

Crucifix (1995)

by Joseph Tripetti (b. 1923)

American

Created by contemporary artist Joseph Tripetti, this cloisonné draws upon the mosaic art tradition. The many blocks of enameled color call to mind light streaming through stained glass. Tripetti's subtle design draws the eye inward to the figure of Christ. The rich colors stand in contrast against the stark reality of the crucifixion.

◆ *The next piece is found on the right after you go through the atrium.*

Viva il Papa (1995)

By William Schickel (b. 1919)

American

Commemorating the Pope's 1995 visit to America, this serigraph captures John Paul II in a characteristic pose. The five colors, red, purple, ocher, gold, and black, convey the contrast between light and darkness, life and death, destruction and fulfillment. Titles of papal pronouncements border the print.

◆ *Continue down the hall.*

• Room 122 •

The Mission Office of the Archdiocese encourages priests to experience the Church in mission areas. The African art in this room reflects two of these experiences.

Corpus on wood (20th century)

Unknown African artist

In 1992, Fr. Richard Marzheuser visited St. Francis parish on the Serengeti plane in Mugumu, Tanzania. He brought back the ebony wood corpus. David Wolfer (b. 1954) fashioned the cross for the corpus from African Bubinga wood.

Madonna and Child (20th Century)

by Kabungo Lukoma

Ugandan

In 1993, Frs. Michael Savino and James Meade participated in an East African immersion experience. Acquired in Uganda, this batik made from traditional dyes and waxes, is an example of native African religious art.

◆ *Resume the tour by following the main hall.*

The Holy Family (1978) and

Jesus Washes His Twelve Disciples' Feet

(1981) by Sadao Watanabe (1913-1996)

Japanese

Through the tradition of Okinawan folk art, Sadao Watanabe creates vivid Biblical images by hand-applying natural dyes to rice paper. Using this process of stencil printing called "Katazome", he brings to life the universal message of the Gospel.

◆ *At the south entrance to the building, stop to view the following piece.*

The Christ of the Breadlines (1950)

Fritz Eichenberg (1901-1990)

American

The memory of seeing a breadline for the first time remained with Fritz Eichenberg throughout his life. As a friend of Dorothy Day, he contributed illustrations to the *Catholic Worker* from 1949 until his death. His engravings of Biblical and social themes have earned him acclaim as a modern master of wood engraving.

◆ *Continue down the hall past the library.*

• Room 162 •

The artwork in this room reflects our biblical heritage and Christianity's common links with Judaism.

Shalom Jerushalayim (20th Century)

by Amram Ebgi (b. ca. 1939)

Israeli

This colorful multi-media etching depicts the importance of the city Jerusalem to the Jewish and Christian faiths.

Noah's Ark (20th Century)

by Heinz Seelig (b. 1909)

German

The colorful serigraph recalls the continuing promise of God's covenant with all humankind and all creation.

Papercut (20th Century)

by Alyssa Friedland (b. ca. 1950)

American

The papercut to the right of *Noah's Ark* features the Hebrew names of Mary and Joseph, configured into a star of David. Such papercuts are common wedding gifts. The names of Mary and Joseph were chosen because they are the intersection of Jewish and Christian faith.

Crucifix (date unknown)

Artist unknown

Across the room from the papercut hangs a crucifix. The corpus was originally part of a crucifix carved in Oberammergau, Germany. Transfixed to a transparent cross, it reminds us that the world is the true background of the paschal mystery.

◆ *The following two pieces are located in the hall outside rooms 168 and 176.*

Ecce Homo and The Crucifixion
by Carl Zimmerman (1900-1988)
German

In the style of German expressionists, Zimmerman uses distorted perspective, non-naturalistic colors, and simplicity of form. In these original oils on wood panel, he combines those elements to evoke a profound emotional response to Jesus' suffering and death.

• Room 168 •

Crucifix (1994)
by William Schickel (b. 1919)
American

Commissioned for the Athenaeum, this work features a painted Christ figure on oak wood in a style common to religious art of the Southwestern United States. The corpus appears to be three dimensional when viewed from a distance.

• Room 176 •

Nativity (1985)
by Dorothea Kennedy (b. 1933)
American

An early Christian catacomb painting inspired Dorothea Kennedy, a Cincinnati artist, to produce this sculpture at the request of the Liturgical Arts Guild of Ohio. Dennis Mills, Athenaeum Director of Maintenance, built the stand on which it rests.

Dias de Christo (1992)
by Frank Diaz Escalet (b. 1930)
Puerto Rican

The Dias de Christo, a print of a painting by Frank Diaz Escalet, hangs to the left.

The bright colors and joyful picture of a crucifix carried in a festival of faith is unusual. The cross is viewed from above rather than "from below" as usual.

• Room 186 •

Sacrificio, Destino,
and Panorama I - Landscape (1992)
by Carla Trujillo Thomas (b. 1965)
Hispanic

The monoprint and woodcuts, the first to be sold publicly by Carla Trujillo Thomas, represent the Mexican-American view of death.

◆ *Just around the corner from room 186 you will find the last piece on this tour.*

Virgin and Child (1993)
by Kathryn Ash Webb (b. 1926)
American

This icon in the medium of egg tempera on poplar wood with Italian gold leaf is an interpretation of the 14th century Byzantine icon, *The Virgin of Vladimir*.

◆ *If time allows, stop in rooms 12 and 16 on the lower level to view additional artwork by Fritz Eichenberg and Peruvian folk artists.*

Thank you for touring some of the Athenaeum's fine art collection.

*For information regarding classes please contact the registrar.
For information about special events, please contact our development office.*

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THE ATHENAEUM COLLECTION

*Welcome to the
Athenaeum of Ohio!*

This pamphlet is one of a series of self-guided tours produced by the Visual Arts Committee. This tour highlights the Athenaeum's fine art collection in the classrooms and other public areas. The works featured in this brochure are those collected specifically to "reflect the global and catholic nature of the church."

We hope that you will enjoy these treasures of the Athenaeum as you spend time learning, reflecting and praying here.

◆ *This tour begins in the north entryway outside the deans' offices.*

Holy Thursday
by William Schickel (b. 1919)
American

This is a 1992 print from a watercolor and ink on paper produced in 1978 by William Schickel. An artist in Cincinnati for over fifty years, Mr. Schickel works out of the Maritain Gallery in Loveland, Ohio.

◆ *To continue the tour, follow the hall to the main offices on the left. If they are open, stop to view the cloisonné work described below.*

• **Room 16** •

Long Loneliness (1952) and Pieta (1995)
Fritz Eichenberg (1901-1990)

American

On the right you will find a print from a woodcut. Eichenberg's *Pieta* presents a haunting image of a mother's grief over the loss of her son. On the left, *The Long Loneliness*, an original wood engraving, was created for Dorothy Day's 1952 autobiography.