2019

The Many Faces of the Madonna: 25 Years of Exhibits in the Marian Library

University of Dayton. Marian Library

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THE MANY FACES OF THE MADONNA

25 YEARS OF EXHIBITS IN THE MARIAN LIBRARY

A GUIDE TO THE 70 ARTISTS ON DISPLAY
Selected from the over 120 exhibits that have been displayed in the Marian Library Gallery, the Marian art in this retrospective points to Mary, the Mother of Jesus Christ, as a highly visible figure of Christianity worldwide.
ORIGINALITY OF THEMATIC/PRESENTATION

Christine Granger

“I have been painting Mary for over 25 years,” Christine Granger writes in her artist statement. “I’m very fond of Mary; she has been a constant presence—a great influence and help in my life. I always paint Mary with Jesus, so I’m actually painting the Incarnation, the most important event, I think, in human history. ... The image of mother and child has become a symbol of human love. With Mary and Christ, the symbol centers on the mystery of God’s love for us. The facial expressions play an important role here; I try to make them tender and loving. Whether they look at each other or at us, love shines from the faces of Mary and Jesus. I give Christ the prominent place in each composition by placing him at the forefront and by using bright colors to make him shine and stand out. Mary is near him, holding him or pointing to him. In many pictures, Christ holds and upholds Mary. He is the miracle, the word made flesh; he is Emmanuel—God with us. Along with talent, artists receive direction and vision; mine is to bear witness to the good news of God’s presence and love in our world.”

Dan Paulos

Paper cutting in religious art goes back to the 16th century and since then has never failed to inspire the more delicate features of religious sentiment. In the hands of a master, paper cutting may become true poetry of the Spirit. Daniel Thomas Paulos is such a master. He was introduced to the cut paper or silhouette art form in grade school and later studied under the famed Sister Mary Jean Dorcy. His originals are exhibited all over the United States and Canada, but also in England, Ireland, Chile, El Salvador, Uruguay, Germany, France, Italy, Spain, and Japan. He works almost exclusively with the images of the Blessed Virgin, Christ, and the Holy Family. His artistic rendering of Mary expresses not only her delicacy and joy, but also her strength of presence and spiritual power. Paulos not only re-creates; he helps to shape new representations of...
Mary. Thus, Paulos’ Marian message is manifold; it speaks of the sweet strength of the mother and protector, the forceful compassion of the woman of the Magnificat, and the many-splendored presence of Christ’s mother and companion throughout the history and tradition of Christianity.

Kevin Hanna

Kevin Hanna graduated as an art major from Brown University. He is best known for his painted ceramic reliefs but has also spent time working in puppetry and theater. The Marian Library first became aware of Hanna back in 1995 when many of his pieces, including *Annunciation*, were featured in *Time*. Seeing how Hanna’s work was able to elicit a sense of wonderment and breathe life into religious art, Father Johann Roten, S.M., commissioned Hanna to create one of the largest and most complex Nativities in the Marian Library collection: *Mirror of Hope*. This large structure depicting the story of salvation history is on permanent display in the museum room; an accompanying book is available for anyone wishing to learn more about the artist and this work.

John Solowianiuk

John Solowianiuk started carving wood at a young age, making animals and toys to trade with playmates. In 1969, he graduated with a degree in art from the University of Mikaloj Copernicus in Torun, Poland. He pursued oil painting, not applying his woodcarving talents until 1980 when he received a commission to paint icons and carve the iconostasis (altar screen) for Holy Trinity Orthodox Church in his hometown of Hajnowka, Poland. Although asked only to paint the icons, Solowianiuk decided to carve one. Thus began his new career. He revived the Eastern European tradition dating from the 12th century and earned renown across Europe. Solowianiuk works in basswood, dyeing and gilding the carved icons, sometimes leaving unstained areas to reveal the natural beauty of the wood. His icon *Mother of God of Dayton* commemorates the 1995 Dayton Peace Accords, which ended the war in Bosnia. In one hand,
Mary tenderly holds her son; in the other is a bunch of pansies of different colors, symbolizing the parties present at the peace talks. Her gesture suggests unity among all parties and peace to all people of good will. The peace idea is again stressed in the gesture of the child Jesus, who sends forth the dove into a world menaced by a nuclear arsenal and an atomic wasteland. This theme of nuclear war vs. peace is also evident in Our Lady of Chernobyl.

**Keith Mueller**

Keith Mueller began to study art at age 11. “One central theme in my Biblical pictures rendered in black-and-white pastel is the intervention by the infinite eternal creator into his finite temporal creation, most fully and perfectly in the incarnation of his word in the person of Jesus Christ,” Mueller says in his artist statement. “The result of careful Biblical study, as well as extensive historical and archaeological research, some on location in Israel, meticulous attention has been given to the most minute contextual details. The primary focus of each picture is a particular moment in space and time, a crucial, pivotal turning point in which a decision was made by an individual about the person and work of Jesus—a decision which has implications and repercussions throughout time and for eternity for everyone who has ever lived. As my own study has impressed on me the genuine humanity of Biblical personalities, candidly revealed in both their strengths and weaknesses, my intent is to portray them as men and women made of flesh and blood and sweat and tears, yet made in the image of God and the object of his love, its perfect expression in his only begotten son, fully divine yet fully human, yet without sin.”

**Beverly Stoller**

Beverly Stoller’s art is designed to give praise to the creator and to express the inner beauty of all creation. Oriented toward creation spirituality, it expresses the spiritual nature of life on Earth and proclaims the universal presence of Jesus Christ. She has two paintings in the Retrospective exhibit: Window toward Eternal Spring and Jesus Is Nailed to the Cross (from a series of abstract stations of the cross).
Rosemary Luckett
Exploring the image of Mary and Jesus that Rosemary Luckett grew up with led her to a discovery of richly diverse images of Mary, other archetypal women, and the feminine face of God. These cut-paper collages reflect figures and faces of women living at the time the pictures were made. By joining old images with the new, such as ancient Byzantine pictures of Christ with contemporary women and children from all over the world, the artist provides the viewer with multiple entry points into the pictures. Traditional symbols of the bird, vessels, and angels are combined with the precisely cut photographic figures and small bits of lace or cloth. Each element in the collage retains its own identity, history, and implications, at once contributory to and independent of the collage as a whole, thereby enriching the layered surface with multiple layers of meaning. By framing these paper collages in three dimensional “houses” or “shrines,” the artist extends a two-dimensional collage into three dimensions. The shrines are references to medieval altar panels, Hispanic niche boxes, or domestic folk cabinets—vessels for the paper images, in direct reference to Mary, vessel to the Holy Spirit and Jesus.

Malaika Favorite
Biblical and Marian, Malaika Favorite’s art takes a fresh look at classical features. Its inspiration takes origin with the nagging question: How was it possible? How was it possible that God chose a girl to give birth to his son? How could he be so daring to entrust himself to tender but fragile human hands? How could the supernatural allow itself to be co-opted by the natural world? Again and again, Favorite addresses the themes of the family: the Holy Family; the extended family of Jesus; the relation between mother and child; and almost invariably, the question of suffering, which in turn awakens and sharpens the artist’s sense of justice. “When I think about the paradox of teaching God how to pray, I find it funny and beautiful at the same time,” Favorite says in her artist statement. “The thought that God would humble himself and allow a young woman to teach him his prayers — that really touched me. I was able to peep into Mary’s soul and get some ideas for portraying her in a special way. I began to
wonder what it was like to hold Jesus in her arms, and he is just a baby. ... I wondered how a sword could pierce her soul and how would I paint that feeling.”

Joan Bohlig
John Bohlig’s etchings are not so much pictures of events in the Bible, but rather illustrated happenings that speak directly to the viewer. The techniques and colors used to create the etchings are intentionally traditional, an attempt to capture the flavor of some of the literary styles and techniques used in biblical writings: naiveté, mirror images, directness, analogy, parallelism, and repetition.

Patrick Pye
The etchings of Patrick Pye (1929–2018) were all hand-printed at the Graphic Studio Dublin. Most of them are worked with a steel needle on copper-plate with a wax ground. A bath of nitric acid bites into the copper wherever the needle has removed the ground. Pye, described as an important artist in the sphere of religious thought in Ireland, portrays in his work a universal call to holiness: “We don’t feel particularly holy, but we are holy,” he said. “This is really a mystery. We have to live with this. When I was a young fellow, I was frightened by the tensions in life ... but I have learned that tensions are a part of life. If art becomes too technically sophisticated, it loses an element of humanity.”

Robert McGovern
“I have always seen my task as one of shaping and presenting images that enable the viewer to have a possible window from the finite to the infinite,” writes Robert McGovern. “I find in creation clues for our small efforts at creativity. It becomes ever more difficult today to present glimpses of the infinite to a world frantic with expanded human sensitivity. ... It is no accident that Mary is a key subject of my work. Like others, I reach out to her as an important part of the solution to the excesses and self-indulgences of our age. Pursuing her representation gives the artist the opportunity
for the special confluence of an image that is royal and approachable, nurturing and strong, merciful and just, and above all, a vision of hope. For every time Mary is invoked, waves of hope fill the mind and spirit. I consider Mary the perfect model and subject challenge for my work.” McGovern’s work has not been limited to gallery exhibits; it also appeared in the February 1962 issue of *The Marianist*, a former publication of the Marian Library.

**Sister Marie Pierre Semler, M.M.**
Sister Marie Pierre Semler entered the Maryknoll Sisters of St. Dominic in Ossining, New York, in 1925 at the age of 24. She spent 68 years as a Maryknoll Sister, dying in 1993 at the age of 92. She created 1,197 pieces of artwork with descriptions, meditations, and poetry to accompany them. The piece on display is *Mystical Rose*. “The red rose is the symbol of love and suffering,” she wrote. “The two are inseparable, and they are held in the hand of God. ... In the heart of the mystic rose design and in the lining of her garment is the gold of unity. Behind and around this center of gold, and in the delicate veil upon which rests her Creator, is the white of purity. In the outer petals and in the inner garment is the rose color of joy. The mantle is of the blue green of rose leaves, which bespeaks truth and hope.”

**Sidney Matias**
Sidney Matias, a member of a lay Marianist community in Campinas, Brazil, says he practices his dedication by exploring Mary as an educator, protector, and role model. Beginning his work by meditating on a scripture passage for inspiration, he finds expression for his faith in each piece. He infuses Brazilian culture into his work with vivid color and intricate shapes. He says he feels “like a missionary, an evangelist using my art to try to inspire people to live like Mary.” The Marian Library has several of his works in its collections; besides the one appearing in this exhibit, visitors can view a decorated egg of the Holy Family in the hallway case outside the gallery and a painting titled *Apocryphal Woman* in the Learning Teaching Center (ground floor). He also created a Nativity titled *Paradise Lost* that explores the deforesta-
tion of the Amazon rainforest and the destruction of native cultures.

**Aka Pereyma**
Originally from Ukraine, Aka Pereyma came to Ohio in 1959 to study at the Dayton Art Institute. She works in a wide variety of media, drawing on Ukrainian folk art as a symbolic form. “I enjoy and need to incorporate in my everyday life the influence of the traditions and artistic expressions of my Ukrainian heritage,” she writes. “This enjoyment I consciously use as a point of departure in my artwork. I develop my compositions intuitively depending on my knowledge of Ukrainian folk art, especially the patterns of Ukrainian Easter eggs.” Though she has spent her entire artistic career in the United States, her work preserves a powerful link with her native land.

**Sister Mary Grace Thul, O.P.**
Sister Mary Grace Thul, O.P., graduated from the University of Cincinnati, taught art, and began a custom art business with two friends before entering the monastery of Cloistered Dominican Nuns in Cincinnati in 1962 and relocating to Washington, D.C., in 1989. Thul has exhibited in the Dayton area and has received commissions for many liturgical events and places of worship. “My desire is to create things that are spiritual and inspirational enough for today,” she says. “I want to create art that will invite people into the picture rather than telling them the whole story. I like to be inclusive with my art and have often focused on other cultures. ... And, because my artwork is done within the framework of my monastic life and our daily schedule of work, prayer, and study, it means I must be disciplined in my use of time.”

**Marilyn Hart**
Marilyn Hart, who died in September 2018, was a graduate of Julienne High School and attended the University of Dayton. She worked in a variety of media and was instrumental in establishing the Art in Manufacturing exhibit at Carillon Historical Park. A member of Precious Blood Parish in Trotwood for
more than 70 years, she was honored in the *Dayton Daily News’* Ten Top Women program in 2000 and inducted into the Chaminade-Julienne Hall of Fame. “I have a lifelong love affair with the Blessed Mother,” she said. “In the late 70s, Father [Philip] Hoelle asked if I would be a speaker at a Marian Conference at UD. It was an honor. I have always been artistic but waited to paint after raising seven children.”

**Benjamin Miller**

Benjamin Miller was born in 1874 and raised in Cincinnati. After earning a bachelor’s degree in electrical engineering from the Massachusetts Institute of Technology in 1901, he returned to Cincinnati to pursue a career in art. His woodcut prints—examples of expressionist art—had inspiration from his travels during the early 1920s to France and other European countries, where woodcut printing was experiencing a revival. Biblical themes—particularly the tragic and heroic figures—influenced early expressionist art. From 1924 to 1935, Miller created powerful, emotionally charged woodcuts that received international acclaim. *The City* (1928) is his most famous work and earned him the title “American Expressionist.” He died in Cincinnati in 1964. The Marian Library holds an extensive collection of his works.

**Edward Ostendorf**

Born in Dayton in 1934, Edward Ostendorf graduated in 1957 from the University of Dayton with a bachelor’s degree in arts. At UD, he also met his wife, Catherine DeVol. His career as a graphic artist for religious and educational publications spanned 55 years. Ostendorf also pursued a religious calling, serving as a Roman Catholic deacon at parishes in the Archdiocese of Cincinnati and as a chaplain at Warren Correctional Institution in Lebanon, Ohio. During his later years, he painted portraits of biblical figures. He also painted a series of biblical scenes with hidden images. Following Ostendorf’s death in 2009, his wife began donating his works to the University. The Marian Library has 179 pieces of his art, many of them on loan to campus offices.
Donna Pierce-Clark
“The child grew and became strong, filled with wisdom; and the favor of God was upon Him” (Luke 2:40). Donna Pierce-Clark writes, “There is little written about the younger years of Jesus and the relationship he had with his mother. In this painting, I hoped to show one possible incident that I think may have happened in the younger life of our savior. Later in life, he is heard cursing a fig tree. Surely, he ate figs, and what did he think of the first fig he ate? Did he like it?” Pierce-Clark is a graduate of Wright State University, holds a master’s in education, and has taught all ages since 1971.

FROM THE LIVES OF JESUS AND MARY

John August Swanson
John August Swanson paints in oil, acrylic, watercolor, and mixed media. He is an independent printmaker of limited-edition serigraphs, lithographs, and etchings. The world is his subject: the circus, the concert, the opera, city and country walks, the train station, animals, puppets, everyday life. He cannot be typed as an artist except that he is a storyteller. “Each work evolves from many sources,” he says. “It may be a chance remark. I make a sketch. A year passes. I go back to it. I read the story again. I make more sketches. It’s like ground being prepared for planting. ... I want to reach as many people as I can. I want to communicate with people everywhere. I want to connect with them.” Swanson’s work is in renowned collections throughout the world, including the Smithsonian Museum of American Art, Tate Britain, and the Vatican Museum Collection of Modern Religious Art.
Ruth Sanderson
Since graduating from the Paier College of Art in 1974, Ruth Sanderson has illustrated more than 80 books for children. *The Nativity* was first published by Little, Brown and Co. in 1992 and was reprinted by Eerdmans Publishing in 2010. Her artistic inspiration has been a combination of iconography, Renaissance paintings, and illuminated manuscripts. Sanderson has also written and illustrated two picture books—*Saints: Lives and Illuminations* and *More Saints: Lives and Illuminations*, both published by Eerdmans. She also is well-known for her fairy tale picture books. The Marian Library has 20 of her original paintings.

Marian Paskowicz
Pieces of straw and a razor blade take the place of paint and brush in the hands of Marian Paskowicz of Norristown, Pennsylvania. “Many persons in Poland do straw painting,” says the artist, who came to the United States in 1960, “but in the U.S., it is rare only because artistic persons never have been exposed to it and never have thought of straw as a real or true art medium.” Paskowicz began doing straw art at 16. “The work demands art ability, manual dexterity, and patience,” he says. “Yet it is restful and rewarding and one of the best ways I know for many persons who have great creative drive to satisfy this urge when they can’t paint or sculpt.” The first step is to sketch or trace the subject carefully on paper or art board. The second step is to select the pieces of straw according to the tone and shadings requested by the subject and to cut the straw accordingly with a sharp razor. Paskowicz uses oat, rye, wheat, millet, and barley straw; friends and relatives in Poland keep him supplied with the raw material. He glues each strand on the detailed sketch, then cuts away the surplus paper, fastens the work to a colored board, and sprays it with a protective coating.

Georgia Armstrong Askew
Georgia Armstrong Askew is a certified lay speaker of the United Methodist Church and a member of the Disciplined Order of Christ. She explains her painting: “In the safety of the cave,
Mary holds her baby Jesus so that Joseph, the kings, and the shepherds can see him. They crowd closer and closer to try to see him better, forming a crown behind him. To the right, the shepherds can be seen; to the left, the kings’ caravan is in the distance. In the sky above is the guiding morning star with the image of Jesus. Over and around, angels are singing and playing hymns. ... There is a double image, the second image being the head of the resurrected Jesus with his hair streaming to his right and the crown behind him like a halo. Mary’s head and eye form his eyes, her left arm and his right arm his nose. The baby himself is his mouth.”

*Patrick Pye*

*(For artist statement see page 7)*

**Sister Mary Jean Dorcy**

Sister Mary Jean Dorcy attended the University of Washington for one year before entering the Dominican convent in Seattle, where she eventually refined her paper-cutting talent. Her designs appeared in newspapers, magazines, books, and as card illustrations for over 50 years. ... She published 26 books, many of them dedicated to children. Although crippled by arthritis, she passed on her knowledge to Daniel Thomas Paulos, also in the retrospective exhibit, before her death in 1988. One of her original cuttings is part of the Smithsonian Institution’s collection.

**Linda Schäpper**

Linda Schäpper’s works are inspired by Alpine Romanesque art, blending compatible colors to create rich vistas of the deserts and oases of Israel. She says of her works, “Most of them are based on different types of 11th-century art, which I think makes it more interesting, like the eight square ones with the gold painted frames, which are based on the wooden ceiling panels of a 12th-century church high in the Swiss Alps—a village called Zillis. I am trying to bring back some of those techniques.” Schäpper was born in Boston and raised in Michigan, where religious and clergy strongly encouraged her to develop her talents. After university training, she
moved to Spain, traveled widely in Europe, then returned to the United States.

**Margaret Werlinger**

“Growing up on a farm in western Minnesota, I acquired a love of nature and its never-ending beauty, which are the main inspiration for paintings,” writes Margaret Werlinger. “Over the past several years, I have attended many workshops with established artists who taught me techniques in nature painting which encompass people, landscapes, and flowers. I give thanks and praise to God for my talent. My relationship with God has shown me how blessed I am, and I see that my talent has a purpose. When I paint these scenes after reading the stories and reflecting, I feel I am part of the scene that is developing before me. It is very rewarding to see how people respond to my painting of Jesus’ life.”

**Dorothea and James Kennedy**

Dorothea and James Kennedy collaborated on artwork—often religious—for 31 years before James Kennedy died of a heart attack in 1990. They met in the late 1950s at Edgecliff College in Cincinnati, where Jim was a professor of art history and sculpture. Their involvement in the liturgical movement and the Cincinnati Liturgical Arts Group led to commissions for sculpture and other works for churches and religious institutions. Though working primarily in bronze sculpture, they also produced other metalwork including chalices and processional crosses. ... In 1988, Dorothea was one of three artists invited to submit ideas for a sculpture of the Holy Family in the Nazareth Courtyard at the University of Dayton. They worked together on the piece until his death. It is installed outside of St. Joseph Hall, next to the Chapel of the Immaculate Conception.

**Roman Turovsky**

Roman Turovsky is an artist, painter, photographer, and video-installation artist, as well as a lutenist and composer born in Ukraine in 1961. He studied art under his father, Mikhail Turovsky, also a well-known painter. His family emigrated to New York City in 1979 during
political upheaval in Europe, and Turovsky’s paintings reflect the personal and collective turmoil of that time. “Their mood is dark,” he writes. “I’ve always believed that my purpose as an artist—or any artist’s, for that matter—is to remind the viewer that life and its pleasures are finite. Thus, I transmit this sense of foreboding that inhabits the figurative world for me.” The Marian Library holds eight of his paintings in our collection.

**Robert Koepnick**

Head of the sculpture department at the Dayton Art Institute for over 30 years, Robert Koepnick (1907–95) founded the Dayton Society of Painters and Sculptors in 1938; the organization remains in existence today as the Dayton Society of Artists, providing art education, exhibition opportunities, and professional development. The Montgomery County Fairgrounds, the Dayton Metro Library, and the Dayton Public Schools feature his works, as do libraries, churches, and public buildings across the United States. Koepnick brought Catholic imagery and iconography into the 20th century with flat, chiseled features cast in bronze and aluminum. … This piece was inspired by the apparitions at Fatima. Another work by Koepnick—*Our Lady of the Book* is attached to the southwestern façade of Albert Emanuel Hall, where the Marian Library used to be housed. Koepnick was inducted into the Dayton Walk of Fame on Sept. 27, 2018, for encapsulating the Dayton spirit of creativity, invention and service.

**Father Andre Bérgeron**

Father André Bergeron was born in 1937 and is the former curator of the Oratory Museum in Quebec. He is well-known for his lithography. The title of this piece corresponds to a French song called *Les Anges Dans Nos Campagnes*, known in English as the Christmas carol *Angels We Have Heard on High*.

**Dianne Marlene Hargatai**

A self-proclaimed “kitchen artist” who has used a spaghetti maker to cut her clay and her oven to bake her ceramics, Dianne Marlene Hargatai bridges the chasm between popular arts and crafts and clas-
sical sacred art. She takes objects around the house such as buttons, beads, broken necklaces, trinkets, and garage-sale curios and transforms them into icons that, in their humble simplicity, pay homage to the Virgin Mary. She taught herself how to sculpt dolls and uses these in her art as well. Shrines such as Our Lady of Fatima or the Black Virgin of Montserrat are sanctuaries marking an apparition or some other miracle. Her icon to the Sacred Heart of Mary is a miniature representation in the spirit of those venerable shrines.

Beverly Stoller
(For artist statement see page 5)

Holly Schapker
On commission, Cincinnati artist Holly Schapker created 24 oil paintings for the Marian Library collection. They bring together three facets of Marian art: nature, history, and spirituality. She writes of The Annunciation: “The archangel Gabriel held a lily in his hand in recognition of Mary’s purity when he appeared to the young virgin to tell her that she had ‘found favor with God’ and would conceive and bear a son and give him the name Jesus. Tradition tells that after Mary touched the flower, which had been scentless, an exquisite fragrance arose from it. The violet blossomed outside the Virgin Mary’s window when she spoke the words, ‘Here am I, the servant of the Lord.’ ... It is important to remember that when Mary was speaking to Gabriel, she spoke for all of humanity. This painting pays homage to an Annunciation painting (1445-1450) by high Renaissance Italian painter Fra Filippo Lippi.”

Henry Setter
Henry Setter (1929-2009), a Cincinnati native and former University of Dayton professor, was a watercolor painter until 1962. At that time, he switched to sculpture. Among those who had the greatest influence on his way of thinking were John XXIII, Pierre Teilhard de Chardin,
and Carl Jung. Some of his thoughts on sculpture reflect this inspiration: “Sculpture today needs to be integrated with architecture; or, in the absence of the latter needs to assume architectonic attributes. Architectonic means monumentality, if not in size, then at least in scale. Where geometric planes and forms are relieved architecturally by recesses and cast shadows, the accompanying sculpture may assume architectonically organic features.” *Omega Point*, a cast aluminum sculpture, is installed just east of the main entrance to Roesch Library.

**Ann Williams**

Ann Williams of Nebraska finds inspiration in nature. She writes, “During meditation on some of the psalms (including this one) I was taken by the number of qualities present, as well as the number of times the name ‘Lord’ was written. There is no specific image for this painting, but rather there is a celebration of color and words of all those qualities the Lord possesses. If you have the chance, I invite you to read the words to this piece out loud. It is amazing what is revealed through that experience.”

**Melanie Weaver**

Melanie Weaver, has been a professional artist for over 20 years. She is known for her work with fibers, embroidered prints, and installations that address social issues. She writes, “The objects I use in my assemblage work definitely reference childhood and domestic life. I use objects such as plastic army men, dolls, plastic flowers, gardening tools, jewelry boxes, and cake decorations. The juxtaposition of these various objects creates narratives that encompass childhood, war, domestic violence, trauma, healing, spirituality, and blessing. The day-to-day activities of life have become meaningful as representations of our purpose on Earth. And covering each person and activity is the blessing presence of Mary. She brings peace to trauma and meaning to mundane daily life. ... My hope for you is that you would also enjoy the celebration.”
Sister Evangeline Doyle
Sister Evangeline Doyle writes of her artistic intent: “I have always had a vivid imagination that is best expressed in sculptural form, communicating to others my innermost sensitivity towards life, the majesty of creation, the delicacy of human relationships, and the deepening need for social justice to all people throughout the world.” She expresses her feelings for stone as her medium: “There is a certain mystery of life in stone; it is so strong and enduring. Externally it is hard, solid, unyielding. But once its inner surface is penetrated, it becomes cooperative, sensitive, full of a life of its own, almost independent of the sculptor, gently suggesting what it wants to become, prophetically aware of its own potential and destiny.”

Rose Van Vranken
Rose Van Vranken was raised in Southern California, where the Los Angeles art community had a profound influence on her. At age 9, she started formal art training in sculpture with a noted Hollywood portrait sculptor. She writes, “My sculpture forms are primarily based on nature—plants, sea forms, animals, rocks, and people. The semi-abstract forms are designed to capture the basic spirit or essence of the subject and are influenced by early Greek, Chinese, and Egyptian art. The fundamental technique is direct carving in stone or wood. Then bronze castings are made from the carvings.” The polished bronze Mother and Child seen in this exhibition is one of three bronze castings from the original French alabaster commission, which is in the permanent collection of the Coventry Cathedral in Coventry, England.

Suzanne Young
Suzanne M. Young was born in Detroit. She began her education with a scholarship to the prestigious Pratt School of Art & Design in New York. She received a bachelor’s degree in education from Mercy College and her Master of Fine Arts in sculpture from Eastern Michigan University. She writes, “With each sculpture created, I ask the Holy Spirit
for inspiration. I immerse myself in the setting in which that certain person might have been and try to sculpt what they might have felt. For example: The fourth Station of the Cross, where Jesus meets his Mother. What must have it been like for Mary to have seen her son dragged through the streets of Jerusalem, carrying his cross, on the way to his crucifixion? For one instant, Mary reaches out to touch her son’s face. Jesus places his hand on his mother’s shoulder, and they lovingly look into each other’s eyes. Mary’s heart is breaking. However, she accepts God’s will. Daily, we are all in need of Mary’s love and warm embrace. My hope is that each sculpture can be an impetus for meditation on the Lord.”

**OLD AND NEW MASTERS**

**Joseph Sebastian Klauber**

Among the treasures in the Marian Library are rare books of the 18th century with engravings by the renowned Augsburg artist Joseph Sebastian Klauber (ca. 1700–1768). Typical of the Baroque period, the engravings carry a message of spiritual riches. Mary’s profile is that of the exalted Mother, Virgin, and Queen. A litany—a series of short petitions and exhortations, sung or said by a deacon or priest, to which people respond—originated in Antioch in the fourth century and from there was taken to Constantinople and through it to the rest of the East. The Litanies of Loreto, so called because of their use in the Sanctuary of Loreto since at least as far back as 1531, received official approval in 1587 from Pope Sixtus V. The piece in the Retrospective exhibit is *Mater Divinae Gratiae/Mother of Divine Grace*. Mary, whose half-image is placed on top of a three-tiered fountain, “contains all grace” (“In me gratia omnis,” Sirach 24). This is confirmed by the Annunciation angel—“Gratia plena” (full of grace)—and by the three rays of light emanating from the triangular symbol of the Trinity. In turn, the rays transform into three wellsprings from Mary’s heart, symbol of Trinitarian grace, and the three theological virtues of faith, hope, and charity. Thus, Mary is a fountain of life.

**Johann Leenheer**

For the 150th anniversary of Pius IX’s declaration of the Immacu-
late Conception, the Marian Library mounted an exhibit of illustrations from several emblem books in its holdings. This piece comes from the work of a Belgian Augustinian, Johann Leenheer. Printed in 1681, the book bears the title *Virgo Maria Mystica Sub Solis Imagine Emblematica Expressa*. The seven emblems are all involved with the sun. The text accompanying each emblem is a short poem given in both Latin and Dutch. This one says: “As the light of the Sun rejoices all of God’s creatures, so does the birth of Mary. O happy day, O day of delight, when there was given to the world so great an advocate. O day to be celebrated with all joy, when we received so great a gift” (St. Thomas of Villanova. Conc. 3 de Nat. Virg.).

**Albrecht Dürer**

Albrecht Dürer (1471–1528) is noted mainly for his woodcuts and engravings. More than 300 of his prints found a ready market. The Marian Library has six, produced mainly during a revival of the art in the 17th and 18th centuries with the development of facsimile engraving in imitation of the Masters. The collection also contains a large, rare German Bible filled with Dürer prints.

**Martin Schongauer**

The noted early printmaker Martin Schongauer (ca. 1450–1491) was also a painter, which likely translated to exceptional articulation of tone and spatial depth in his engraving. With the burin, an engraving tool, he introduced multiple tones and textures to a print by varying the types of incision he made on a plate. About 115 plates contain his monogram; the prints in the Marian Library were produced mainly during a revival of the art in the 17th and 18th centuries with the development of facsimile engraving in imitation of the Masters.

**Sandra Bowden**

Sandra Bowden’s works are a delicate translation in line and gold—icons re-created from the canon of Western art. She paints each his-
torical piece in silhouette form on feather-deckled handmade paper. She adds a layer of iridescent oil crayon to the painted area, then applies a thin layer of 22-karat German gold leaf. Finally, she uses pencil, stylus, etching points, or other tools to incise elements of the original image into the somewhat soft layer of gold. Lines extend through and beyond the frame, giving an almost architectural setting for the work.

**Epinal Engravers**

Named after the French town of Epinal, these lithographs or colored engravings can be dated to the second half of the 19th century. At one time widely disseminated, images of Epinal were the big brothers and sisters of what are commonly designated as holy cards. They had a double purpose. In schools, they were used to make the sacred story and its many saints better known; they also modestly embellished homes, helping people to pray with texts printed in the margins. The Marian Library has over 30 of these prints in frames and numerous others in flat files.

**James Rosen**

James Rosen has been painting from Old Master sources since the mid-1970s. He writes that in his secular and religious works, he seeks to bring forth a timeless quality. Where an angel or a Madonna appears, he uses quiet light as a means of establishing an ethereal presence. By placing religious subjects into a space defined as radiant light, Rosen poses new questions about their meanings. “The spiritual in art discloses a mystery,” he says. “It does not claim to solve one.” The Dayton Art Institute and Wright State University own works by Rosen; his pieces are also in the collections of the Metropolitan Museum of Art and other well-known institutions.

**Hans Friedrich Grohs**

Hans Friedrich Grohs, whose art represents German expressionism of the second generation, made art an expression of faith. Having experienced the austere beauty of northern Germany, he made nature the
mirror of his soul. Two of the woodcuts from his *Small Dance of Death* series appear in this retrospective.

*Death over the Trenches:* The chaos of war breeds the ultimate curse; Death stands sentinel over the valley of the dead. The trenches are filled with dead soldiers; the artist has crowned their heads with halos and clothed their bodies in white silence. The rising sun behind the figure of Death signals that peace is the promise humanity dares to dream.

*Death and the Fisherman:* The sea grabs the boat of the fisherman like a raging leviathan. The fisherman holds on to the billowing sail, but Death is at the tiller; the sometimes unpredictable forces of nature can be messengers of death. The life of Groh’s great-grandfather, a whaler, was claimed by the sea. The sea conveys a dual symbolism—death and life—and thus invites an endless struggle for enlightenment and completeness. A pale sun of hope is still partially visible.

**MEANS AND METHOD**

*Nancy Campbell*

In her work on the series *Mother and Madonna: Photography of Madonna and Child*, Nancy Campbell focuses on one of the most fundamental human relationships: a mother and her baby. “To prepare for this extended project,” she writes. “I studied the works of the Old Masters (for an example in this exhibit, see a print from an engraving by Martin Schongauer). These sculpted, painted, and sketched images have informed Western culture for thousands of years and provide us with the paradigm of motherhood. In my own work, I deal intuitively with each woman and child to draw from them that pure, Madonna-like quality which suggests the ideal of motherhood and at the same time reveals the distinctive nature of their particular familial bond.”
Charlie Carrillo
One of the most prominent folk artists of New Mexico, Charlie Carrillo pursues the ambition of giving soul to tradition. The artistic tradition of New Mexico has deep religious roots and strong devotional accents. Over time, devotion may become routine and need to retrieve its soul. The simple beauty of this Nativity house exemplifies both tradition and soul.

Tatiana McKinney
Tatiana McKinney, now essentially a religious artist, developed an original technique using metallic leaf, canvas, linen, acrylics, and oils. By taking linen fabric and cutting it into desired shapes, she achieves a plastic effect when the pieces are placed on canvas. On her tapestries, she applies layers of acrylic paint and gesso to the fabric to color and highlight the underlying drawing. The results can be soft and muted or bold and vivid depending on the composition. McKinney was born in Russia and educated in Latvia. Her painting *The Resurrection* is in the private collection of Pope John Paul II, and several of her works hang in St. Patrick’s Cathedral in Washington, D.C.

Constance Pierce
Constance Pierce portrays archetypal human situations made vivid by her ability to express pain, grief, and revelation. She writes, “I paint with oil color manipulating the pigment over the surface of a plastic plate. I use brushes, rags, and even my fingers to provoke the paint to speak back to me, to set in motion a creative dialogue. An evocation of mood swells with an intensity of gesture and color, and the images begin to emerge. ... The painted surface of the plate is then transferred onto paper through the pressure of an etching press or at times the lighter pressure of my hand on the paper’s back. ... The Holy Spirit seems the feminine aspect of the Imago Dei. Monotype provides a creative access. The process is a form of communication. A dialogue exists. Something returns my call.”
Ioana Datcu
Ioana Datcu grew up in Romania surrounded by glass and wood icons that are a traditional part of the Christian Orthodox church. She came to the United States as a refugee in 1981. Composed of acrylic on glass or Plexiglas, her icons often contain photographs or other found images. “The central painted images are inspired from the tradition of Romanian icons on glass,” she writes, “but the use of two or more layers and mixed media often allows me to introduce contemporary or personal thoughts into the traditional settings. I view my work as an expression of the investigation of my relationship with the world, society, family, God, and myself.”

Margaret Hays
This fabric icon by Margaret Hays is based on the Eleusa icon, also known as the Virgin of Tenderness, and refers to images of Jesus nestled against Mary’s cheek. “I have chosen fabric as my medium of expression because it feels good, smells good, and looks good from the moment I start work till the moment I finish,” Hays writes. “I also love it because I have total mastery over its basic tool, a needle. I do not remember a time I could not use a needle. I especially enjoy the directness of the medium, where all changes in the fabric come directly from my hands. I concentrate on rich, sensuous, vigorously colored, ‘irresistible-to-the-touch’ fabrics. The skills of my hands are a gift from God, and I hope the work they produce will speak to others.” Hays started creating icons after a visit to Russia. “Because of their small scale,” she says, “I can make each icon into a precious jewel with infinite possibilities for embellishment. Ideas and the perfect fabrics to produce them seem to keep multiplying.”

Brother Melvin Meyer, S.M.
Brother Melvin Meyer, S.M., once estimated that he had created more than 10,000 pieces of art during his 45-year career. He joined the Marianists in 1947 and died in 2013 at the age of 85. His works reflect not only numerous travels, but also an ability to create art in a variety of media. He made large, colorful
abstract metal sculptures; stained glass; watercolors; paintings; and handmade paper. His works can be found throughout the University of Dayton campus, with many in Fitz Hall and at Curran Place. As a talented young artist with a bachelor’s degree from UD, he was selected to work with Emil “Yoki” Aebischer in Fribourg, Switzerland, and Jacques le Chevallier in Paris in 1958. In 1960, he earned his master’s from the University of Notre Dame. The metal piece on display is from the 2003 exhibit *Iron Ladies*.

**Maur van Doorslaer**

Among the ways the Benedictine monks of St. Andrew’s Abbey in Valyermo, California, support their mission is manufacturing ceramic artifacts designed by Father Maur van Doorslaer from the motherhouse in Brugge, Belgium. The monks incise the designs into plaster, press clay into the mold with a rolling pin, separate it from the mold, and excise the design with a stylus. After the clay dries, it undergoes a bisque firing; it is then glazed with natural desert tones using a combination of 16 glazes and slips—all but six made by the monks. The final firing at 2,350 degrees Fahrenheit changes the bisque into stoneware.

**Bethlehem Sisters of Mougères**

The Monastic Family of Bethlehem and of the Assumption of the Virgin was founded on November 1, 1950, at St. Peter’s Square in Rome, when Pope Pius XII proclaimed the dogma of the Assumption of the Blessed Virgin Mary. The Sisters of Bethlehem, working in their monastery of Mougères, France, earn their living creating statues, crèches, crucifixes, and bas reliefs to convey God’s beauty and truth. Of ancient or modern inspiration, the pieces in this exhibit are made of dolomite, a stone from the Pyrenees in the South of France. The patinas and polychromy are created by hand, which confers to each item a unique character.
GENIUS OF INCULTURATION

Carmelite Sisters of Tokyo
The artist of this piece, a nun of the Tokyo Carmel who wishes to remain anonymous, was immediately inspired to paint a Madonna in traditional Japanese garb when she entered the Carmel at the age of 21. Working under the guidance of a senior monastery artist, she learned the art of painting holy persons. In 1964, when the mentor was confined to bed with cancer, the task of designing the monastery’s Christmas cards, the sales of which support the monastery’s 20 nuns, fell to the anonymous artist. Her Madonnas have received acclaim worldwide. The convent’s prioress recently wrote, “We would like very much to avoid publicity, so unbecoming of poor Carmelite nuns, and so we ask you not to mention the artist’s name. Our greatest privilege is to be instrumental in spreading the Marian devotion—Mary, who is our Queen and Mother of Carmel.”

Sadao Watanabe
Born and raised in Tokyo, Sadao Watanabe (1913–96) was a Japanese printmaker in the 20th century, famous for his biblical prints rendered in the mingei (folk art) tradition of Japan. When he was 10, his father died, and he dropped out of school to become a dyer’s apprentice. Baptized at 17 and influenced artistically by Buddhist figure prints, Watanabe placed biblical subjects in a Japanese context using kozo paper (from the mulberry tree) and momigami (kneaded paper). The katazome method uses traditional organic and mineral pigments in a medium of soybean milk, the protein of which binds the colors to the paper’s surface. The Vatican Museum, the British Museum, the Museum of Modern Art in New York City, the National Museum of Modern Art in Tokyo, and many other leading museums have exhibited Watanabe’s works. During President Lyndon Johnson’s administration, Watanabe’s prints hung in the White House. Watanabe once remarked that he preferred his prints to be in the ordinary places of life: “I would most like to see them hanging where people ordinarily gather because Jesus brought the Gospel for the people.”
John Lu
Beijing native John Lu (Hung Nien) trained in the Academy of Fine Arts at the Catholic University of Peking (Beijing). A convert, he came to be recognized as a master of religious art, particularly for his Madonna. The late Cardinal Thomas Tien Keng-Hsin, S.V.D., the first Chinese cardinal, used this Madonna and Child image for a prayer card for the persecuted in China. It’s been familiar among Chinese Catholics for almost 50 years.

O-Sek Bang
O-Sek Bang, from Seoul, South Korea, uses Korean dye on Korean drawing paper to create her images. All of her work is in traditional Korean painting style and reflects her culture’s religious ethos. The characteristic trait of Korean painting is to express briefly and to the point, leaving some blank area on the work. In this way, viewers have latitude for thinking and are able to fill up the space not with craftsmanship or technique, but with faith. In her works of the Holy Mother of Korea, Mary is shown in traditional garments of a queen or noble woman.

Mei Sa
Biographical information not available.

Father John B. Giuliani
The Native American icons by Father John B. Giuliani depict the spiritual essence in a traditional form. Ordained in 1960 after studying at St. John Seminary in Brighton, Massachusetts, Giuliani studied icon painting under a master in the Russian Orthodox style in New York in 1989. He began to create Native American icons like the ones in this exhibit after that. Giuliani says his work is meant to “celebrate the soul of the Native American as the original spiritual presence on this continent.”
A SOUTHERN CHARM

Artists of the Cusco School
(Escuela Cusqueña)

The Cusco School was a Roman Catholic artistic tradition based in Cusco, Peru, the former capital of the Inca Empire, during the colonial period in the 16th, 17th, and 18th centuries. It spread to other cities in the Andes and to present-day Ecuador and Bolivia. It is considered the first artistic center that systematically taught European artistic techniques in the Americas.

Cusqueña paintings have religious subjects; a lack of perspective; and a predominance of red, yellow, and earth colors. They are also remarkable for their lavish use of gold leaf, especially with images of the Virgin Mary. Though the painters were familiar with prints of Byzantine, Flemish, and Italian Renaissance art, their works were freer than those of their European tutors; they used bright colors and distorted, dramatic images. They often adapted the topics to depict their native flora and fauna.

Most Cusco School paintings were created anonymously because of pre-Columbian traditions that define art as communal. (From Wikipedia)

Jan Oliver Schultz

Jan Oliver Schultz started painting in 2003. Prior to that, she spent time in the Deep South and the Southwest. “My paintings are, for me, the journal of how I see the world,” she writes. “In my world, light takes on vibrant hues; buildings glow; gray horses become blue in clear luminous light; angels and birds and heavenly beings appear; stars sparkle in the sky; day mixes with night; and people take on the most beautiful personas that are within them. My paintings reflect a world of peace and harmony—of love and faith and celebration. ... Mary’s spirit lives inside all of us, even those who have not yet found her in their hearts. She is the calming mother we can go to in our secret talks alone with ourselves and in prayer when nothing we are doing is working out, when family or
parenting problems tear at our hearts, or when we as women feel lost. Always she is there for us.”

**Brother Arturo Olivas, O.F.S.**
Brother Arturo Olivas, O.F.S., who died in 2017, painted Catholic images after the style of New Mexican religious folk artists of the 18th and 19th centuries. These images are commonly known as *retablos*. Early *santeros*—painters of religious images—used wooden panels and water-soluble paints colored with natural pigments and sealed their paintings with a varnish made of pine sap. Olivas used these same materials, along with iconography that followed a centuries-old canon governing the depiction of Catholic saints; the Church relied heavily upon the standard use of symbols and motifs to help illiterate faithful in Europe and the Americas identify and learn the stories of the saints. Hence, one could travel from the churches and chapels in New Mexico to those of Peru and identify the same saints rendered in distinct regional styles. New Mexican *retablos* are distinctive in the bold use of simple lines and colors.

**Lydia Garcia**
Lydia Garcia is for the most part a self-taught carver and painter. Using a variety of media in her creations, this *santera*—a painter of religious images—finds acrylics particularly suitable for the mutable colors to which she is drawn. Believing that living should include prayer as well as humor and art, Garcia signs finished art pieces on the back and frequently adds a short prayer or explanation, often in both English and Spanish. Continuing to paint and sculpt in the same pueblo home where she trained with her father, Garcia infuses her work with her cultural heritage, along with what she calls an ingrained “beloved family members” relationship with the Virgin Mary, Jesus, and the saints. This exhibit features a painted wooden altar screen, or *reredos*. 
FROM ICON TO SHRINE

Unknown Artist
Immaculate Conception altar box

Nancy Goes
Nancy Goes uses embroidery to depict Mary and Jesus using beads of all forms and shapes to cast faces, hands, bodies, and backdrops. Her work features sharply delineated surfaces and harmoniously intertwined color schemes. “Celebration and contemplation are the two themes that run through my work,” she writes. “I celebrate the joys of life in God’s created universe and contemplate the mystery of his revelation in Jesus Christ. As a woman and a mother, I have been strongly attracted to the icons of the Virgin Mary. ... I like working in a form that has been passed down for hundreds of years and created over and over by generations of devout iconographers. It is a very meditative and prayer-filled practice. I begin by tracing the image on Pellon, a non-woven fabric used for interfacing in garments, and paint the image. The beads are stitched to the fabric one bead at a time; none are strung or glued.”

Edward Ostendorf
(For artist statement see page 10)

Tatiana Romanova-Grant
Tatiana Romanova-Grant is among a small number of artists highly trained in the Byzantine, European, and Russian art forms of iconography, miniatures, and paintings on wood and eggs. These methods, developed in the 12th century, employ materials discovered in ancient times throughout Europe: cedar, birch, linden, poplar, and lime wood; handmade glue from sturgeons; and 23-karat gold. Romanova-Grant’s works range from landscapes and wildlife to sophisticated impressions. She extensively uses 23-karat gold leaf as background, and she may be the only artist creating masterpiece eggs. Since 1974, she has received commissions from collectors and churches throughout Russia, France, England, and North and South America.
Isabel Creixell
Isabel Creixell developed and perfected her own technique of painting icons, creating over 800 pieces. Born in Mexico City, Creixell paints in oil on specially prepared wood, then covers the images with hand-embossed laminate of Spanish pewter. Some of her icons are inlaid with decorative stones and pearls. Originally, artists used metal overlay to protect the underlying paintings. Gradually, it became a way to venerate the holy image or crown the icons of Mary. The metalwork on Creixell’s icons is an integral embellishment, artfully and creatively enhancing the oil painting underneath.

Brother Joseph Barrish, S.M.
Brother Joseph Barrish, S.M., is an artist in residence at Gallery St. John in Beavercreek, Ohio. He is an artist, designer, and liturgical design consultant. He works with various media including silkscreen, which is the method used to create Theotokos.

Brother Cletus Behlmann, S.M.
Brother Cletus Behlmann, S.M., works in metal, acrylics, watercolors, batik, stained glass, pastels, ceramics, and weaving. Although his themes range from religious to folk art to abstract, the leitmotif of his work is “celebration of life,” from the wonders of nature to the miracles of God’s redemption. The deeply spiritual quality of his work “is a little more suggestive than it is obvious,” Behlmann writes, adding that he wants the beholder to discover the correspondence and ultimate unity between religion and life.

Brother Don Smith, S.M.
Brother Don Smith, S.M., is a potter specializing in raku, a Japanese form of glazing and firing using a reduction method, resulting in crackled glazes with luster finishes. Smith has spent most of his career in a variety of Marianist ministries, high schools, and retreat centers, as well as at the University of Dayton. He is now a full-time artist and has received commissions throughout the United States and abroad.