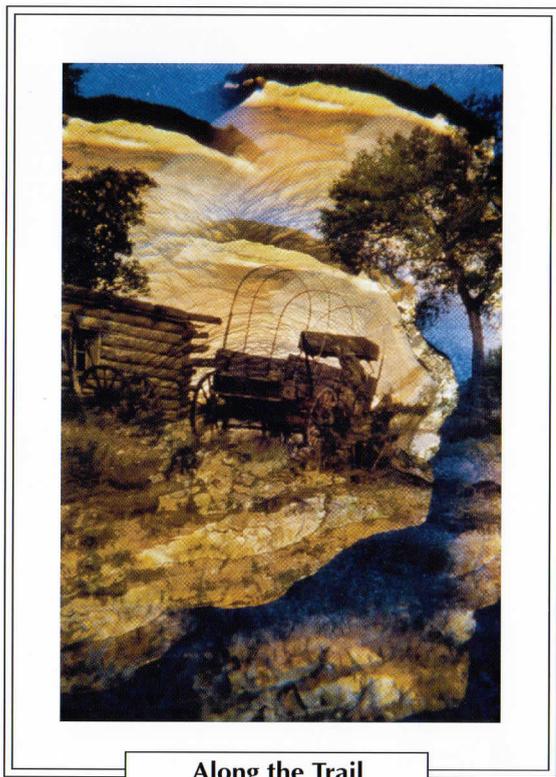


A lone covered wagon, abandoned near an old log cabin in the far west, recalls the struggles of the westward expansion across America, with all the attendant pain and grief as well as courage...and ultimately with its long-range impact on a young, growing country.

While it is true there is much that is tragic or ugly or just plain unpleasant in the world, there is also much that is joyous and wonderful. To that aspect of life also, should the public be alerted by its artists.



Along the Trail

In Sweden's "1997 Most Talented Artists" exhibition, "Along the Trail" received a silver medal.

Although Sister Adele Rowland studied with black and white photographers Ansel Adams, Ruth Bernhard, and Jerry Uelsmann, her own interest was always in color, especially with the potentials of color photomontage as a fine art—an area in which she has been a pioneer.

It is the counterpointing component inherent in the montage technique which Sister Adele has refined to a fine art. She uses this counterpointing capability to express in multiple layers of interpretation, her perception of "the mystery and joy, variety and irony" of life. In an art form in which success depends upon the relationship between the juxtaposed elements, it is the authenticity of this relationship which underlies the integrity of her montages.



Dr. Adele Rowland, O.P.
Resident Artist
Dominican University
of California

An Artist's Statement: "Painting with Film"

The goal of my counterpoint images is to evoke for the viewer some of the mystery and joy, variety and irony of life.

As our enjoyment of poetry is enhanced as we discern its multiple levels of meanings, so with visual images. Beyond our subconscious aesthetic appreciation, we are drawn to that which challenges our contemplative capability.

In my art, this challenge evolves from a discriminating "fracturing" of the primary image.

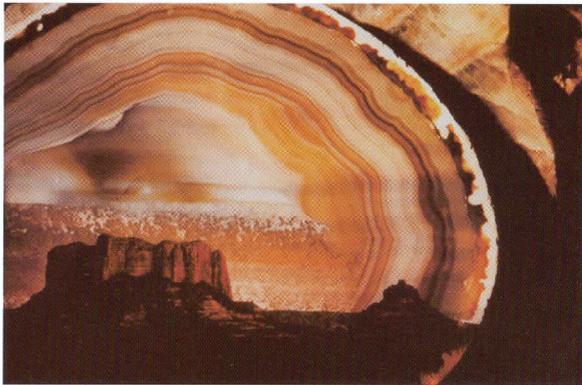
The integrity of the final montage ensues from the genuine relationship between the two components, establishing the completed image as a living, coherent whole.

This process is a kind of "painting" with film, and, in this regard, what inscape was for Gerard Manley Hopkins, and epiphany for James Joyce, my montaging is for me.

Ultimately, these *Counterpoint Images* make surprising visual statements about the complex nature of reality, develop in the viewer fresh perceptions, and, not infrequently, reawaken an awareness of the Divine.

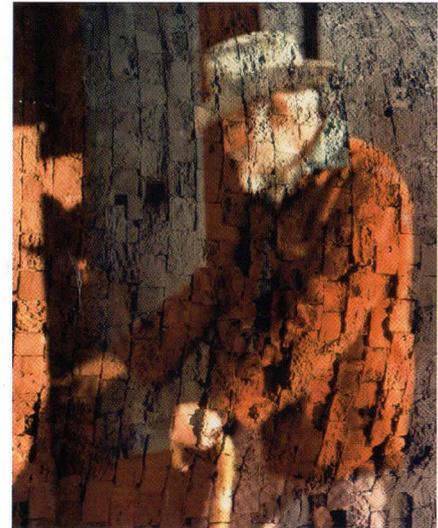
COUNTERPOINT Imagery

While our eyes are caught by the play between the concentric circles of the geode, versus the rectangular shape of the butte, ultimately, it is the heightened awareness of the Power behind the stillness and strength and majesty of the butte that is the real focus of the artist.



Arizona Butte

"Arizona Butte" has appeared in a number of international shows, including the "Salon d'Automne," (Panorama de l'Art '97), France's equivalent to the Whitney Biennial of the United States. This image has now joined a number of Sister Adele's others in the permanent collection of the Bibliothèque Nationale in Paris.



Henry

In Sister Adele's exhibition of over one hundred images in Beijing, it was this one of "Henry" which especially captured the hearts of the museum audience in China.

When asked, "Why this one in particular?" they eagerly responded, "This Stetson-hatted, white bearded man is representing old age, and he is approaching his entry into eternity... through Christianity." (This from avowed Communists.)

Created in Arizona, the image "Henry" was selected by the French judges for the "Salon '93" held in the Grand Palais of Paris, and it too is now in the permanent collection of the Bibliothèque Nationale.

These and other Counterpoint Images may be secured by contacting the artist via e-mail: rowland@dominican.edu or by calling (415)457-8373 to leave a message.