plurality, means taking seriously and valuing all these contributions to the dialogue. This attitude acknowledges and respects the multiple layers on which a dialogue takes place. However, the question occurs whether this variety leads to a relativism and thus a loss of meaning of all contributions? Therefore, in this conclu-

sion I want to propose a way, namely anatheism, to deal with a plurality of interpretations without ending up in a meaningless relativism of all contributions. I will do this from the practical theological perspective from which this research departed.

In attempting to discern divine presence in everyday reality, I call to mind that the connection between art, dialogue and religion is their capacity to disclose our embodiment in the visible and everyday reality. This correlates with the postmodern theological focus on immanence and the ordinary. As such, dialogue enables us to see what we cannot see individually, which some exhibited works of art showed very clearly. In addition, I explained art as event, meaning that in art a multiplicity of new experiences and possible meanings emerge that shatter and exceed existing horizons of knowledge and belief. In this way, art can be understood as engaging “the sensed reality beyond or at the limit of discursive reason.”⁷⁴ In other words, art has the capacity to “offer a glimpse or taste of a different way of being religious.”⁷⁵ In this, we hear an echo of Tillich’s understanding of art pointing beyond ordinary reality. As such, art as event can be connected to the broad definition of sacramentality. Kearney applies the term ‘sacramental incarnation’ to indicate that the extraordinary can be retrieved in the ordinary.⁷⁶ Brown argues that art as a product of human creativity is a reflection of the divine. However, with the changed religiosity of Western society and the shift away from metaphysics and absolute knowledge in postmodern theology in mind, Kearney would argue that this retrieval can only happen from an anatheistic perspective. In other words, all religious and theological presuppositions must be bracketed so that “what has always been there [can be seen] *a second time around – ana.*”⁷⁷ The latter remark is fundamental, because Kearney argues that “only if one concedes that one knows virtually nothing about God [can one] begin to recover the presence of holiness in the flesh of ordinary existence.”⁷⁸ Anatheism is a “way of seeking and sounding the things we consider sacred but can never fully fathom or prove.”⁷⁹ This is why Vattimo’s *caritas* is a helpful interpretation to manage the multi-layered dialogue between the art event and the multi layeredness of the church building. Anatheistically understood, the tolerance of the interpretative plurality of reality opens up possibilities to see the extraordinary, holiness, even divine presence in the everyday and secular which “was always already there.”⁸⁰ Consequently, art makes us dwell more sacramentally on this world. However, it must be emphasized, maybe more than Kearney does in his book, that it always remains a mat-

⁷⁴ ANDERSON: ‘Art and Inter-Religious Dialogue’ 102.

⁷⁵ *Ibidem.*

⁷⁶ KEARNEY: *Anatheism* 167.

⁷⁷ KEARNEY: *Anatheism* 167.

⁷⁸ KEARNEY: *Anatheism* 5.

⁷⁹ KEARNEY: *Anatheism* 3.

⁸⁰ KEARNEY: *Anatheism* 5.

ter of choice for the observer to allow this to happen.⁸¹ Otherwise the statement of “religion as art *and* art as religion”⁸² could be easily misunderstood as a kind of Romantic understanding of religion of art, where art and religion coincide in an immanent transcendence.⁸³

This theory is enhanced by understanding the church building as a heterotopy. As such, the church building literally opens up space for a sacramental incarnation, especially when art is understood as an event. The church building functions as a space in which the choice can be made for atheism, or the other way around, atheism allows to choose for the church to be a heterotopy.⁸⁴ The church building as heterotopy is a place for “enchantment, imagination.”⁸⁵ Imagination is essential. Without imagination it is impossible to return, *ana*, to the sacred after the disappearance of God.⁸⁶ In other words, it would be impossible to discover the extraordinary in the ordinary, the holiness of the everyday, the hosting of the transcendence in the immanence and to “discern the meaning of the divine presence in day-to-day lives.”⁸⁷

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⁸¹ KEARNEY: *Anatbeism* 130.

⁸² KEARNEY: *Anatbeism* 102.

⁸³ P. TEN-DOESSCHATE CHU: *Nineteenth-Century European Art* (New Jersey 2006) 161-163, 178-179; Wessel Stoker defines immanent transcendence as the mutual and close involvement of the reality of God/the absolute and human beings, “the absolute is experienced in and through the earthly reality”. W. STOKER: *Kunst van hemel en aarde. Het spirituele bij Kandinsky, Rothko, Warhol en Kiefer* (Zoetermeer 2012) 31.

⁸⁴ KEARNEY: *Anatbeism* 130.

⁸⁵ POST: *Voorbij het kerkgebouw* 105.

⁸⁶ KEARNEY: *Anatbeism* 102, 15.

⁸⁷ KEARNEY: *Anatbeism* 84-87; MILLER MCLEMORE: ‘Introduction: The Contributions of Practical Theology’ 14.