

The Most Holy Redeemer
173 E 3rd Street
New York



Michael Ziga's sculpture project for the Most Holy Redeemer utilizes digital fabrication technologies (3D scanning and CNC Routing) to create iconic representations of Mary, bringing aspects of contemporary life into historical discourse and visa versa.

The four sculptures of Mary have been molded and cast in concrete colored mixing black, white and grey to achieve a swirl affect, emulating real marble. The works examine the long-term construction of churches and the stylistic changes during the hundred or more years spent building the monuments. The forms recount the church's history in its eclectic mix of Baroque and Romanesque architecture, inserting contemporary interpretations of iconic historical imagery.

This overlapping of history is continued by the new sculptures now resting in the previously the unoccupied spaces, inserting a contemporary representation of traditional biblical figures, continuing the practice of artists collaborating with religious institutions. The sculptures are intended to raise questions of patronage, examine historical overlap/ delineation, and blur the lines between religion and art through contemporary manipulation of historic representations.

Although the forms are from the same mold the different color combinations of concrete separate them from each other in unique but unified ways. This historical tradition of repetition in facades is continued through contemporary fabrication processes, imposing contemporary interpretations on the historical icons in order to further the importance of religious representations while remaining within the context of religious history while simultaneously engaging contemporary art.

The four forms represent different stages of Mary's life: when the angel Gabriel approaches her to notify her of Jesus' conception, when Jesus is then born in a manger, when Jesus is crucified, and when Jesus is resurrected. All of these stages in Jesus' life also are symbolic parts of Mary's narrative as his mother, guiding and supporting him through his endeavors as a role model for all mothers.

Mary is a feminine icon in Christianity and history, being the only human completely free of sin able to vanquish evil. This is represented in the snake at the sculpture's, which Mary is crushing beneath her, showing us that she is looking after us, even as we are unaware. The sculptures are intended to be a sign of inspiration to all those who pass, regardless of race, gender, or religious persuasion, the marbled colors defy Mary's traditional representation as exclusively white, representing all races and ethnicities. All of God's children are created equal and these public sculptures are for all those who pass, symbolizing hope, perseverance, and feminine excellence.

These sculptures urge the public to do live as good Samaritans helping others and treating others better than they would like to be treated. The sculptures will serve the public, the congregation, and the community as positive icons, symbolizing perseverance and excellence for citizens of the East Village and all New Yorkers.

























































