

In a tough year, Vatican Nativity scene leaves some unimpressed

Many viewers are confused by ceramic figures

By Jason Horowitz New York Times

VATICAN CITY — A couple stood in front of the Vatican's new Christmas Nativity scene in St. Peter's Square, trying to understand exactly what they were looking at.

The three wise men, lifesize and cylindrical, looked as if constructed from ceramic oil drums. Joseph and Mary, likewise torpedo-shaped, seemed like enormous, Biblethemed Weebles. Two enigmatic, totemic figures stood in the middle of the platform. One held a shield and a decohead what appeared to be an overturned caldron, carved like an angry Halloween Jack-O-Lantern. The other wore an astronaut's helmet and held the cratered moon in its hands

"That one there?" Giorgio Banti, 71, asked his wife, Anita, as they gazed at the figures Wednesday morning. She shrugged and read the informational poster. "First landing on the moon."

Every year, the Vatican unveils a different Nativity scene, usually donated by an Italian town, to be displayed next to the ancient obelisk in the center of St. Peter's to Jerusalem in 1976. They Square. Last year's artists survived earthquakes in 2009 sculpted the holy family, the and 2016, and a bad snow-Magi, angels and donkeys out storm in 2017. of 720 tons of beach sand. In 2016, the display featured a it to the big show, the Maltese fishing boat to evoke "churchyard of Christianity,"



NADIA SHIRA COHEN / NEW YORK TIMES An astronaut figure stands amid the Vatican's Christmas Nativity scene in St. Peter's Square in Vatican City on Saturday. The Nativity scene has prompted criticism - and some head-scratching, with some trying to understand exactly what they were looking at.

the travails of refugees. The as the crèche's official one in 2017 highlighted works description put it. The of mercy with a man visiting reviews haven't been so hot. a prison cell and another rative spear and had for a burying a shrouded body, Banti, who looked at the complete with a dangling pale arm.

This year, the Vatican went in another direction, toward Castelli, a town in the Abruzzo region of central-eastern Italy known for centuries for its ceramics.

Between 1965 and 1975, students and teachers at a local art school there sought to revive that tradition by using ancient coiling techniques rings of ceramic stacked in sections like marble columns

to create more than 50 Christmas-themed figures. They graced Rome's Trajan Markets in 1970, and made it

Finally, this year, they made

"It's hideous," said Anita ceramic menagerie of animals — chicks that looked like fallen meteorites, a camel made of ceramic cubes with horror. "Why do they have that one with the horns?" she asked. "What is that? A turkey?"

The critiques have been amplified by conservatives who see in the ceramic figures a further erosion of church traditions and customary images they hold dear. They also tend to criticize Pope Francis for an overzealous spirit of inclusion.

Francis, who has shown an interest in space exploration, also seems willing to push the crèche limits. Last year, he issued a document, "Admirable Signum," in which he defended a more open-minded approach to the Nativity scene.

