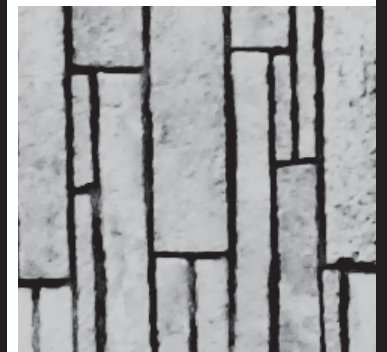
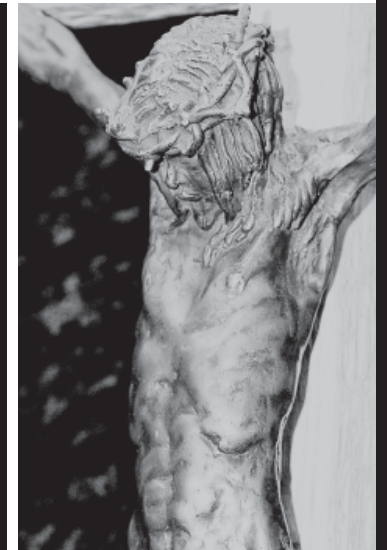
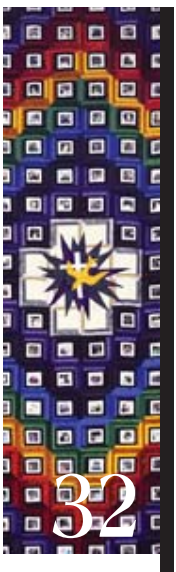


ART AND ARCHITECTURE

A look at selected pieces of art and architectural features at Pax Christi Catholic Community that make it a special place to gather and worship.





OPTIONAL LOWER LEVEL

Pax Christi's special quilt



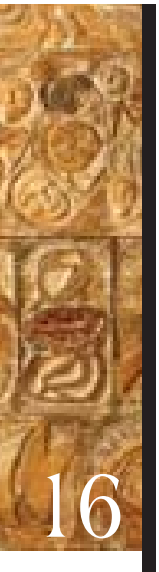
EAST ZONE

Room and chapel collections



NORTH ZONE

Including 'I See Men as Trees'



WEST ZONE

A mix of art media



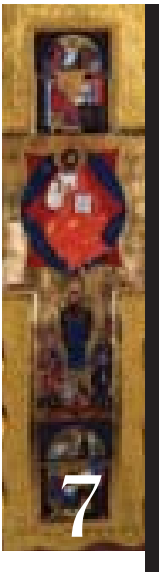
SANCTUARY

The "bone cross" and more



LITURGICAL ART/FURNITURE

Wood and metal pieces



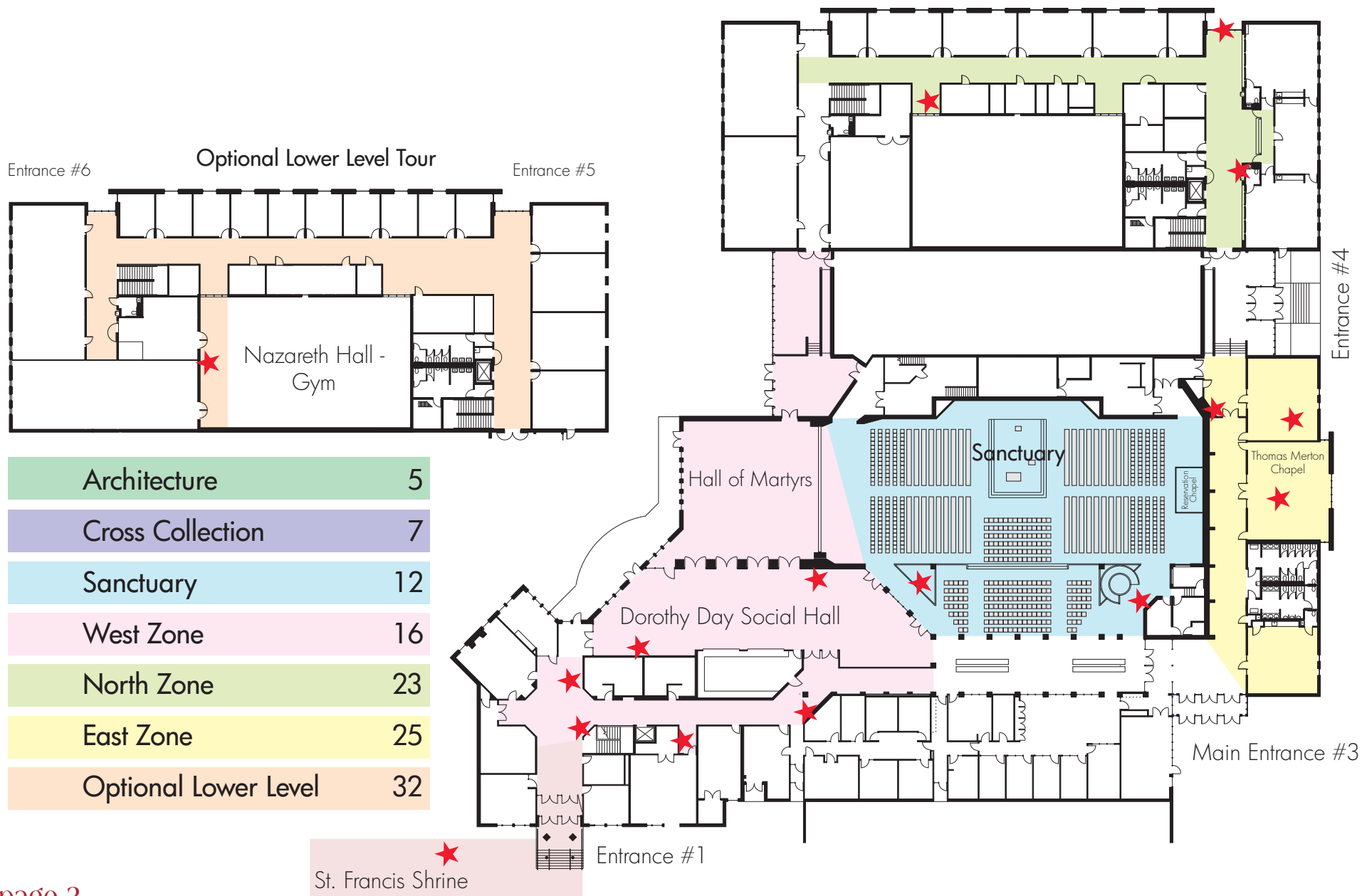
CROSS COLLECTION

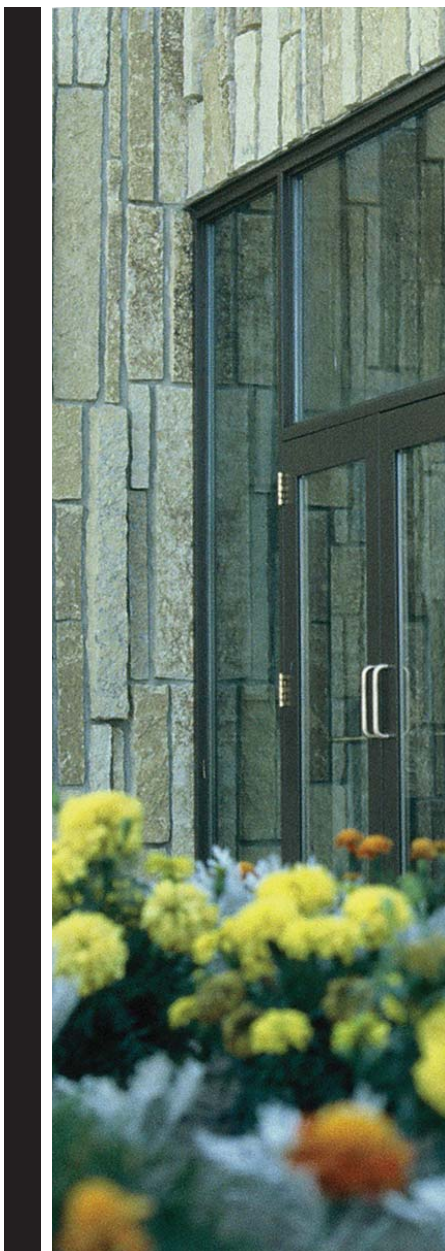
Peacemakers around the world



ARCHITECTURE

Why we look the way we do





INTRODUCTION

The term “church” is often used to describe the building in which followers of Christ gather to hear the word of God, to pray together, to receive the sacraments, and to celebrate the Eucharist.

But “church” can also refer to the living temple, “God’s People.”

It makes sense, therefore, that this building at 12100 Pioneer Trail is an intersection – a “communion,” if you will – of those two definitions.

This place where we gather not only reflects the community that celebrates here, but also expresses the presence of God and is eminently suited for the celebration of Christ’s sacrifice.

To that end, the effort to make this “church” building a “church” of worshipping people has been quite intentional, as evidenced by the story behind its architecture and its works of art.

This booklet attempts to show the back story of the building and its growing collection of artwork in hopes that it will bring us closer to God and closer to each other as a community.

Pieced together, these stories help tell the narrative of who we are the people of Pax Christi.

PAX CHRISTI'S ARCHITECTURE

At its best, the gallery or space that houses a collection of art is as beautiful and spiritually potent as the pieces themselves. At Pax Christi Catholic Community, both the church building and the art housed within were designed and chosen to create a sacred space for members and visitors.

When Pax Christi celebrated its 10th anniversary in 1991, it addressed the often asked question, "Why do we look the way we look?"

"At Pax Christi, wood, moving water, stone, growing plants, and quality artwork all reflect, enrich and renew our relationship with God and each other through community prayer and quiet reflection," noted the booklet published to observe the 10th anniversary. "All aspects of the building, furnishings, and surroundings communicate the dimensions of faith and values that underlie their presence. In our humanity, the characteristics of what we see, hear, touch, smell, and taste influence our immersion into God's limitless presence."

Even before an architect was selected, important building considerations were identified. These included the use of natural materials; a warm, welcoming, comfortable atmosphere; and flexibility. As plans progressed, the building and liturgy committees pondered each decision, always going back to central values articulated in the mission statement: "Pax Christi Catholic Community responds to God's call with personal commitment and community action. We are a visible witness of Christ, especially as recounted in the Sermon on the Mount (Matthew 5-7). Reflecting on our Judeo-Christian heritage, we are called to discern the most pressing needs of society and utilize our resources to meet them. Centering on sacramental worship and prayer, we will build an inclusive community based on forgiving, caring and bearing one another's burdens."



ARCHITECTURE

CONTINUED

God's presence within the celebrating community as well as in the bread and wine and the Word was an important balance.

As a result of that thoughtful care, the exterior design of the church building is in harmony with the landscape without a tower to break the natural lines.

Whether the worship space is entered from the east or the south, an open transition zone in the rear of the sanctuary facilitates greetings and conversations before and after celebrations. The Dorothy Day Social Space, immediately adjacent to the sanctuary, acknowledges our dual spiritual and social nature.

Stone and wood are dominant in the sanctuary, and the natural daylight streaming into this gathering space gives it a warm and inviting ambiance. Placement of the altar with seating on three sides encourages community as we look at each other's faces. The absence of kneelers emphasizes shared prayer rather than private prayer at our liturgical celebrations. The projection screens lift our gazes to a wider focus than individual printed materials, and also make possible the use of new material as it becomes available.

The altar furniture is simple and solid, and like much of the worship space seating it is movable – providing a flexibility that enables the space to be transformed for a variety of gatherings, including use by the wider community.

This is the intersection of beauty and utility.



CROSS COLLECTION

VARIOUS ROOMS

In 2001, the Pax Christi Art Committee used a generous memorial gift to purchase 40-plus crosses for its various rooms. Each cross was carefully chosen to represent the peaceful person for which a particular room was named. The cross that hangs in the Sojourner Truth room, for example, represents her faith and overcoming the bonds of slavery with a rose bound by barbed wire. Martin Luther King is associated with an ebony cross from Uganda.

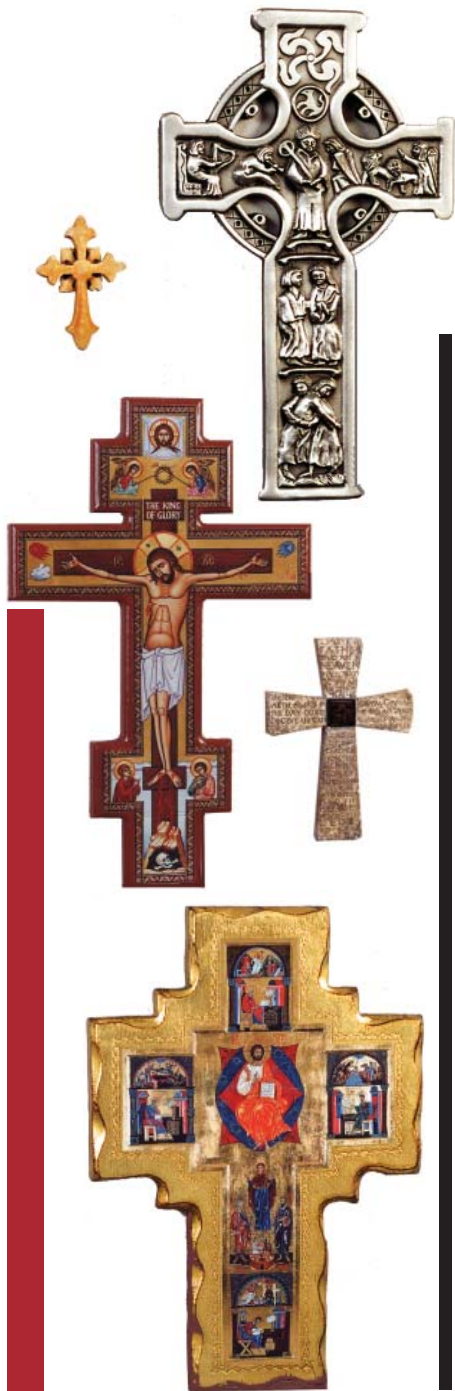
As you view these various crosses, you will notice they represent peacemakers from the New Testament and Old Testament. These crosses are usually on display in the religious education classrooms on the lower and upper floors at the north end of the building, and a small sign at each room's entrance identifies the cross inside.

The collection also includes crosses that honor the lives of other contemporary and ancient peacemakers, including Mahatma Gandhi and Julian of Norwich.

Here are just a few of the crosses in Pax Christi's collection:

ROOM 105 (RUTH AND NAOMI ROOM) – This contemporary aluminum alloy cross has been created to look like bundles of straw or grain. "And Ruth the Moabitess said to Naomi, 'Let me go to the fields and pick up the leftover grain behind anyone in whose eyes I find favor.' Naomi said to her, 'Go ahead, my daughter.' So she went out and began to glean in the fields behind the harvesters." (Ruth 2: 2-3)





CROSS COLLECTION

CONTINUED

ROOM 110 (DANIEL ROOM) - On the arms of the pewter Celtic cross hanging in this room are images of David and the Harp, the Last Judgment, and Daniel and the Lions. An ancient faith symbol, Saints Paul and Timothy, and the Defeat of Satan by Jacob are shown vertically on the cross.

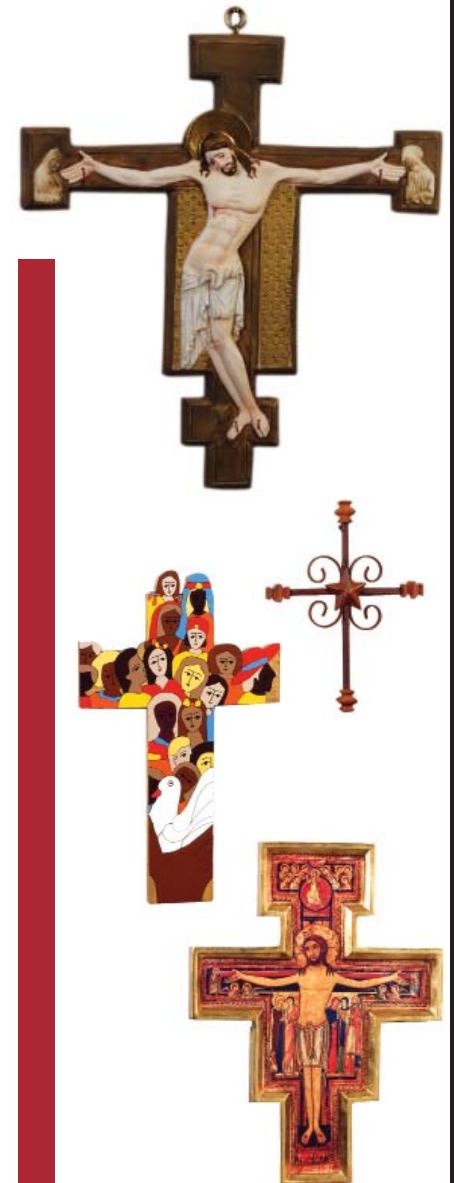
ROOM 206 (MARTHA AND MARY ROOM) - This Byzantine crucifix, Golgotha style, was created by Brother Simeon at the Light of Christ Monastery in Borrego Springs, California. At the top of the crucifix, above the figure of Christ, is the Holy Napkin bearing the imprint of the Lord's face. Tradition tells us that King Agabus of Syria, having heard of the Lord and His miracles, sent an artist to draw a likeness of Him. The artist could not capture the divine features of the Lord, who in His compassion took a piece of cloth, pressed it to His face, and miraculously imprinted His likeness thereon. The artist then took this miraculous image to the king, who pressed it to his own face and was rid of the leprosy that infected him. The Holy Virgin and St. John the Evangelist stand at the foot of the cross, at which are also the skull and bones of Adam. In the background are the walls and buildings of Jerusalem.

ROOM 210 (THE FOUR EVANGELISTS ROOM) - The "We Proclaim the Master's Year of Grace" cross was designed by the Florence Archdiocese on the occasion of the 2000 Great Jubilee. At the center is Jesus Christ, master and judge of history, illustrating humanity's path: His garments are luminous and on the book He is holding in His hand there is written in Greek and Latin, "I am the light of the world; who follows me will not walk in darkness." In the arms of the cross are the Four Evangelists and episodes from the life of Jesus: St. Luke and the Annunciation (bottom), St. Matthew and the Nativity (left), St. Mark and Jesus' baptism (right), and St. John and Christ's resurrection.

CROSS COLLECTION CONTINUED

ROOM 245 (MOTHER TERESA) – This hand-painted alabaster crucifix from Italy is based on a crucifix painted by Cimabue, the great Italian painter and mosaicist, in about 1270.

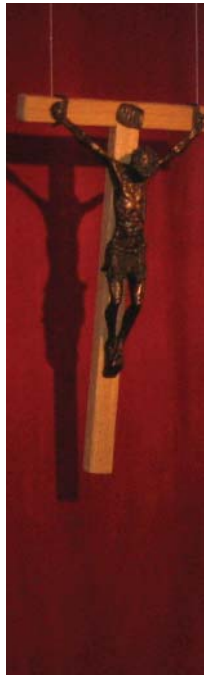
ROOM 259 (ANNE FRANK) – Evoking thoughts of The Last Supper, the shadow-box relief of wooden crosses hanging in the former Anne Frank Library pairs wood of two shades – the chalice and host are in a lighter-colored wood – against a white background.



LITURGICAL ART/FURNITURE



CANDLEHOLDERS - The candleholders in the worship space and in the daily chapel were designed and created by local artist Peter Vanni. They are constructed of steel and copper. There are 11 of these pieces located in the worship space and daily chapel. Four very large holders are used only during the advent season. Pax Christi commissioned these in 2007.



CROSSES - The large wooden cross in the worship space was created by local artist Peter Vanni in 2007 and is used to hold the processional cross for all weekend Masses. The cross and the stand were designed to provide a significant presence in this large space.

In the daily chapel, you will see another cross and crucifix designed and crafted by Peter Vanni as well. This cross is hand carved oak and the corpus is a bronze cast. The cross was commissioned by the Skoglund family in 2012 as a memorial for Jack Skoglund as a part of the Crossroads Fund.

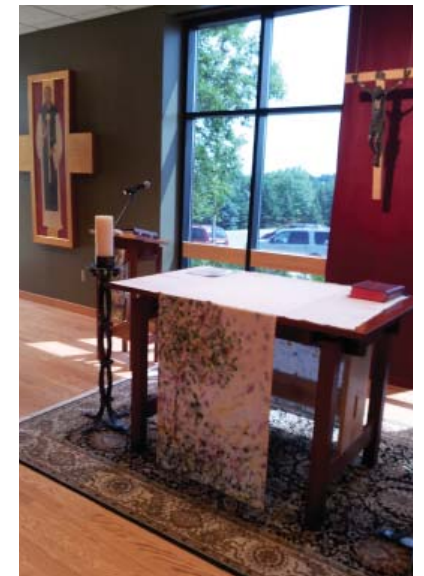
More information about the Tau cross can be found on page 29.



LITURGICAL ART/FURNITURE

CONTINUED

LITURGICAL FURNITURE - The altar and ambo were designed and constructed by Mark Dalsin, a charter member of Pax Christi. Mark is a trained furniture builder and worked on this design and selection of wood and colors to complement the environment of the daily chapel after the chapel relocation to its current location in 2009.



“VIRGIN OF THE SIGN”

SANCTUARY

One of Pax Christi’s most-viewed pieces because of its prominence in the sanctuary near the baptismal font, is a 68-inch by 60-inch tapestry – in shades of gold and red – called “Virgin of the Sign.” It was created by Emma Senger in 1979 as a promotional piece and purchased by Pax Christi in 1987.



The title, “Virgin of the Sign,” refers to Isaiah 7:14: “Therefore the Lord himself will give you this sign: The virgin shall be with child, and bear a son, and shall name him Immanuel.”

The origin of this type of icon likely may be traced to the Ninth Century – specifically, from Zverinov Convent in Novgorod, Russia. Originally, it was likely created to be carried in processions.

In an Eastern Rite or Orthodox Church, a Virgin of the Sign icon would be placed on the reredos wall – the ornamental wood or stone screen or partition wall behind the altar. Traditionally, this placement symbolizes the idea of Mary as the mediator between earth and heaven.



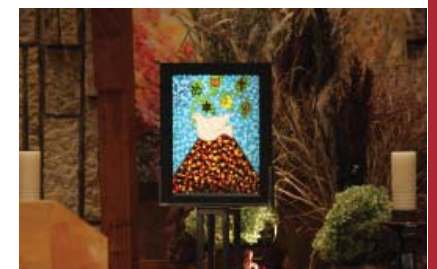
“FROM CHAOS, THE SPIRIT OF PEACE PREVAILS”

DOROTHY DAY HALL

This mosaic piece created by Kijrsten Hanson in 2009 was purchased by Pax Christi in the spring of 2010.

It was created to complement the theme of the community’s 2009 Interfaith Thanksgiving Celebration, which was mosaic. “I had each of the religious traditions, represented on the leaf, a specific color,” the artist explained. “Those colors were then all jumbled in the bottom to funnel to the dove, who funnels them into an image of peace.

“The overall thought was that, despite the chaos and tension in the world, peace can be achieved and different perspectives can be respected and coexist.”



“BONE FORM #3”

SANCTUARY

The sculptured “bone cross” located in the sanctuary was dedicated and permanently installed in February 1986. It is imbued with symbolism, from its placement in the worship space to the material from which it was created.

This piece was commissioned as part of a memorial for Robert Makie, a parishioner described as “[leaving] the world better than he found it, whether by an improved flower, a perfect poem, or a rescued soul; who has never lacked appreciation of earth’s beauty or failed to express it.”

The cross was not placed on the altar, where the focus during Eucharist is the Word, the Eucharistic Table, and the people around the celebrant. Instead, its position forms a triangle with the altar and the baptismal fountain, which recalls our grounding in the Trinity.

The artist, Paul Rothstein, fashioned the cross out of a single tree trunk to pay tribute to the dying and rising inherent in nature. The material also reminds us of Christ’s death as an ordinary criminal on a cross made of an ordinary tree. The arms are uplifted, hinting at resurrection. However ordinary His death, Christ’s resurrection is a unique redemptive act.

Nontraditional in its design, the cross connects us to one of the oldest symbols of Christianity while it challenges us to reflect on our understanding of the crucifixion.

Rothstein noted that the creation of the bone cross presented him with three artistic challenges: the placement of a sculpture in a defined architectural setting; the representation of a potent spiritual symbol; and the creation of a sculpture that aptly expresses the beliefs of the community.



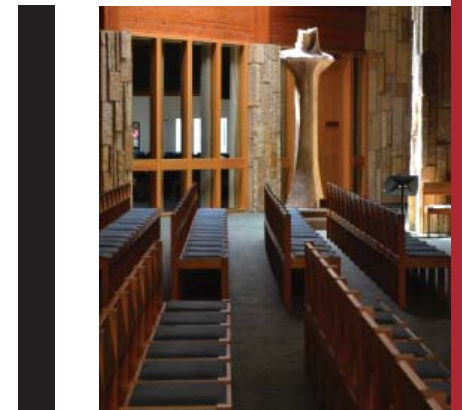
“BONE FORM #3” CONTINUED

In the February 1986 edition of The Pax Christi News, Rothstein described how he resolved these challenges into the finished work:

“[Pax Christi] itself is a beautiful composition of straight lines, bold forms and natural materials. It stands as a symbol for the organic unity of nature and creation. It was very important that a sculpture not violate that sense of unity. I, therefore, designed a sculpture that utilized forms found in nature, believing that such a sculpture would harmonize well with the architectural environment.

“... I began contemplating what exactly the cross meant. Like all great visual images, the cross conveys a multitude of meanings and remains somewhat elusive and ever changing. What seemed to remain constant, however, was the idea that the cross is the essential Christ in archetype – in other words, that the cross is the symbol with which a Christian community identifies itself. I wanted to capture that sense of an archetype in my sculpture so that it stood as a totem around which the Pax Christi community would gather for strength, hope and common understanding.

“And, finally, it was important that I create a sculpture that spoke directly to the beliefs of Pax Christi. Although I am not strictly speaking a member of the community, I sensed early on that Pax Christi represents a fresh approach to understanding Christianity. It was obvious that the community recognized itself as a part of a long tradition, yet, at the same time, sought to express its belief and faith in a manner meaningful to contemporary life. A sculpture had to capture that sense of challenge if it was to become a significant part of Pax Christi. I have tried to accomplish this by creating an image that uses a bone form as its source of inspiration. When viewed as a symbol or metaphor, bone becomes a potent image of the essential issues that confront all of mankind – namely, life and death. My sculpture represents a challenge to the entire Pax Christi community to contemplate the fundamental facts of human existence. It is my hope that the fruit of this contemplation will be evidenced in a stronger sense of belief and a renewed dedication to living a good life.”





“CHILDREN AT PLAY ”

HALLWAY OUTSIDE KITCHEN

“Children at Play”, a batik triptych created by Judith Steele Goetemann and commissioned in memory of parishioner Diane Cress, is unique both in its careful creation and its permanent installation near what used to be the location of the church nursery.

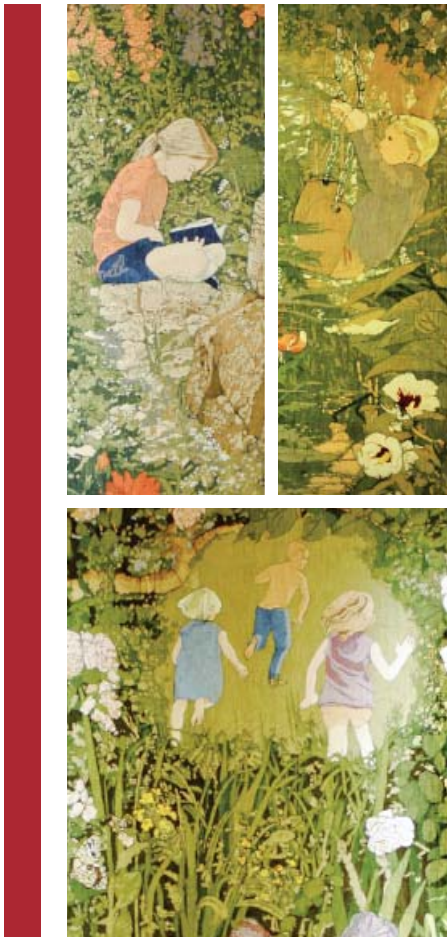
The triptych format of this piece allows the children to swing across the panel, run into the distance and enjoy a book by the water’s edge. The Minnesota artist had created triptychs before, but this one seems ordained. During discussions about the piece, the following Native American words were jotted down in meeting notes:

“In the house of long life, there I wander. In the house of happiness, there I wander.
Beauty before me. Beauty behind me. Beauty below me. Beauty all around me.”

These words likely inspired both the triptych format and the idyllic scene.

To create “Children at Play,” Goetemann followed her usual, precise plan. She starts by sketching a preliminary line drawing. She tapes the drawing to a large window and traces it onto the fabric – cotton sateen or silk – with indelible, light-gray ink. The piece is then ready for waxing.

Goetemann starts the dying process by first waxing the portions of the fabric that will remain white or completely undyed. She starts with the lightest color in the piece and progresses to the darkest. With each immersion into the dye – there can be as many as 30 in a single piece – Goetemann adds wax. By the final immersions, the fabric is nearly covered with a sheet of wax.



“KUBA TAPESTRY”

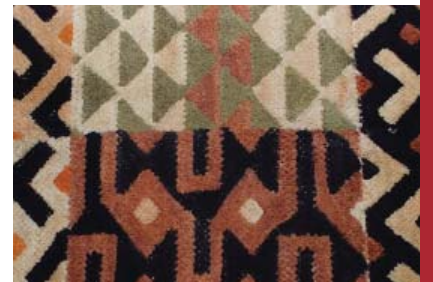
OUTSIDE ROOM 257

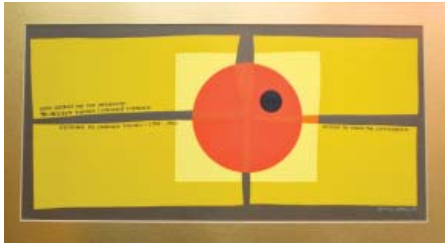
There is more to the abstract patterns of Pax Christi's Kuba Tapestry than you might realize.

Hailing from Mushernge, Zaire, this piece was donated by a parishioner and acquired during Peace Corps service. The tapestry is made from Kuba cloth, an embroidered and appliqued fabric that is named for the Kuba people of Zaire, formerly the Belgian Congo, who live in the fertile lands of equatorial Africa.

Kuba cloth is woven from raffia, or a portion of the *Raphia Vinifera* palm. Few Kuba textiles survive more than 100 years. The organic material used to create the cloth is susceptible to the humid climate in central Africa. Also, the cloth is most often fashioned into men's and women's skirts and overskirts, and traditionally are buried with the deceased.

More than 200 patterns appear in Kuba textiles. The patterns can be traced to one of the Kuba's 18 sub-groups or clans, and were considered essential for identifying relatives in the afterlife. This abstract patterning has inspired many artists, including Klee, Braque, and Picasso. Matisse even displayed an extensive Kuba cloth collection in his studio. The patterns may be found on other Kuba art forms, including wood sculpture, metalworking, mat making, and women's body scarification.





“GOD GRANT ME”

OUTSIDE ROOM 260

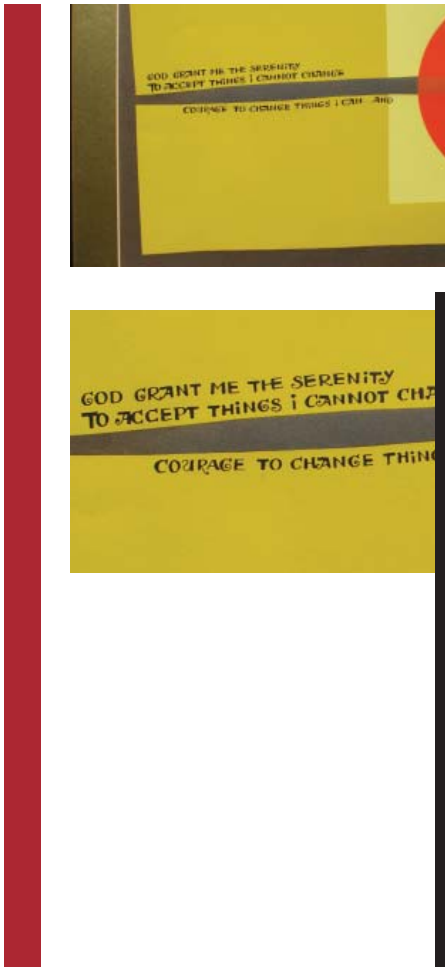
Artist George Collopy presents the Serenity Prayer in words and symbol in his serigraph titled “God Grant Me.”

The orange disk just right of center represents serenity. It’s a vibrant, warming sphere that brings order, unity, and control. However, always nearby is the small, black disc representing a pit into which one might fall.

“Serenity exists,” Collopy cautions, though it is “surrounded, contained, and charted.” The small sliver of orange is there to remind us that serenity will never be absolute.

Collopy also notes that the field of lighter gold symbolizes the “brighter, fresher world which can be found if we are willing.”

Collopy has served as the art director for Ministry & Liturgy magazine, has authored several books on bringing art into worship through banners and other displays, and has created computer clipart collections for use in bulletins, banners, and lesson handouts.



“BEATITUDES SCULPTURE”

OUTSIDE ROOM 260

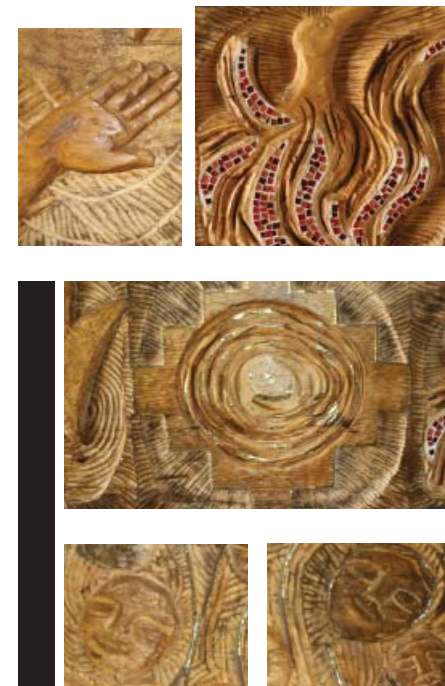
The wood sculpture titled “The Beatitudes” was created by Sister Mary Ann Osborne, School Sisters of Notre Dame (SSND). It is, at the same time, both simple and complex – much like The Beatitudes message on which it’s based. The eight messages contained in the Beatitudes are encapsulated in the singular image of a fish. Osborne writes, “This image of oneness, which the Beatitudes portray, calls us to a single focus. We each enter into the Beatitude we need to make operative in our lives at the present. The Beatitudes are our call to wholeness.”

Starting at the top of the fish, we work our way down through eight layers or sections, which represent each Beatitude.

Osborne also explains the symbolism of the waves, which create the base of the sculpture: “The fish is renewed and sustained in the power of the water, symbolic of the waters of life. The sacramental fish and basket of bread represent the Eucharist ... The continual flow of ‘blessed’ and ‘blest’ spirals the waters and moves us beyond the stagnation into the call of our baptism. The Beatitudes are meant for those who know God well. We enter into the transforming challenge.”

“The Beatitudes” originally was commissioned for a symposium held at the University of St. Thomas, in St. Paul, Minnesota, in August 1998. Funds to purchase “The Beatitudes” for Pax Christi were donated by Jan Schmidlein and her family in honor and memory of her husband, Gregory Schmidlein, 1938-1994.

Osborne, who lives and works in Mankato, Minnesota, holds degrees in elementary education, theology and wood sculpture. She has studied and apprenticed in wood sculpture, both in the United States and Europe. Her work has been exhibited at a number of churches in Minnesota as well as at art festivals and galleries. Commissions have placed her work throughout the country as well as in Germany, Italy and West Africa.



ST. FRANCIS GARDEN SCULPTURE



Before the name Pax Christi was chosen, another peace-inspired name – St. Francis – led the list of contenders. An affirmation of Pax Christi's connection to that name is the wooden statue located in the St. Francis shrine that is outdoors, on the church's west side. This St. Francis statue was donated to Pax Christi in 1985.

Pax Christi was not the statue's original home. It once resided in a yard facing the nearby Olympic Hills Golf Course. The owner placed the statue next to a fairway, and on it hung a sign that read: "St. Francis, Patron Saint of Birdies." (Legend has it that the average handicap at Olympic Hills rocketed upward after the statue was moved.)

The statue was created by the prolific artist Brother Melvin Meyer, a member of the Society of Mary, who worked in his Marianist Galleries in Kirkwood, Mo. until his death on October 12, 2013, at the age of 85. He once estimated that he had created more than 10,000 pieces of art during his 45-year career. His work, which includes everything from frescoes to metal sculptures, may be seen in churches, hospitals, and other venues across the country, and can also be viewed online at www.melsmart.com.

COUNCIL BANNERS

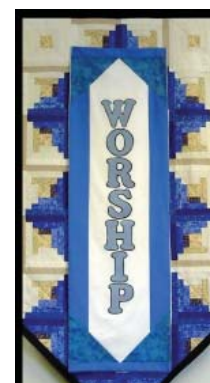
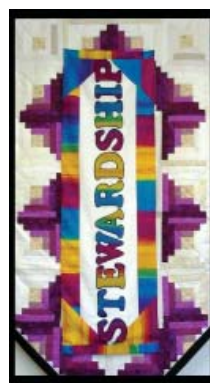
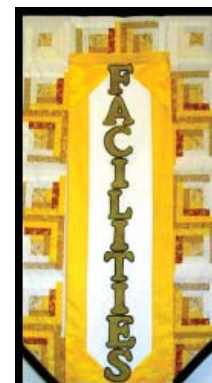
DOROTHY DAY HALL

Nine processional banners that borrow from quilt design hang in the Dorothy Day Hall to signify the various councils where parishioners engage with their church's operation and direction.

They are variously colored and labeled as: Community Council, Stewardship, Justice, Finance, Lay Leadership, Pastoral Care, Worship, Faith Formation, and Facilities.

These colorful banners were part of the original 2004 "Jubilate" project focusing on Pax Christi and the celebration of Fr. Tim Power's tenure as its first pastor as he approached retirement. This project led to the creation of the small faith community known as the Pax Christi Quilters.

The banners were designed to represent each of the Ministry Councils at Pax Christi; later they were also used at the annual Interfaith Prayer Service, with temporary overlays attached to the banners so they could represent the different faiths.



KNEELING BENCH CROSS

DOROTHY DAY HALL

Quarter-sawn oak taken from disassembled kneelers once used at the University of Utah's Newman Center from what is known as the Kneeling Bench Cross or Kneelers Cross in the Dorothy Day Hall.

The wood was donated by Francis Hanson and his daughter Kjirsten Hanson and then cut, stained, and assembled to form the two-tone cross that hangs in Pax Christi's social hall.



"I SEE MEN AS TREES"

ROOM 208 HALLWAY

Created by artist Jay Dommeyer, the 1989 bronze-and-steel sculpture titled "I See Men as Trees" was inspired by the Gospel of Mark, in which Jesus restores a blind man's sight:

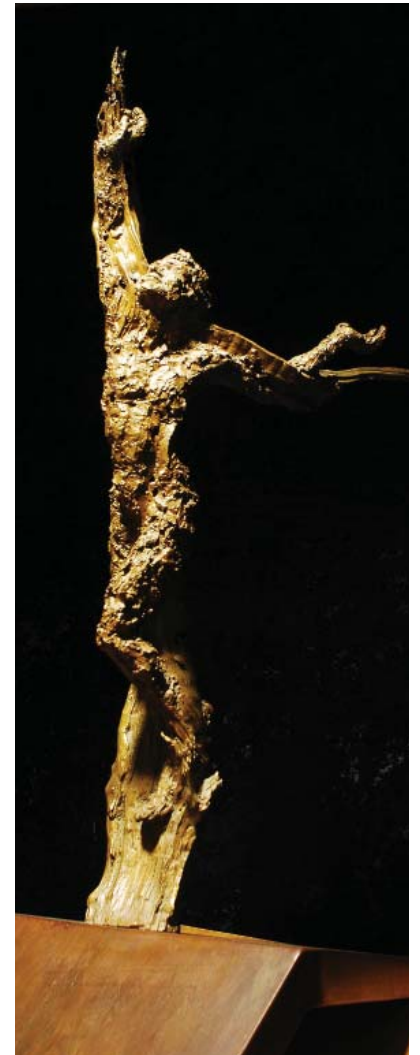
"... Jesus took the blind man by the hand and led him out of the village, and spat upon his eyes, and laid his hands over them.

"'Can you see anything now?' Jesus asked him.

"The man looked around. 'Yes!' he said, 'I see men! But I can't see them very clearly; they look like tree trunks walking around!'

"Then Jesus placed his hands over the man's eyes again and as the man stared intently, his sight was completely restored, and he saw everything clearly, drinking in the sights around him." (Mark 8:22-25)

The sculpture was purchased from the artist with memorial funds given to Pax Christi.



“LOVES PATCHWORK”

ROOMS 226-228



If you have ever received a handmade gift from a child, you'll connect with "Love's Patchwork." From pasta shells to sea shells, this mosaic of child-inspired materials was created by Dawn Sandness and honors the memory of Eric Bisping, Jim Mallet, and Paul Mallet.

Prior to the artwork's dedication and original installation February 25, 1996 outside of the former MLK, Jr. Room – then the location for the parish's nursery – a mirror temporarily hung in its place. Now located outside of Holy Family Nursery, the three mirrored faces in "Love's Patchwork" reflect all children of God.



The diversity of materials in the mosaic further represents how Jesus encircles all children in His loving arms; the materials were gathered and donated by the children of Vacation Bible School in 1995.

Adding to its meaning is this poem, displayed nearby:

*God is love
We are all children of God
Each has something to give
and something to receive.
Love connects all the children forever
into a colorful patchwork called community.
The pattern is beautiful.
Thank you, God.*

–D. Jean

"IN GOD WE MUST TRUST"

ROOM 238 HALLWAY

This is a Giclee print of an original oil on canvas painting, and it was both created and donated by artist Ken Weldon. (Giclee is a term for fine-art digital prints made on inkjet printers.)

"This oil painting is the result of attending St. Thomas More Church in Iowa City, Iowa on Easter Sunday 2003," Weldon explained. "When we attended the Good Friday evening service, the Lenten cross over the altar had been lowered to the floor level to allow parishioners to touch and venerate the cross. The only thing visible in the low light behind the altar was a white banner with a yellow sunburst which hung in front of a carved wooden wall flanked by two tall stained glass windows.

"On Easter morning, we walked into the Church and witnessed this image. The sun was streaming through one of the windows creating the impression of a United States flag on the banner and wooden wall with the re-hung cross silhouetted in front. I was so moved that I painted the image and named it 'In God We Must Trust.'

"Within 15 minutes, the sun moved and the image faded from the wall, but not my memory."



CHIEF JOSEPH ROOM ITEMS

ROOM 239



In the Chief Joseph Room, we can remember that the moral principles the Native American peacemaker embodied – truth, honor, humaneness, selfless leadership, and peace – can never be defeated by military might or physical imprisonment.

This room is rich in artwork, including:

THE TREE OF LIFE TAPESTRY – This Navajo rug was donated by the Anderson family in 1999 to honor Jane Ann Anderson and Emmet Hoffman. The tree of life pattern is an important spiritual reminder of family heritage. The rug was hand woven by Bruce and Nadine Nez and their daughters, who live together on the Navajo Reservation in Page, Arizona, near the north rim of the Grand Canyon. The tree of life design usually portrays a tree or cornstalk growing from a basket. The tree is complemented by dozens of bright birds in flight, perched upon it, or at rest at its base. Some of the birds are recognizable species such as cardinals, jays, or woodpeckers. Butterflies, rabbits, squirrels, flowers, and vines often are woven into this popular design.

THE NATIVE AMERICAN WEDDING VASE – A wedding vase, such as this ceramic one donated to Pax Christi in 1999 by the Sokol family, is at the center of a traditional Native American wedding ceremony and is a powerful symbol of a couple's marriage. According to Margaret Gutierrez, a potter of Santa Clara Pueblo, New Mexico, the groom's parents typically make the wedding vase about a week or two before a couple is to be married by a Catholic priest. Once the vase is complete, the groom and his parents and relatives go to the bride's house. There the bride presents the things she will need to establish their new home, from household goods to clothing, including her white manta wedding dress. The parents of both the bride and groom offer advice to the couple to help them have a happy, successful marriage. Native American holy water is then placed in the wedding vase. It is turned around and given to the bride. She drinks from one

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CHIEF JOSEPH ROOM ITEMS

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side of the vase, turns it and gives it to the groom, who then drinks from the opposite side. This ceremony unites them as one. The vase will be with the couple throughout their married life. If one outlives the other, the remaining person will give the vase to another happily married couple. The wedding vase is treasured and protected – it is never broken or destroyed. (Based on information provided by The Palms Trading Company, Albuquerque, N.M.)

EDWARD S. CURTIS PHOTO ENGRAVINGS – The photographic images in the Chief Joseph Room are from Edward S. Curtis' *The North American Indian*, 1907-1930, a collection of 2,226 images of Native Americans from throughout the United States, including Alaska, as well as Canada. Starting in the late 1890s, Curtis (1868-1952) spent 30 years taking an estimated 40,000 images of North American Indians. The images include traditional portraiture, as well as people engaged in daily life and ceremony. The entire collection – such as the one originally owned by J.P. Morgan, Curtis' sponsor – consisted of 20 volumes in original bindings containing text and illustrations and 20 portfolios of individual plates reproduced by the photogravure process. The original cost of a limited edition subscription to *The North American Indian* was \$3,000 in 1907; the cost rose to \$4,200 in 1924. There were 272 complete sets produced (two were sold to institutions in Minnesota, including the James J. Hill Reference Library). The Curtis images in Pax Christi's collection focus primarily on Native American tribes in the Pacific Northwest, including the Clayoquot, Haida, Hesquiat, Nootka, Quinault and the Skokomish. This exhibit was donated in 1992 by parishioners Dave and Sharon Jasper in loving memory of Violette E. Jasper, who had a great love and respect for nature.

CHIEF JOSEPH WITH BIRCH, WOLF, AND QUOTE – This framed print combines images of Chief Joseph and a wary wolf among birch trees, along with the quote attributed to this Native American peacemaker: "Hear me, my chiefs: I am tired; my heart is sick and sad; from where the sun now stands, I will fight no more forever."





THOMAS MERTON CHAPEL ITEMS

ROOM 239

A number of significant artworks adorn the Thomas Merton Chapel and help create this special place for private prayer and intimate liturgies. Simple furnishings, kneelers, and richly expressive and symbolic icons offer ways to communicate with God. These art pieces include:

THE “JESUS CHRIST THE PEACEMAKER” ICON – Selecting quality artwork for Pax Christi has, at times, required extensive research, prayer, discussions, and travel. One reward for this thorough process has been the discovery of Felix and Emma Senger, gifted artists who, at the time, had collaborated on icons for 25 years. Christ the Peacemaker, a work based on the traditional “Christ the Pantocrater” icon, was commissioned expressly for Pax Christi, and was installed and dedicated in May 1989. In this piece, Christ’s Gospel is opened to the 25th chapter of St. Matthew, the account of the Last Judgment. Here, Christ identifies himself with the poor and oppressed. In the Peacemaker icon, the open book reveals: “Love one another as I have loved you.” Jesus’ mother, Mary, is shown on the left panel. She is placed slightly higher than John the Baptist (in the right panel), which indicates her special relationship with Jesus. The four figures in the corners of the center panel symbolize the writers of the Gospels: the winged man symbolizes Matthew, the lion stands for Mark, the ox is for Luke, and John is shown as the eagle.



STAINED-GLASS PANELS – These glass panels from Vets Glass Company in Winnebago, Minnesota in 1989 are located in the entryway of the Thomas Merton Chapel and depict important moments in Christ’s life on Earth, from his birth to his crucifixion.

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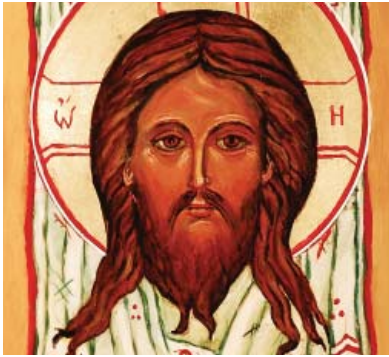
THOMAS MERTON CHAPEL ITEMS

CONTINUED

THE THOMAS MERTON ICON - This art piece depicts Thomas Merton, the chapel's namesake. The icon was created by local artist Nick Markell and donated to Pax Christi by a family of parishioners who wish to remain anonymous. Merton was born in France (January 13, 1915). He lived and was educated in France, England and America. For a time, as a young adult, he taught English and wrote novels and poetry. In 1949, his autobiography, *The Seven Storey Mountain*, was published, followed by more than 30 other works of prose and poetry. His early books were mostly spiritual in nature, but later he also wrote about social justice issues: war and its futility, racial injustice and the trend toward increasing violence in American life. It was through these writings that Merton became well-known, and an inspiration to people all over the world. Thomas Merton died December 10, 1968, in Bangkok, Thailand. The quote on this art piece calls us to recognize the centrality of peace in our lives, and to conversion and union with God. Thomas holds a paschal candle, a liturgical symbol of Christ the Light of the World. There is a halo surrounding the flame, a symbol associated with Divine Life. The flame is directly over Thomas' heart, for it was Christ who was at the heart of Thomas' being.

TAU CROSS - The body of Jesus is on a "Tau" Cross; Tau is the last letter of the Hebrew alphabet, a symbol of the fulfillment of the revealed word of God. The Tau Cross was worn by St. Anthony, an Egyptian hermit in the Third Century. St. Anthony was known for healing people of skin diseases. St. Francis of Assisi adopted "St. Anthony's Cross" after meeting followers of St. Anthony who wore the Tau Cross. These monks were working at a place for lepers in Assisi and the hospital of St. Blase in Rome where Francis stayed. Stretching out his arms, St. Francis demonstrated to his followers (known as "friars" or Franciscans) that their clothing (also called a "habit") was the shape of the Tau Cross. The friar then is said to wear the cross of Christ. Franciscans are reminded of the cross and their commitment to live the life of Christ in the very clothes they wear.





THOMAS MERTON CHAPEL ITEMS

CONTINUED

THE HOLY FACE OF JESUS – The “Holy Face” icon was painted and donated by Mollie Paulsen, a member of the Pax Art Committee. It’s painted with mixed media and gold leaf. Paulsen has been painting for many years, the past couple of which have been spent focusing on religious icon painting, including a St. Kateri piece donated to the Native American community in Minneapolis.



THE CANTOR CHAIR – The wood and metal Cantor’s Chair that sits at the back wall of the Thomas Merton Chapel was donated by Georgi Walsh, created/designed by Pete Vanni.

THE STATIONS OF THE CROSS – While receiving the Anointing of the Sick in the Thomas Merton Chapel, a parishioner noticed that the church did not yet have Stations of the Cross. Her family had a beautiful wood and metal set used for prayer in their home. Rather than divide the set among the adult children, the family decided to donate these Stations of the Cross to Pax Christi. They now hang in the Merton Chapel.



ITALIAN CERAMIC

MOTHER TERESA ROOM

The Niccacci families have been established in Deruta, Italy, for many generations. The Niccacci families are all related, a total of five main groups of families in the same town. By being in Deruta, members of the Niccacci families were involved or are still involved in ceramics.

The "Della Robbia style" ceramics plaques of "Fratelli Niccacci" were interpretations of the original plaques made in Montelupo Fiorentino, Italy located in Tuscany (also known as the furnace of Florence) and originally on red clay. Most of American customers preferred the plaques on white clay which are smoother, with fewer flaws and more precise; this piece is an sample of that work.





JUBILATE QUILT

ROOM 120

Few of Pax Christi's art pieces say "community" quite like the Jubilate quilt. It took six months, 40 quilters, and the participation of many, many more to create this tribute to the history, diversity, and strength of Pax Christi.

Late in 2003, Joan Howe-Pullis first presented the idea of creating an enormous quilt for the June 20, 2004 joyous celebration that came to be known as Jubilate (u-be-lay-tay). The summertime celebration included 3,500 community members and took place in the Eden Prairie High School Activity Center, signifying the close of a year-long pastor transition coming 23 years after Pax celebrated its first liturgy.

The Jubilate quilt was based on the classic Log cabin "Barn Raising" pattern, traditionally used to symbolize the building of community. The team first collected more than 500 photos from the community, which were scanned and eventually printed onto fabric. The images were quilted into blocks; blocks were then quilted together.

The bright, rainbow colors signify the broad diversity of the parish community. Each color is beautiful and distinct; together, however, they create the entire, unifying spectrum of light. The seven colors were chosen to represent each of Pax Christi's guiding principles at that time.

Once completed, the more than 400 square feet of quilt were blessed with prayer and holy water. In addition to the quilt, the 40 artists also created seven processional banners, an ambo banner, the altar cloth, two presider stoles, and a deacon stole – all in the same color scheme and design of the quilt.



JUBILATE QUILT CONTINUED

At the project's completion, Deacon Al Schroeder anointed the hands and foreheads of these dedicated quilters, which included: Joan Howe-Pullis, Becky Jensen, Mary Boerner, Patty Bond, Pat Camp, Helen Churchill, Janet Conway, Martha Demetriou, Virginia Erhard, Marie Erickson, Joni Glynn, Roberta Gorman, Mary Kay Wycoff-Harcus, Greta Holkup, Mary Jo Hollinger, Susan Hulbert, Helen Jubert, Pat Kinney, Diane Krupka, Jodeen LaFrenz, Miriam Lay, Lillian Lessard, Annie McDaniels, Peg Musegades, Nancy Nicklay, Jennifer Nicklay, Vera Oestreicher, Carol Prom, Marilyn Rein, Winnie White-Scherber, Marianne Seidenstricker, Sue Seifert, Shirley Vandenhoeck, and Joanne Walker.



WOULD YOU LIKE MORE INFORMATION?

This booklet contains only a sampling of the art and architectural features of Pax Christi. If you would like more information, or wish to become involved in the acquisition and display of art pieces, contact the Pax Christi Art Committee through the church office by calling 952-941-3150. The Art Committee offers advice on matters related to art and décor; helps acquire art that exemplifies the mission and vision of Pax Christi; assists parishioners who are interested in donating art to the church; documents the church's extensive art collection, and hosts art exhibits throughout the year. More information about the committee can be found at www.paxchristi.com/artcommittee.

