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beautiful or appropriate. Nor is it accurate to say that all the ways of Christianity have been right or grace-filled or life-bringing. Under the sign of the cross, Christians have persecuted and slaughtered others and each other. The cross was worn on the tunics of the Crusaders as they made Jerusalem run with Muslim blood. The cross was displayed on the bombers and panzers of the German Luftwaffe and Wehrmacht. In our country, the cross became the emblem of the Ku Klux Klan and their sign of terror. For some, the cross and flag have become synonymous, belonging only to those who see them as their private properties. Sadly, such sacrilegious use of the cross is also part of its history.

Perhaps the most important point to be made about the cross is that it is basically and finally defined by its context and association. It cannot be defined outside of its cultural, religious, or political environment nor independently of those who claim it as their own. It does not simply bring identity and meaning to those who claim it. As well, its meaning and purpose flow from those who proclaim it.

Design and Fabrication of the Xavier Wall Crosses

Early on in this project I decided to use contemporary processes for the fabrication of the crosses. My drawings were computer-scanned and then programmed for the metal work, acrylic work, and printing. The metal



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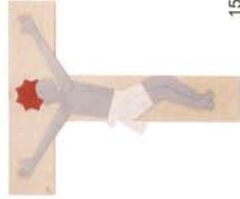
was cut by a pressure-driven stream of abrasive and water. All of the acrylic plastic parts were cut by mechanical routers. The color images were digitally-printed on canvas. I believe that modern techniques and materials are completely appropriate for a project such as this. Artists and artists have always experimented with the newest materials and techniques. It's what we do. The idea that only traditional methods and materials are appropriate for religious and ritual art is as ludicrous to me as saying that worship spaces shouldn't be air-conditioned or that the Book of the Gospels shouldn't be digitally printed. It should be obvious from looking at the Xavier Wall Crosses that we intended to emphasize the *catholicity* of the cross. Regardless of our individual perceptions of it, or what we want it to be, the cross is always much more as is the Christianity it symbolizes. My hope is that the Xavier Wall Crosses will be evocative; that they will call forth questions and reactions. The worst thing would be that they will be innocuous and ignored. As with the cross, so with the faith it signifies.

David Gabriele Camele

1. Printed canvas on all-birch plywood, 16 x 20.25 (W10)
2. Maple hardwood with stained red inset, 18 x 18. (W005)
3. Sandblasted aluminum with polished

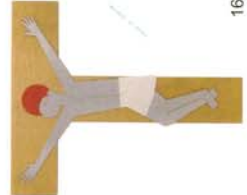


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4. brass, 18 x 18. (M003)
4. Laminated and color-coated acrylic plastic, 18 x 18. (A003)
5. Walnut and cherry hardwoods, 18 x 18. (W002)
6. Laminated and color-coated acrylic plastic, 18 x 18. (A001)
7. Laminated and color-coated acrylic plastic, 18 x 18. (A002)
8. Sandblasted and polished aluminum, 18 x 18. (M001)
9. Walnut and cherry hardwoods, 18 x 18. (W001)
10. Aluminum, 15 x 19. (M3B)
11. Aluminum and all-birch plywood, 16 x 16. (W01)
12. Copper and all-birch plywood, 19 x 22. (W04)
13. Aluminum and printed canvas on all-birch plywood, 16.5 x 20.25. (W06)
14. Printed canvas on all-birch plywood, 16.5 x 20.25. (W11)
15. Aluminum on all-birch plywood, 17 x 20. (W08)
16. Aluminum on all-birch plywood, 17 x 20. (W09)



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Cintas Center Gallery:
Wall Crosses Designed by David Camele for the Classrooms of Xavier University in Cincinnati Ohio. An Exhibition at the Schiff Family Conference Center of the Xavier Wall Cross Collection.



Cross and Crucifix

There are two dominant cross forms in Christianity: the *Latin* cross with its longer vertical member and the equilateral or *Greek* cross. The latter is the older of the two and its shape is basic to the majority of Christian crosses.



A crucifix is a cross (Latin *crux*) with the body or corpus of Jesus fixed (Latin *figere*) on it (1). Thus, every crucifix is a cross but not every cross is a crucifix (2). The fact is that we don't know, with any certainty, the configuration of the actual instrument on which Jesus was crucified. Artistic interpretations, inherited histories, and theological viewpoints have determined, and still determine, the shapes and styles



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