

24. jan. 1988

FAKTA

Dato:

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Sidetæl:

Notes 86 s. 58-59

i en sammenheng en helhet



glømf

19/1/88

Du de strukturelle
åbne bånd i lyke i en lysig
-seren sig for tegn til
15. for mig og hvad
-men umiddelbart og nye
på billedet eller
Billedet som rum-
-rum - altså et område
karakteristisk - event. udskil-
-ling og museens betyd-
U.S.A. (Juran).

SEVERINI

glømf

24/1/88

Er maleriets eget
rum uafhængigt af det
omgivende rum?
F. Steller mens-
at maleriets skal være
sig - sit eget rum be-
-ydet det selv og
arkitekturen.

Hans Sjöström:
"By shaping its own
space, painting makes
itself an independent
with architecture, com-
-peting directly with
it for control of the
available space."

"- the spatial ex-pression
-ce of a painting
should not seem to
end at the painting ed-

KILDER TIL
DANSK
KUNSTHISTORIE

NY CARLSBERGFONDET

- yes, or be boxed in
by the picture plane.
The necessity of crea-
ting pictorial space
that is capable of
dissolving its own
perimeter and surface
is the problem
that modern painting
was born with. No
one helped lighten
this burden more
than Caravaggio.

"The biggest change
was made by gi-
ving painting its
own space. He (Carav-
aggio) freed painting
from architecture and
decoration, and poi-
nted out what

painting's proper rela-
tionship to patrons
- if both clerical and
private should be.
But most im-
portant, he chastised
the vain artists who
-ld have to think
about themselves and
their work; he made
the studio a place of
music and mystery,
a "cathedral of
the self"

off on p

1/2/88

~~Mark made the picture
and himself might be
what that is~~