



SACRED  
ART AT  
ST.  
JOHN'S  
ABBNEY

# Sacred Art At St Johns Abbey

**L Darling-Hammond**



## **Sacred Art At St Johns Abbey:**

Sacred Art at St. John's Abbey ,1980      *Saint John's Abbey Church* Victoria M. Young,2014-10-01 In the 1950s the brethren at the Benedictine Abbey of Saint John the Baptist in Collegeville Minnesota the largest Benedictine abbey in the world decided to expand their campus including building a new church From a who s who of architectural stars such as Walter Gropius Richard Neutra Pietro Belluschi Barry Byrne and Eero Saarinen the Benedictines chose a former member of the Bauhaus Marcel Breuer In collaboration with the monks this untested religious designer produced a work of modern sculptural concrete architecture that reenvisioned what a church could be and set a worldwide standard for midcentury religious design Saint John s Abbey Church documents the dialogue of the design process as Breuer instructed the monks about architecture and they in turn guided him and his associates in the construction of a sacred space in the crucial years of liturgical reform A reading of letters drawings and other archival materials shows how these conversations gave shape to design elements from the church s floor plan to the liturgical furnishings art and incomparable stained glass installed within it The book offers a rare detailed view of how a patron and architect work together in a successful building campaign one that in this case lasted for two decades and resulted in designs for twelve buildings ten of which were completed The post World War II years were critical in the development of religious and architectural experiences in the United States experiences that came together in the construction of Saint John s Abbey and University Church and that find their full expression in Victoria M Young s account of the process Using the liturgy of the mid twentieth century as a cornerstone for understanding the architecture produced to support it her book showcases the importance of modernism in the design of sacred space and of Marcel Breuer s role in setting the standard      **Worship and Work** Colman James Barry,1980 The first edition of *Worship and Work* Saint John s Abbey and University 1856 1956 was published on the occasion of the centennial observance of Abbot Boniface Wimmer s first American monastic foundation in Minnesota Reprinted in 1980 on the occasion of the fifteen hundredth anniversary of the birth of Abbot Saint Benedict the work included an epilogue covering the first quarter of Saint John s second century This third edition published in 1993 contains the original unabridged text of the first two editions along with an epilogue covering 1980 1992      **Sacred Art** St. John's Abbey (Collegeville, Minn.),Nathanael Hauser,Patrick McDarby,Peregrin Berres,Hugh Witzmann,1998      **The Critic** ,1957      **A Sense of the Sacred** R. Kevin Seasoltz,2005-04-13 There have been many histories of Christian art and architecturebut none written by a theologian such as Kevin Seasoltz Following a chapter on culture as the context for theology liturgy and art Seasoltz surveys developments from the early church up through the conventional artistic styles and periods Comprehensive illuminating ecumenical

**The Art of Biblical Interpretation** Heidi J. Hornik,Ian Boxall,Bobbi Dykema,2021-08-24 A richly illustrated collection of essays on visual biblical interpretation For centuries Christians have engaged their sacred texts as much through the visual as through the written word Yet until recent decades the academic disciplines of biblical studies and art history largely

worked independently This volume bridges that gap with the interdisciplinary work of biblical scholars and art historians Focusing on the visualization of biblical characters from both the Old and New Testaments essays illustrate the potential of such collaboration for a deeper understanding of the Bible and its visual reception Contributions from Ian Boxall James Clifton David B Gowler Jonathan Homrighausen Heidi J Hornik Jeff Jay Christine E Joynes Yohana A Junker Meredith Munson and Ela Nu foreground diverse cultural contexts and chronological periods for scholars and students of the Bible and art

**Stained Glass Quarterly**, 1988 *Body of Clay, Soul of Fire* Matthew Welch, Richard Bresnahan, 2001 *Body of Clay Soul of Fire* will delight art lovers potters and collectors as well as everyone who is interested in Japanese and Benedictine traditions Richard Bresnahan is a preeminent American potter and an ambassador for the natural environment Reared on a farm in North Dakota he graduated from Saint John's University in Collegeville Minnesota and apprenticed as a potter in Japan Returning to Saint John's where he is an artist in residence he built a massive wood burning kiln which with its innovative flame flues and water channels dwarfs all other North American kilns By digging his own clay using local seeds and hulls as glazing materials and firing with deadfall Bresnahan also practices a brand of environmentalism worthy of his Benedictine surroundings *The Catholic Art Quarterly*, 1944 **Recovering Their Stories** Nicholas K.

Rademacher, Sandra Yocum, 2024-06-04 Celebrating the diverse contributions of Catholic lay women in 20th century America *Recovering Their Stories* focuses on the many contributions made by Catholic lay women in the 20th century in their faith communities across different regions of the United States Each essay explores the lives and contributions of Catholic lay women across diverse racial ethnic and socio economic backgrounds addressing themes related to these women's creative agency in their spirituality and devotional practices their commitment to racial and economic justice and their leadership and authority in sacred and public spaces Taken together this volume brings together scholars working in what otherwise may be discreet areas of academic study to look for patterns areas of convergence and areas of divergence in order to present in one place the depth and breadth of Catholic lay women's experience and contributions to church culture and society in the United States Telling these stories together provides a valuable resource for scholars in a number of disciplines including American Catholic Studies American Studies Women and Gender Studies Feminist Studies and US History Additionally scholars in the areas of Latinx studies Black Studies Liturgical Studies and application of Catholic social teaching will find the book to be a valuable resource with respect to articles on specific topics *The Catholic Choirmaster*, 1928 *T&T Clark Handbook of Theology and the Arts* Stephen M. Garrett, Imogen Adkins, 2025-04-24 This volume presents the theology arts conversation from a distinctly Christian perspective as a witness of the Gospel of Christ to the world A widespread interest in the historical socio cultural and political embeddedness of theology and the arts permeates it This theme of embeddedness tracks through several overarching and interlocking concerns the relationship between form and content in both art and theology the intensification of the metaphysical and the theological contra materialist and positivist

reductionisms the expansion of the epistemological possibilities of the theology art conversation and a robust understanding of the world as the theatre of God's glory Several chapters have been co-written by theologians and artists as part of demonstrating the kind of conversation that this book commends A thorough going commitment to Scripture is also woven into the many different habits of thought represented in this volume Part I surveys different approaches to the theology arts conversation Part II focuses on how particular art forms bring theological issues to the surface and how theological and denominational traditions shape the making and receiving of the arts Part III delves into key topics in the current theology arts scene and asks how artistic and theological performance can both speak to theological and artistic knowing and help to celebrate and interrogate embodied lived reality *American Catholics and the Church of Tomorrow* Catherine R. Osborne, 2018-04-24 In the mid twentieth century American Catholic churches began to shed the ubiquitous spires stained glass and gargoyles of their European forebears turning instead toward startling and more angular structures of steel plate glass and concrete But how did an institution like the Catholic Church so often seen as steeped in inflexible traditions come to welcome this modernist trend Catherine R Osborne's innovative new book finds the answer the alignment between postwar advancements in technology and design and evolutionary thought within the burgeoning American Catholic community A new visibly contemporary approach to design church leaders thought could lead to the rebirth of the church community of the future As Osborne explains the engineering breakthroughs that made modernist churches feasible themselves raised questions that were for many Catholics fundamentally theological Couldn't technological improvements engender worship spaces that better reflected God's presence in the contemporary world Detailing the social architectural and theological movements that made modern churches possible *American Catholics and the Churches of Tomorrow* breaks important new ground in the history of American Catholicism and also presents new lines of thought for scholars attracted to modern architectural and urban history *Catalog of Copyright Entries* Library of Congress. Copyright Office, 1952

**Visual Arts in the Worshiping Church** Lisa DeBoer, 2016-12-17 Although numerous studies have examined biblical and theological rationales for using the visual arts in worship this book by Lisa J DeBoer fills in a piece of the picture missing so far the social dimensions of both our churches and the various art worlds represented in our congregations The first part of the book looks at Orthodoxy Catholicism and Protestantism in turn including case studies of specific congregations showing how each tradition's use of the visual arts reveals an underlying ecclesiology DeBoer then focuses on six themes that emerge when Orthodox Catholic and Protestant uses of the visual arts are examined together the arts as expressions of the church's local and universal character the meanings attributed to particular styles of art for the church the role of the arts in enculturating the gospel and more DeBoer's *Visual Arts in the Worshiping Church* will focus and deepen the thinking of pastors worship leaders artists students and laypeople regarding what the arts might do in the midst of their congregations

**Off-Modern Catholic Aesthetics** Samuel O'Connor Perks, 2025-03-24 Acknowledgements List of Illustrations

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**Catholicism and the American Experience** James P. MacGuire, 2014-08-07 What does it mean to be Catholic in America Catholicism and the American Experience features essays from Robert George Peter Steinfels George Weigel E J Dionne and many more exploring the unique elements of American Catholicism The volume highlights the proceedings of the fifth annual Portsmouth Institute conference This collection of essays addresses the topic of Catholicism and the American Experience from diverse points of view They discuss thorny topics such as the relationship between the Patient Protection and Affordable Care Act and religious freedom what it means to be Catholic in a secular age and the current state of Catholic art Essays also explore subjects ranging from New Evangelization in the church to Catholic leadership

**The School of Charity** Thomas Merton, 1990-11-14 As the third

volume in the series including *The Hidden Ground of Love* 1985 and *The Road to Joy* 1989 this collection features Thomas Merton's letters to members of religious communities around the world Merton's questions about the monastic life sometimes radical and disturbing either arose from what was happening in his own experience or reflected the extraordinary changes that followed Vatican Council II

To Inspire and Instruct Christina Nielsen, 2021-02-03 This collection of essays which derive from a symposium held at the Art Institute of Chicago in 2005 tells the story of how medieval art was collected by both individuals and institutions in the American Midwest This book will appeal to both medievalists and scholars of nineteenth and twentieth century American history In addition it will also appeal to scholars who are interested in museum studies and the history of collecting The essays in the first section *Collecting and Displaying Medieval Art* consider the formation of medieval art collections at influential cultural institutions in three of the most important centers of industry and culture in the Midwest Chicago Detroit and Cleveland The second section *Medieval Art as Inspiration and Education* examines the motives of both private donors and museum professionals in forming collections and establishing period rooms and cloistered spaces at museums in Toledo Kansas City and St Louis among others At the opposite end of the spectrum was a new trend in curatorial practice beginning in the 1930s that favored the dismantling of period rooms and espoused displaying historical works of art in more distinctly modern settings a theme that pervades section three *Medieval Art and Modernism* An essay on medieval art in Midwestern university art museums and another one that considers the impact of works from medieval collections in special exhibitions serve as a remarkable coda to the rest of the volume Two appendices follow this one that provides an overview of medieval art collections in Midwestern university museums and another which provides a biographical sketch of prominent dealers of medieval art from 1900 1950

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