

*Abstract*

This essay discusses a concept of an invisible image to argue for a Protestant aesthetic. An invisible image does not refer to something invisible; it rather shows it as an invisible part of something that is visible. Two examples by Protestant artists Rembrandt and Vincent van Gogh, as well as two contemporary works created for a Protestant church, are taken into account for this discussion. These works at first all show as visible nothing more than the quotidian world, but at the same time bring the invisible into view, as they refer to the invisible as being a part of the visible. They refer to God not as being absent, but as being invisibly present.