

COVER:

KENNEDY MEMORIAL, ONE YEAR (Catalogue Number 10)

ROMAN J. VEROSTKO, O. S. B.

**THE WESTMORELAND COUNTY MUSEUM
OF ART GREENSBURG, PENNSYLVANIA**

APRIL 2 THROUGH MAY 2, 1965

The creative act of a single person, whether in science, music, literature, or art, is a priceless gift to mankind because from it human culture is born. But the creative act is rare. Beethoven and Joyce have a thousand imitators. Most painting is derivative -not the expression of a new insight but the "technological" working out of what others such as Giotto or Kandinsky have seen and painted.

The paintings of Father Roman are not derivative: they represent movement toward the full expression of his own vision.

The Greensburg show is a meaningful event for St. Vincent Archabbey because a monastery justifies its existence only when it gives its members the support, freedom, and stimulus necessary for creative work. In this an institution does its greatest public service.

‡ Rembert G. Weakland, O.S.B.
Coadjutor Archabbot
Saint Vincent Archabbey
Labrobe, Pennsylvania

In a conversation of some time ago, Father Roman said that he wished one day to see in his painting a contemporary religious statement. Today we do not normally think of (perhaps, more accurately, do not recognize) religion in the act of painting. The expressions of early Christian art were statements of faith born of love and praise, or wonder or joy.

I believe Roman was hoping for a revelation in his painting: a revelation to us. The paintings of this exhibition say to me that he has discovered it.

As I looked over the body of his works created during the past several years, more and more clearly there emerged the tone and the sound of celebration within each work. Somber or joyous, pacific or turbulent, these paintings are a liturgy.

This man feels the presences, invokes them for us, and is eager (and afraid) to share them. I have shared this celebration in the selection and presentation of these works.

My hope is that those who visit the exhibition experience the sounds of celebration as I did.

Stephen Joy, Art Critic

New York City

February 10, 1965

Color and form are those cherished and ever ready language vehicles with which the artist speaks. They are a vehicle or language with their own reality, beautiful and true, and meaningfully expressive in themselves. They must be used with the greatest respect for their own reality.

Art is actualization (knowing-out) of the artist's life as he lives the real, or its life as it is lived by him. Knowing is an affirmation which seeks to pass into true creation, a new reality "spoken" by the artist. From this viewpoint, the artist's statement of color and its form and space - his creation of the visual plenitude - is an analogous mode of stating the life of whatever he lives (knows).

It is also true that the artist has attuned himself, in some respects, to "hear" the thunder and the whisper of the world, the reality which he encounters. That reality is sensible; it might be an encounter with the visible tree seen as a prayer or as life energy; it might be an encounter with human joy or peace. That prayer, energy, joy, or peace is the reality he engenders in color and form. It is an encounter with Being.

**Joseph Ryer, Department of Philosophy,
Saint Vincent College
Latrobe, Pennsylvania
December 29, 1964**

A human person experiences restlessness. *Cor inquietum*. He experiences his being as breaking forth out of nothingness. Contingent. Fragile. The chaos of nothingness is ever present. Man wants to be; he yearns for being that is free from nothingness. The chaos has power to bring death to man and all he makes. Sometimes there is fear.

What Roman tries to paint is too much joy for man. Another has spoken to him. You are not without meaning, Roman. You are from me and for me. You are able to experience infinite yearning so that you can desire me and be filled by me. I give you being. My "Hello" is a father's greeting. I am God. You can say "Hello" to me. Do not be afraid. What you have heard about the Christ is true. He is alive today, completely free from death and filled with life. This is what I desire for you: to share his freedom from death. Today, your brothers and sisters share his death. Tell them that tomorrow I shall be with them to "wipe every tear from their eyes, and death shall be no more, neither shall there be mourning nor crying nor pain anymore, for the old things have passed away." (Apocalypse 21,4)

Out of chaos, infinite loneliness, and silence, God surprises man. He surprises Roman. Roman celebrates his experience of faith. The "Hello" of God. The death and resurrection of Jesus. Suffering and Joy. Transfiguration. Peace. The New City.

**Campion P. Gavalier, O.S.B., Chairman, Department of Theology
Saint Vincent College,
Latrobe, Pennsylvania
November 1, 1964**

My paintings are not assertions of a kind of "knowing"; they exhibit no conclusions. I discover myself being here within a process. My works are human marks to celebrate my growing and living within this process.

We are making (around ourselves by human gesture, marks, building) extensions of our living and being here. These celebrate the hope of our living and growing: the neon flickers; the bill-board leaps in landscape; telephone-booth markings reveal us. Our part in making this complex, giant, ever emerging, and changing landscape is where we "see" a true sign of our hope. Sometimes it is painful to see the poverty of our hope written in this landscape. Through painting I project color and add a human mark to this environment-landscape.

We think things out and our logic fails us; we have marvelous feelings and emotional leaps; we follow them and they too leave us incomplete. My paintings are spontaneous emotion; they are also calculated precision; they search to resolve oppositions in a visual dialogue; they are born from the belief that we are growing to a great love that will resolve the ambiguous and deliver us to Peace.

Roman J. Verostko, O.S.B.

Washington, D. C.

December 21, 1964

1.
CELEBRATION: NO. 5 (1964)
Panel, mixed media, 24" x 24"
2.
CELEBRATION: NO. 7 (1964)
Panel, mixed media, 48" x 48"
3.
CELEBRATION: NO. 8 (1964)
Panel, mixed media, 12" x 12"
4.
CELEBRATION: NO. 9 (1964)
Panel, mixed media, 12" x 12"
5.
CELEBRATION: NO. 11 (1964)
Panel, mixed media, 48" x 48"
6.
CELEBRATION: NO. 12 (1964)
Panel, mixed media, 12" x 12" (Plate 4)
7.
DIALOGUE ON RESURRECTION (1963)
Wood panel, mixed media, 48" x 60" (Plate 2)
8.
GRAND CENTRAL SHUTTLE: NO. 17 (1961)
Oil, 32" x 42"
9.
**HOMAGE TO JFK (ON THE OCCASION
OF HIS ASSASSINATION) (1964)**
Wood panel, mixed media, 48" x 48"
10.
KENNEDY MEMORIAL, ONE YEAR (1964)
Water color and crayon, 22" x 22" (Cover)
11.
LETTER TO BIRMINGHAM (1963)
Wood panel, mixed media, 48" x 65"
12.
THE NEW CITY: NO. 1 (1964)
Wood panel, mixed media, 48" x 48"
13.
THE NEW CITY: NO. 2 (1964)
Wood panel, mixed media, 48" x 48"
14.
NO. 1 (1964)
Panel, mixed media, 24" x 24"
15.
NO. 2 (1964)
Panel, mixed media, 48" x 48"
16.
NO. 3 (1964)
Panel, mixed media, 12" x 12"
17.
NO. 4 (1964)
Panel, mixed media, 12" x 12"
18.
NO. 10 (1964)
Panel, mixed media, 12" x 12"
19.
NO. 11 (1961)
Oil, 24" x 38" (Plate 1)
20.
NO. 25 (1962)
Oil, 20" x 36"

21.
NO. 29 (1962)
Oil, 32" x 42"
22.
NO. 30 (1962)
Oil, 18" x 22"
23.
ONE YEAR FIRE MEMORY (1964)
Wood panel, mixed media, 24" x 24"
24.
PORTRAIT OF LUCIE (1964)
Wood panel, mixed media, 48" x 48"
25.
ST. VINCENT (1963)
Crayon and wash, 22" x 30"
26.
ST. VINCENT (1963)
Crayon and wash, 22" x 30"
27.
ST. VINCENT (1963)
Water color, 22" x 30"
28.
ST. VINCENT (1963)
Water color and crayon, 22" x 30"
29.
ST. VINCENT (1963)
Water color and crayon, 22" x 30"
30.
ST. VINCENT (1964)
Crayon and wash, 22" x 30"
31.
ST. VINCENT (1964)
Crayon and wash, 22" x 30"
32.
ST. VINCENT (1964)
Water color, 22" x 30"
33.
ST. VINCENT (1964)
Water color, 22" x 30"
34.
ST. VINCENT (1964)
Water color and crayon, 22" x 30"
35.
ST. VINCENT (1964)
Water color and crayon, 22" x 30"
36.
ST. VINCENT (1964)
Water color and crayon, 22" x 30"
37.
ST. VINCENT (1964)
Water color and crayon, 22" x 30"
38.
ST. VINCENT (1964)
Water color and crayon, 24" x 36"
39.
ST. VINCENT (1964)
Water color and crayon, 24" x 36"
40.
ST. VINCENT: CELUI QUI N'AIME PAS (1964)
Water color and crayon, 22" x 30"
41.
ST. VINCENT: CHRISTMAS (1963)
Crayon and wash, 22" x 30"
42.
ST. VINCENT: ELLE PASSE SERIES (1964)
Mixed media, 30" x 41"

43.
ST. VINCENT: ELLE PASSE SERIES
NO. 9 (1964)
Water color and crayon, 22" x 30"
44.
ST. VINCENT: SI NOUS NOUS AIMONS (1964)
Water color and crayon, 22" x 30"
45.
ST. VINCENT: A TREE HATH HOPE (1963)
Water color and crayon, 22" x 30"
46.
ST. VINCENT: VOICI LA DEMEURE (1964)
Water color and crayon, 22" x 30"
47.
SELF-PORTRAIT (1964)
Wood panel, mixed media, 48" x 48"
48.
SUNSHINE ON WEST 34TH, A.M.: NO. 26 (1962)
Oil, 32" x 42"
49.
SUNSHINE ON WEST 34TH, P.M.: NO. 28 (1962)
Oil, 32" x 42"
50.
TRANSFIGURATION SERIES: NO. 14 (1961)
Oil, 32" x 32"
51.
TRANSFIGURATION SERIES: NO 15 (1961)
Oil, 11½" x 35¼"
52.
UNTITLED (1963)
Water color, 22½" x 30"
Westmoreland County Museum of Art
(Gift of St. Vincent Archabbey)
53.
UNTITLED (1964)
Water color, 22½" x 30"
Westmoreland County Museum of Art
(Gift of St. Vincent Archabbey)
54.
UNTITLED (1964)
Oil on wood panel, 36" x 80"
55.
WASHINGTON (1964)
Crayon and wash, 22" x 30"
56.
WASHINGTON (1964)
Pencil, 22" x 30"
Lent by Mr. and Mrs. James Blimmel,
Washington, D. C.
57.
WASHINGTON (1964)
Water color and crayon, 22" x 30"
58.
WASHINGTON (1964)
Water color and crayon, 22" x 30"
59.
WASHINGTON (1964)
Water color and crayon, 22" x 30"
60.
WASHINGTON (1964)
Water color and crayon, 22" x 30"

61.
WASHINGTON (1965)
Water color and crayon, 30" x 41"
62.
WASHINGTON CELEBRATION (1964)
Water color and crayon, 30" x 30"
63.
WASHINGTON CELEBRATION (1965)
Water color and crayon, 22" x 30" (Plate 3)
64.
WASHINGTON THANKSGIVING CELEBRATION (1964)
Water color and crayon, 22" x 30"
65.
WASHINGTON THANKSGIVING CELEBRATION (1964)
Water color and crayon, 22" x 30"
66.
WASHINGTON THANKSGIVING CELEBRATION (1964)
Water color and crayon, 22" x 30"
67.
WEST SIDE PUERTO RICAN: NO. 16 (1961)
Oil, 32" x 42"
68.
WINTER CELEBRATION (1964)
Wood panel, mixed media, 48" x 48"

MANUSCRIPT BOOKS

69.
CAVE (1963)
Drawings, 19" x 13½"
70.
TOWARDS THE NEW JERUSALEM (1963)
Drawings, 16" x 14" (Plate 5)
71.
WOMB (1963)
Drawings, 13" x 10"

Roman Joseph Verostko (Father Roman, O.S.B) began his art training in 1947 after he graduated from East Huntington High School in Westmoreland County, Pennsylvania. Following several years of art school, he entered Saint Vincent College, intending to embrace the monastic life. After preliminary studies, he entered the Benedictine monastery at Saint Vincent, and completing work in philosophy and theology, was ordained a priest in 1959. Following ordination, he was sent to New York to continue his art studies. He attended the Pratt Institute in Brooklyn and the Pratt Graphic Art Center and had his first formal exhibit at Pratt Institute in 1961, when he was awarded the M.F.A. degree. Following further study at Columbia University and New York University, he went to Paris, where he worked under William Stanley Hayter (Atelier 17) and followed courses in art history at the Ecole du Louvre. An exhibition of his Paris work was given at the Fondation Biermans-Lapôtre, Cite Universitaire, Paris, in the Spring of 1963. After his return to the Archabbey, he was invited to assume the temporary position of Staff Editor for Art with the New Catholic Encyclopedia in Washington, D.C. in which work he is at present engaged.

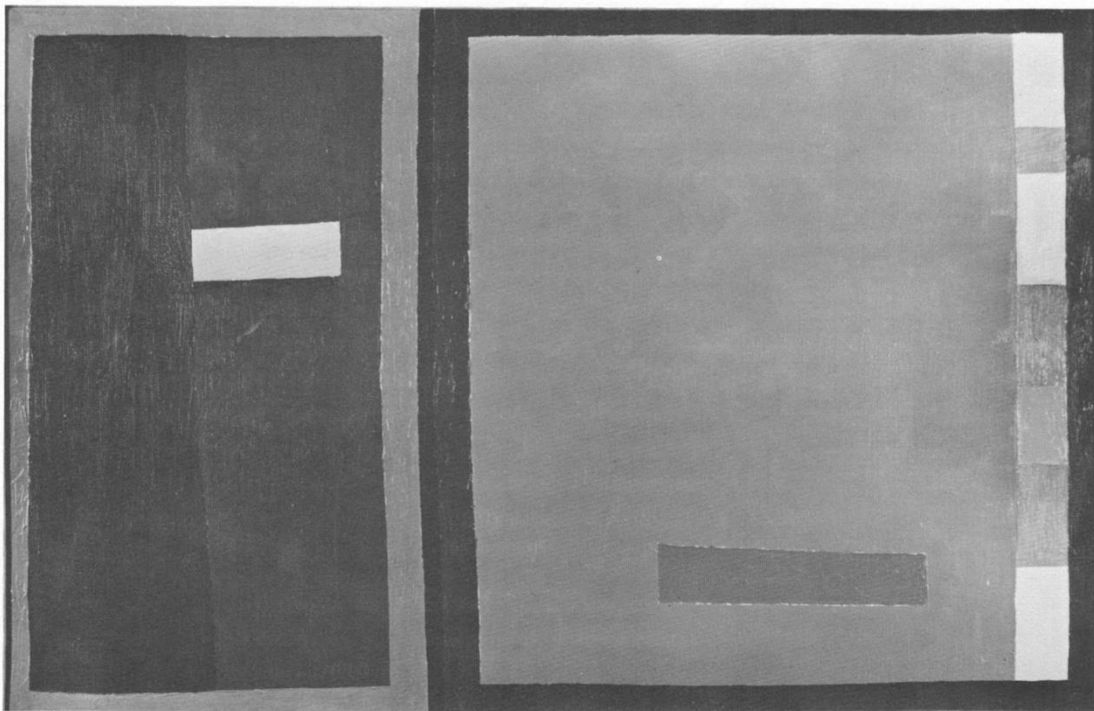


Plate 1
NO. 11 (*Catalogue Number 19*)



Plate 2

DIALOGUE ON RESURRECTION (Catalogue Number 7)

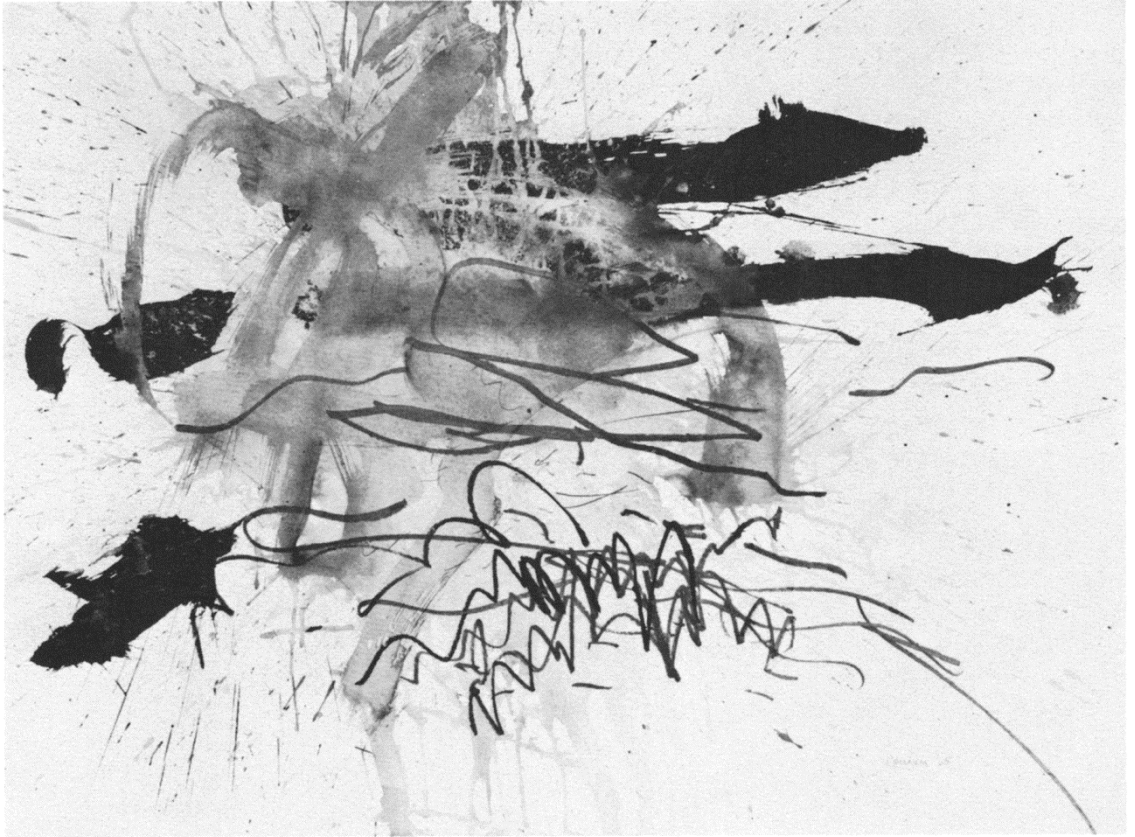


Plate 3

WASHINGTON CELEBRATION (*Catalogue Number 63*)

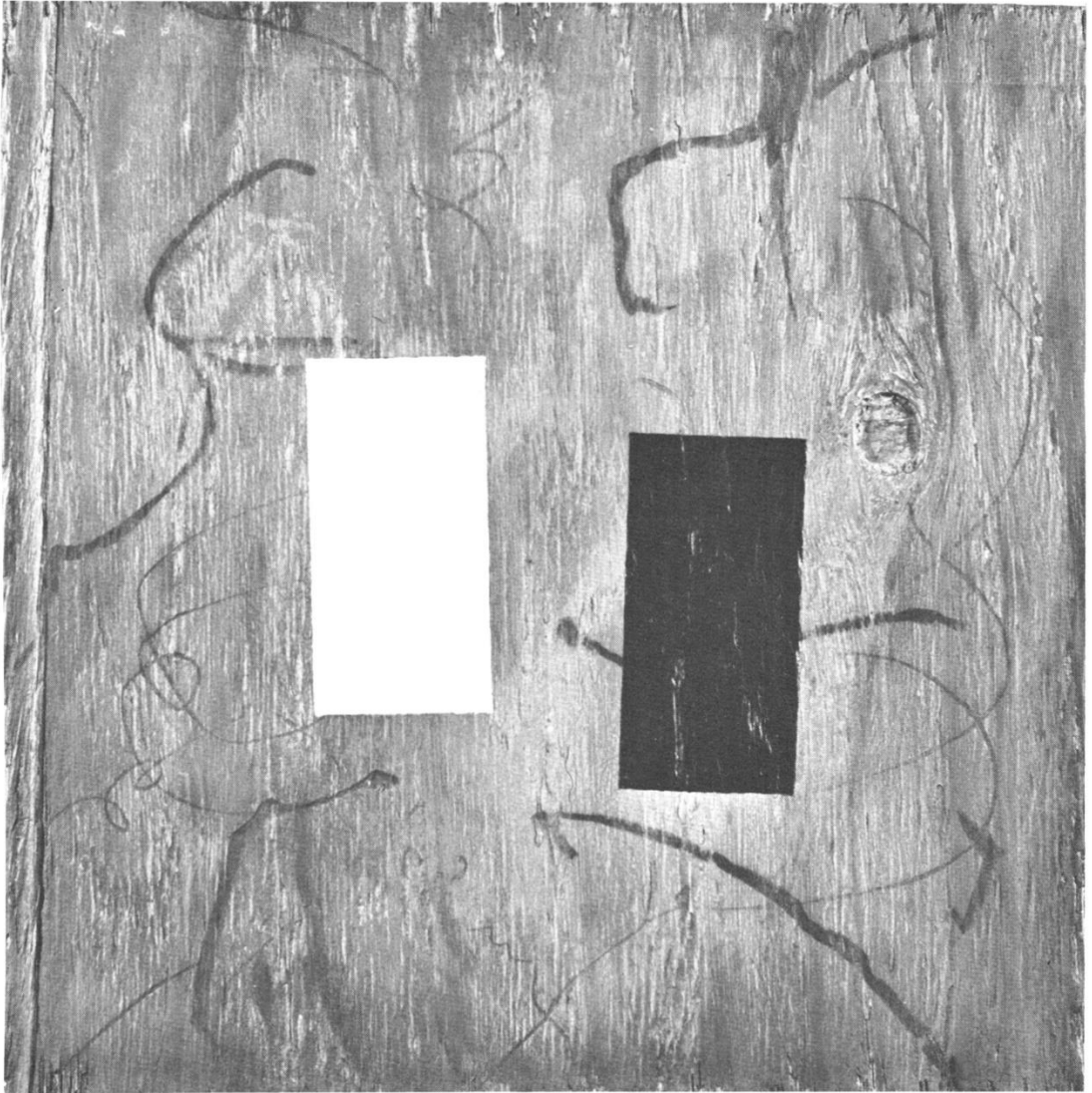


Plate 4

CELEBRATION: NO. 12 (*Catalogue Number 6*)

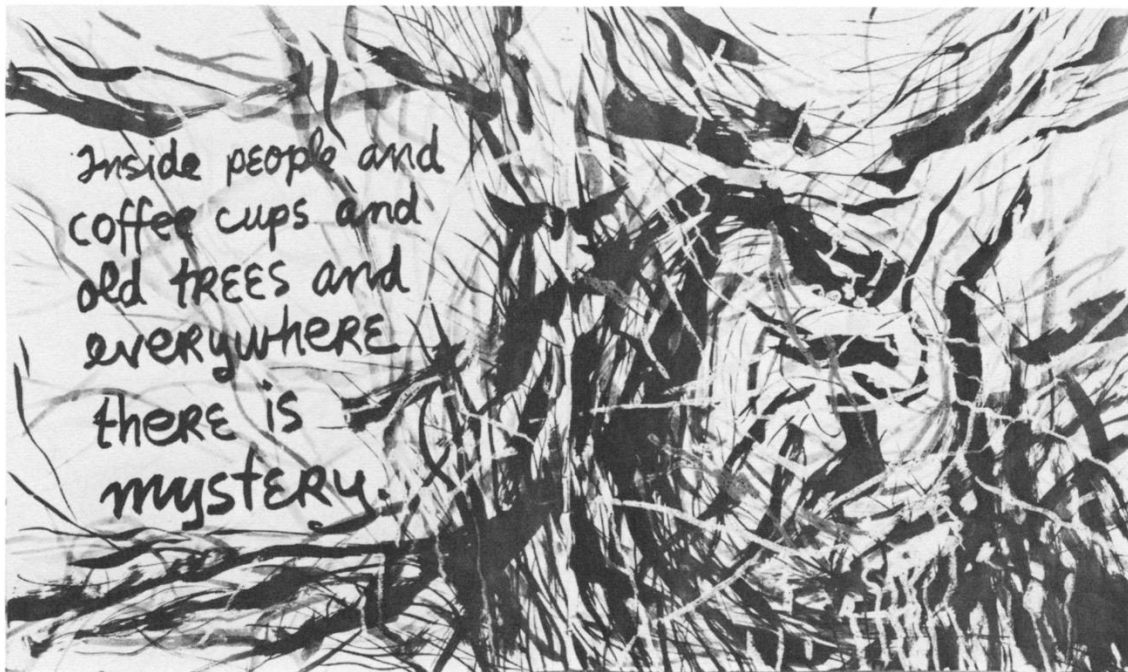


Plate 5

TOWARDS THE NEW JERUSALEM (*Catalogue Number 70*)

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historic exhibition slides & notes

[http://www.verostko.com/history/sv/studio63-68.html#New_City_Series_\(1961-1968\)](http://www.verostko.com/history/sv/studio63-68.html#New_City_Series_(1961-1968))_