



Timothy Radcliffe, OP

**Master of the Order
Strong Supporter—**

DIA Gathering Celebrates God in the Arts

MISSION SAN JOSE, CA -- More than 50 painters, dancers, musicians, filmmakers, poets, actors, composers, multi-media artists, sculptors, writers and other artists from across the country attended the 1998 National Gathering of the Dominican Institute for the Arts held on Aug. 13-18 at the motherhouse of the Dominican Sisters of Mission San Jose. Fourteen congregations of sisters, three provinces of friars and three chapters of the

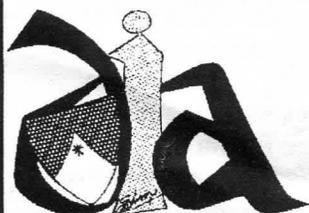
Dominican laity were represented.

In addition, the *Dominican Institute for the Arts* awarded its first *Fra Angelico Award for Excellence in Art* to Sister Adele Rowland, OP, a San Rafael Dominican, whose photomontages have been exhibited in major galleries in the United States, Europe, and China. (See story inside.)

The 1999 *Gathering* is scheduled to be held in Sinsinawa, Aug. 16-20, and the 2000 *Gathering* is set for Weber, Adrian, Aug. 9-13. All Dominicans, whether artists or not in the arts, from sisters, friars, to nuns, lay Dominicans, and associates are invited.

The second annual conference – called a *Gathering* – of the *Dominican Institute for the Arts (DIA)* gave Dominican sisters, nuns, laity and friars a chance to meet one another, network, and to reflect on the role of the arts in society and the church, most especially in the *Order of Preachers*. Another important purpose of the *Gathering* was to showcase art works by Dominicans. The public was invited to view exhibits, which included paintings, weavings, sculptors and a wide assortment of works, and to attend performances and presentations, which featured videos, films, poetry and presentations of special projects.

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Opening Homily of the Gathering

Delivered August 13, 1998 during evening prayer
by Nancyann Turner, OP

Preaching the Gospel is a responsibility, an opportunity which has been placed into my hands....My reward is to be able to offer the Good News free...".
--1 Corinthians 9:17-19

I don't know many of you yet, but I do know... we gather as preachers, we gather as Dominicans... we gather as artists in the fullest sense of the word.

We are painters and poets, filmmakers and photographers, dancers and designers, musicians and writers....

We gather as co-creators with our God-listeners to the word, believers in the word made flesh.

We contemplate that word; we dance that word; we sing that word. We ritualize, we weave, we create rooted in that word and activated by the word of God.

Tonight's reading reminds us that preaching is a responsibility and an opportunity which has been placed in our hands which create and compose. We offer the Good News; we preach with stage and orchestra pit, TV camera and potter's wheel; we preach with rhythm and harmony, metaphor and ritual, texture and color.

However, the arts are much more than just us creating with ourselves and/or for ourselves. The arts have a power and a potential for mission that we must harvest and harness as we move into the next millennium.

There is something so Dominican about the arts that even transcends our proud history of Fra Angelico. Yet, I know that in many of our congregations, there is sometimes a blind spot or a struggle to acknowledge the arts as a way of doing theology or preaching. I am sometimes very discouraged that we have not even begun to understand the ministry of the arts, the ministry of creativity, the needs of this world for the creative spirit.

Timothy Radcliffe visited our Adrian Dominican Motherhouse several years ago and spoke at several gatherings. Somehow he got on the topic of the importance of Dominican Mission and the Arts. He reminded the gathering that it has been the arts that have kept alive the struggle of the poor and the oppressed. It has been music, dance, poetry and posters that have continued to engage the heart of peoples to join the struggles for freedom and for life.

I am sometimes very discouraged that we have not even begun to understand the ministry of the arts ...

Timothy spoke further of the importance of the arts in prayer and ritual—how it is that the arts help transcend the mundane; lift the hearts and the souls to the sacred. Finally, Timothy spoke of the importance of a preaching not always using words. The world is overwhelmed with words and papers—too many words; sometimes the non-verbal is elegant in its power and message.

Who of us is not appalled at the violence, the consumerism, the work-alcoholism, the games and hollowness of today's society? How can we support each other to give birth to a creative word, the prophetic imagination? Creative people can cut through all kinds of artificial partitions and walls which divide life and promote violence. By using our imagination to promote Gospel values, to live and proclaim that sacred word, we can create soul stirring images, symbols, stories and rituals.

Timothy Radcliffe ... reminded (us) ... that it has been the arts that have kept alive the struggle of the poor and the oppressed. It has been music, dance, poetry and posters that have continued to engage the heart of peoples to join the struggles for freedom and for life.

Art can have the ability to transcend daily tasks and mundane responsibilities and turn them into noble gestures or extraordinary events. It has the ability to take personal, often intimate moments, and illuminate them with the universality of our humanity. Art has the power to nurture the individual as well as to motivate the masses.

Art can move millions into action as well as lay a specific plan for freedom. In my own state of Michigan, during days of slavery, songs carried messages regarding the underground railroad. Diego Rivera,

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DIA Gathering continued from page 1

Master of the Order Timothy Radcliffe is a strong supporter of DIA

“The Dominican Institute for the Arts has my complete support as Master of the Order of Preachers, Radcliffe said in a letter.

“Since the foundation of the Order, Dominicans have been involved in the arts, as a way of sharing the good news of the gospel. This remains a high priority for the Order today. This is a new and young organization, with much imagination and idealism, which has much to give. I therefore ask that all possible support be given to it.”

DIA was founded in 1997 by 22 Dominicans who gathered to celebrate God in their midst, said Armando P. Ibáñez of the Southern Dominican Province, chairperson and one of the founders of *DIA*. “We read poetry, we danced, we told stories and we shared many kinds of art. We also prayed together and played. We had a great time, and we wanted to do it again,” he said about the first *Gathering* held at *St. Albert's Priory* in Oakland in June of 1997.

This year, another critical component was added to the *Gathering*: the public was invited to exhibits, prayer, performances and presentations.

“We share our fruits of contemplation with the public,” Ibáñez said.

“We are a movement of Dominicans for the arts. But our works are not exclusively for Dominicans. We are Dominicans and we do a very Dominican thing: we share our works and we partake.”

“We are preachers,” he added. “Our artistic works speak for themselves about the Divine somehow.”

The Dominican Institute for the Arts has my complete support as Master of the Order of Preachers . . .

– Timothy Radcliffe

Evangelization is key for Dominicans in the arts – a key element that Paulist priest and longtime Hollywood producer, Ellwood “Bud” Kieser focused on during his keynote address at the *Gathering*.

“I am an evangelist,” he told his audience.

His films and television programs reflect God in some way, especially by standing for good moral values, as well as for peace and justice issues, said Kieser, who is producer of *Romero*, released in 1989, and *Entertaining Angels: the Dorothy Day Story*, released in late 1997. Kieser, with Paulist Pictures, also produced the television series *Insight*, which ran in the 60s and 70s.

“Kieser was not only a great speaker,” said Ibáñez.

“He also served as a great example. We shouldn't give up when the odds – almost insurmountable odds – are stacked against us. Push forward. If it's of God, it will be done.”

Today, *DIA* has grown to more than 90 members, and is expected to surpass 100 by the end of the year.

Long range plans call for the publication of a: *Dictionary of Noted Dominican Artists in History*, *Dictionary of Noted Dominican Artists* (modeled after the *Dictionary of Literary Biography*), and *Catalog of works of professional Dominican artists*. In addition, *DIA* plans to produce films and works in video and multimedia.

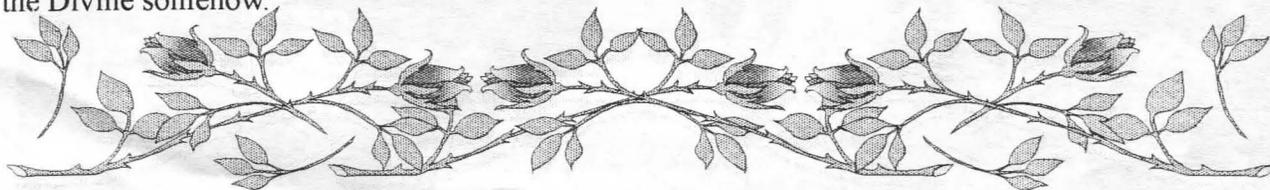
Today, *DIA* publishes a newsletter and *Members Directory*.

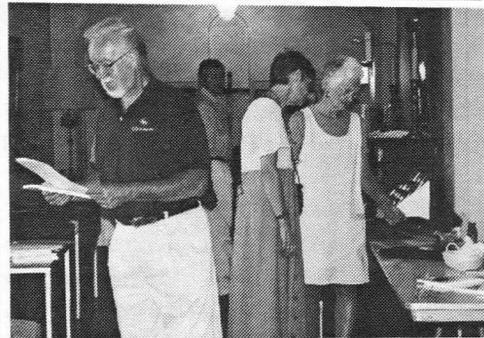
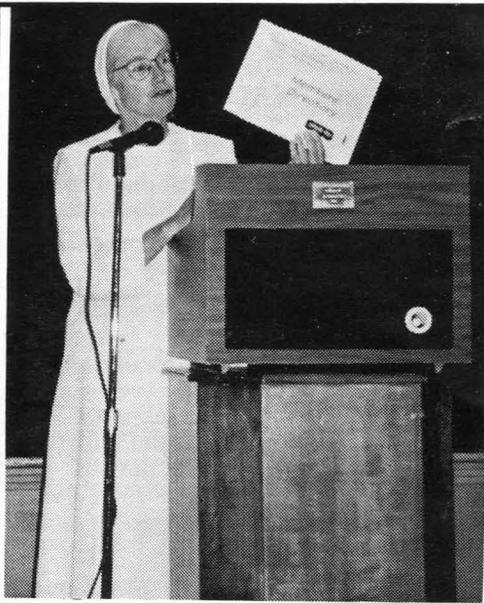
A board of representatives was elected at the *Gathering*. They are: Kathleen Harkins, OP of Adrian, vice chairperson; Anita Smisek, OP, of Sinsinawa, treasurer; Rose Marie Hennessy, OP of Mission San Jose; Carolyn Roeber, OP of Edmonds; Chris Renz, OP, Dominic De Lay, OP both of the Western Province; and Armando P. Ibáñez, OP, of the Southern Dominican Province, chairperson.

“We owe a lot of thanks to our steering committee which was elected at the first *Gathering* in 1997,” added Ibáñez. “Without them the 1998 *Gathering* wouldn't have happened.”

All of the steering committee was nominated for election at the 1998 *Gathering*. However, some of them declined because of other commitments. Ibáñez, Renz and Hennessy were members of the steering committee. The others were: Lisa Lopez-Williams, OP, of Sinsinawa; Phyllis Mrozinski, OP, of Grand Rapids; Reid Perkins-Buzo, OP, of the Central Province; and Delmira Aguilar, OPL, of St. Albert's Chapter.

Membership dues are \$25 annually. To join or for more information contact Sr. Smisek, OP, General Delivery, Sinsinawa, WI 53824-9999. Her email is asmisek@pcii.net, and her fax is 608-748-4491.





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Alice Walker, Lorraine Hansberry, Sweet Honey and the Rock and Pablo Neruda are among the many who have used the gifts of their talent to enhance humanity's long journey toward liberation, freedom and self-determination.

In a country that would like to keep people separate and unequal, art can cross the lines of race, gender and age. With a song, a poem, a book, a dance, a weaving or a film, we remember we are one family. We are on this earth to love one another and to take care of each other as taught by the Word of God. Through the arts, we sometimes meet other cultures for the first time and discover worlds we did not know existed. The arts of numerous cultures remind us of that which makes the human being. Body, mind and emotion, love, joy and grief belong to all peoples on this planet.

Our arts can become the language of the heart and the language of the soul—which in turn leads to healing. Our creativity can be a source as well as an expression of what makes us human, what brings us together in community and what connects us with the sacred.

Despite the value of the arts for our congregations, our church, our global community, the call of the artist must start first with the individual. Often, the creative is the place when no one else has ever been. We have to leave the city of our comfort and go into the wilderness of our intuition. Creating is a giving of life—a birth. Creating asks one to reach into the depths of one's being and pull from experience and life what is meaningful. With hands and heart and mind something is molded and shaped so that others might see and share who we are, what we imagine and believe. Creativity can become a way of life—the eye of the heart, the hands of the soul and the expression of the Word.

Even rooted in prayer and evolving

from contemplative time, creating is not easy. It means sorting thru the stuff of existence, reality, relationships and priorities. Our creativity is from the grace of God and yet, it is born of our substance and our inspiration. The words we speak, the song we sing, and the clay we shape express our self and our beliefs.

That is risk. That is energy. That is work. That is power. The basic power of the creative person is the ability to penetrate and influence, to provoke with awe or wonder, to stir and to stretch the minds and hearts of people. **Is that not the call of the preacher also?**

Everytime we explore the creation within each of us, do we not ease the way for all of us? We of the Dominican order are the vessels of so much experience, maturity and wisdom as we close this century. Within us we have the sensitivity of a poet, the imagination of a visionary and the skills of a seasoned practitioner. Surely, we have the capacity to create and to preach, to name the pain and the yearnings of God's people and to work toward creative solutions. Many of us in this room are childless. None of us are barren.

In Walter Brueggeman's book, *The Prophetic Imagination*, he writes eloquently that it is the vocation of the prophet to keep alive the ministry of the imagination. There are new values and insights, new alternatives and combinations that we must be imagining. Many of us are at the peak of our generativity and wisdom. We must write, we must recreate, we must celebrate and dance and sing and weave. And then we preach...

Preaching the gospel is a responsibility and opportunity which has been put into my hands. In my preaching, in my creating, I am able to offer the Good News.



1998 Fra Angelico Award for Excellence in Art —

Awarded to San Rafael Dominican Artist

MISSION SAN JOSE, CA -- The Dominican Institute for the Arts awarded its first *Fra Angelico Award for Excellence in Art* to Sister Adele Rowland, OP, a San Rafael Dominican, whose photomontages have been exhibited in major galleries in the United States, Europe, and China.

"Sister Adele was awarded the first Fra Angelico Award for Excellence in art because her work is mesmerizing," said Armando P. Ibáñez, OP, chairperson of the DIA. "She is highly respected in the art world, and her images preach about God in an inspiring, powerful way," he said.

"Yes, there are many accomplished professional Dominican artists who are highly regarded in the art world. But Sister Adele has been and continues to be an inspiration for us in this movement of Dominican artists we call the DIA. And who better to be the first of, hopefully, many other Dominican artists to be honored by the Fra Angelico Award than Sister Adele? She is a lighthouse."

The *Fra Angelico Award* is the highest honor that DIA bestows on an artist. The award's criteria is threefold: the artist's work is of the highest quality in his or her discipline; the artist's work is highly regarded in artistic circles; and the artist somehow exemplifies the ideals of the *Dominican Institute for the Arts*.

"Sister Adele whizzed by all three criteria," said Ibáñez. "When you see her work you know you're encountering something very special."

In 1997, one of her images was selected to be included in the *Salon d'Automne*, Paris, France, the French equivalent of the *American Whitney Biennial*, and, in 1993, six of her images were selected by French judges to be included in the *International Salon*, in the Grand Palais.

In addition, she was awarded the silver medal in Sweden's *Most talented Artist* exhibition.

A number of her images are included in the *Bibliothèque Nationale*.

On receiving the Fra Angelico Award, Sister Adele said: "I was surprised, completely surprised." Sister Adele was presented the award during the *Dominican Institute for the Arts 1998 National Gathering*, held Aug. 13-18.

"I thank you, and I thank God. Divinity is the instigator and inspiration of my art."

Although Sister Adele 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.

After taking photographs from sites all over the world, Sister Adele, working with transparencies, refines the counterpointing quality inherent in the montage technique to express multiple layers of interpretation, metaphysical statements of her perceptions of the mystery and joy, variety and irony of life.

The integrity of her montages ensues from the genuine relationship between the juxtaposed elements.

In a review of one of her exhibits, *The Independent Journal* stated: "Unique in their combination of diverse elements, Sister Adele's visual poems are images that flow, overlap and glide into each other . . . and imply a variety of subliminal messages."

Her World of Singapore wrote: (Sister Adele is) "a pioneer of counterpoint imagery in color . . . by tempering man-made and natural phenomena with sensitivity."

The Spirit stated: "There is meaning, depth, dimension and feeling in Sister Adele's art."

A San Francisco viewer wrote, after seeing one of her exhibits: "Food for the eyes; Drink for the soul."

Artist Speaks on Creation of Fra Angelico Award

I want to say that it has been an honor for me to create the first *Fra Angelico Award* for the DIA.

When Armando asked me to do this the first week in May, I shook my head and said to myself, "You have to be joking." I was thinking of how long it would take to carve an image in stone and how little time I had to complete it in about 8 weeks. I knew I had to be finished by the end of June because of congregational commitments in July.

Then I began a little self discernment, weighing pros and cons. In a day or two I realized that this was a privilege, a once-in-a-lifetime opportunity, the very first Fra Angelico Award! I seized the opportunity and told Armando I would do it but limited it to a small and simple piece.

I looked at my stone pile and selected a slice of white alabaster from a number of slices I sawed from a single boulder. I had intended to carve the nine ways of prayer of St. Dominic in a series for the Motherhouse. Now I would carve one of the nine ways of prayer. After studying the piece of stone I decided to make the 6th prayer form of Dominic with outstretched arms, the prayer stance that he used when he knew something marvelous was going to happen. But I didn't know that about the stance until I read the wall plaque in the chapel vestibule here at MSJ which reads: *St. Dominic was also seen with his arms outstretched in the form of a cross*. Nor did he resort to this manner of prayer unless he was inspired to know that something great and marvelous was to come about through the power of his prayer.

After reading these words I was grateful I made that choice.

I knew my time was limited and I had to work diligently. On the third day, when I felt progress

Artist Speaks continued on page 6



Homily for the Feast of the Assumption

Delivered August 15, 1998

by Chris Renz, O.P.

Rehaps you have heard a concert by a professional vocal ensemble. There are usually two ways in which the group begins a song. Occasionally someone in the group has perfect pitch. Such a person can, from somewhere deep within themselves, call forth and precisely sing a note without the help of a musical instrument. But such a person is rare. More likely, someone in the group has relative pitch, meaning they have the ability to find the note they need in relationship to a tone provided for them, usually by a tuning fork.

Whether obtained by perfect pitch or by relative pitch, the first note is critical to the success of the piece. From that first note, sung by one individual, all of the other members find their place in the song. It is a knowledge of their relationship to one another that helps the members successfully launch the musical piece. Without a proper relationship the piece is doomed to fail.

The relationship between Mary and Elizabeth is much like the vocal ensemble. Mary might be seen as the singer with perfect pitch, the one so attuned to the voice of the Spirit that, from a place deep within her she sounds that pure and perfect note. Mary herself says that her whole being proclaims the greatness of the Lord. Elizabeth, like a skilled member of a vocal ensemble, is able to find her place in relationship to Mary. Together they praise the Lord.

What might we of the DIA learn from this relationship? First, that creativity is never simply and solely about "me and my art." Art is created for another. Mary's being proclaims God's greatness, but it is her willingness to share that reality which enables her to bear God into the world. Elizabeth is merely the first one to whom she makes that reality known. Our art is, in the end, always about God and sharing God with others. The art may not make an explicit statement about God, but it always points towards God.

Second, art is created *with another*. Mary's joy is so overwhelming that she must go to share it with someone else. This fact implies a kind of collaborative effort to art. If so, then we might ask ourselves what collaborative art might look like for Dominicans. Our gathering this week as the DIA is a first step towards that collaborative process. But perhaps there are other kinds of collaborative projects we could begin.

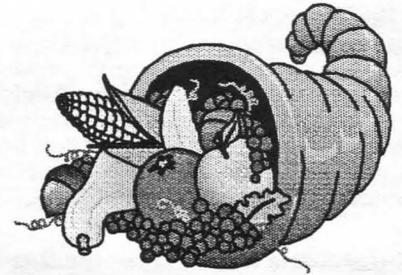
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Whatever the details of such a collaborative effort might be, the relationship between Mary and Elizabeth provide some qualities of that interaction. Mary proceeds in haste to the hill country. There is a sense of urgency and excitement in going out towards the other to share the experience. Moreover, the journey is into "the hill country," a place away from the rest of life, a quiet place, a place of contemplation. Elizabeth, too, hears and responds in joy to the voice of the Spirit. Art, like our preaching, begins with a contemplative moment.

As Dominicans, we create our art for and with others. We approach art in contemplation, excitement and joy. While the rest of the world may never be aware of this reality, we are always focused on it. The world may see us only as artists, but we know that we are Dominican artists, those whose very being proclaims the greatness of the Lord.

As Dominicans, we create our art for and with others. We approach art in contemplation, excitement and joy. While the rest of the world may never be aware of this reality, we are always focused on it.

The members of a good musical ensemble are always attuned to one another. Driven by the pure note of the Spirit sounding within each one of us, may we be so attuned to ourselves, each one finding their place in relationship to the others, forming one chorus, a song of praise to the One who has made us in love.



Artist Speaks continued from page 5

was too slow, I was ready to switch to a tall slender piece of limestone. I think my guardian angel told me loudly but kindly, to be patient and continue what I had begun. After that, prayer was constant as I called on God to keep the stone intact and on Dominic for inspiration. A crack on the right side of the alabaster became evident. As I worked, I prayed that the stone would hold the shocks of mallet on chisel. Chiseling didn't last long because the piece was small. I moved to files and rasps, then to smaller tools, needle files, and finally to sandpaper of various grits. The piece has a protective marble polish.

The relief style allowed me to stop the process at the end of eight weeks. I valued the time in the studio, trying not to rush but rather hold the moment as sacred. Because of the time limit the sculpture is imperfect. I would like to have the relief deeper so light would shine through the background and highlight the figure. I would like to have sanded the surface to a smooth finish so scratches would be eliminated. I would like to have defined the hands and feet better. I would like to have straightened the base. But at the end of eight weeks I said, "It is finished" and accepted the words of our sister Catherine of Siena "God does not ask a perfect work, but infinite desire."

Power and Glory

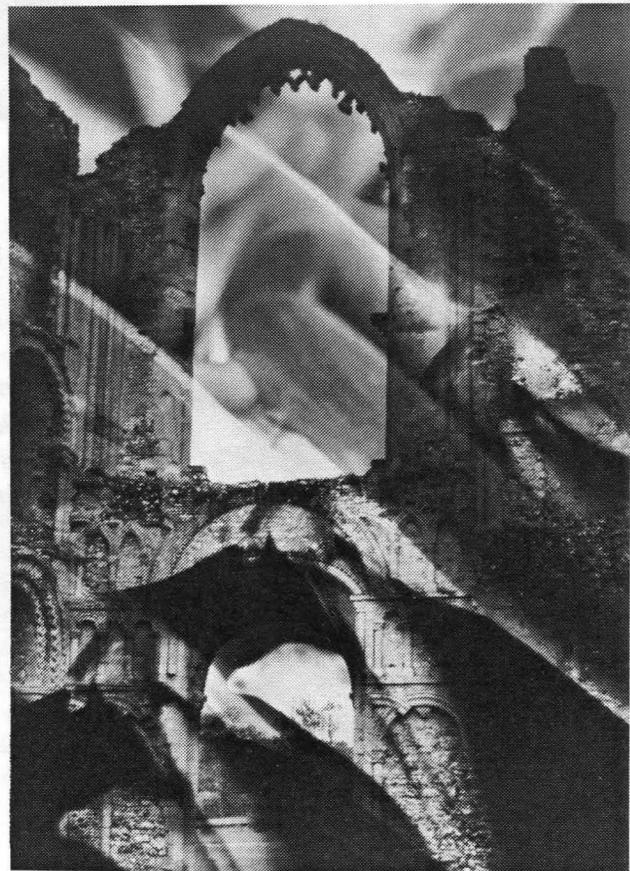
*The radiant color and strong energy of the sky
sing of the power and glory of God,
while the rhythmic majesty of a cherished American bridge,
signals to us the value of our building bridges
--of another kind--
in our own lives, and among nations.*



*Sister Adele Rowland, OP
having received the Fra Angelica Award*

The Past is Not All

*An expression of the artist's hope that the
disasters of the past, whether from political
or religious differences, medieval battles or
modern wars will not restrict either our
VISION or our HOPE for the future.*



Henry

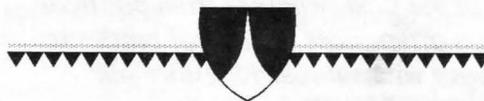
Of over a hundred of my images in the China exhibition, it was this one of "Henry" which especially captured the hearts of the Chinese museum visitors. "He says so much," they eagerly exclaimed through interpreters. This Stetson-hatted, white bearded man is representing old age, and the cross is signifying his entrance into eternity through Christianity.

As Robert Frost once said, "They read so much more into my poems than I had in mind." --The "cross," being quite accidentally formed here by shadows, did not really exist.



A Silent Conversation

Along the Yangtze River, with no common tongue, nonetheless, a genuine exchange took place, between the artist and this elderly Chinese woman--with her lifetime of experience and character revealed in her face.



Editors, Researchers and Grant Writers Needed – Dictionaries, Websites Vital

Did you know that, in the Renaissance, there was a Dominican artist who is believed to have either taught the famous Raphael or, at least, greatly influenced the famous painter?

Also, did you know that there was a Dominican nun who lived in the 16th and 17th century, and is considered the first woman painter of Florence whose works continue to have an impact today?

If you knew the answer to these questions, great. But, if you are like most of us Dominicans, you don't. It's not due to ignorance, but to a lack of having access to this kind of information.

The friar is Fra Bartolomeo Della Porta, who lived in the 16th century. A booklet, published for novices in the 1920s, states that Raphael considered Fra Bartolomeo among the greatest painters of Italy, next to Michael Angelo and Leonardo da Vinci.

A book, entitled *Saint Dominic's Family*, written by Sr. Mary Jean Dorcy, O.P., and published in 1963, does not acknowledge that Fra Bartolomeo Della Porta was Raphael's teacher at one time. But the book does state that the 16th century friar did have a profound influence on the celebrated Renaissance painter: *Tradition says that they worked together for some time, and that some of Raphael's madonnas were the fruit of long discussions with the earnest young friar. Several paintings are pointed out today as the joint work of the two...*

Today there are many pictures of Fra Bartolomeo's proven authorship

and many more of which he was a collaborator. (p. 246-7)

According to Sr. Dorcy, when Fra Batolomeo died in 1517, Raphael finished several of the friar's paintings.

The Dominican nun is Sour Plautilli Nelli (1523-1588).

An art historian, Catherine Turrill, associate professor of the Department of Art, *California State University at Sacramento*, has done considerable research on Sour Plautilli Nelli.

"My particular research topic has concerned Suor Plautilla Nelli, possibly the first woman artist of any renown in Florence, and the production of paintings, terra-cotta sculptures, and minor arts at her convent, Santa Caterina da Siena," Turrill states in a letter.

Turrill points out that there are a number of art historians from universities around the world, including from *Syracuse* and *Georgetown*, doing research on Dominican artists. Yet, the only outlet for their works has been primarily through conferences.

"It is all too easy for scholars working on related topics to be completely unaware of what has been done if publications have yet to emerge from that research – and many of us have been relying upon conference papers to present our work, given its developing state."

To address the need for creating outlets – both publications and websites – is a major priority of the *Dominican Institute for the Arts*. For this reason, *DIA* plans to create a: *Dictionary of Noted Dominicans in History*; *Dictionary of Noted Dominicans* (modeled after the *Dictionary of Literary Biography*); and a *Catalog* of works by Dominican artists available for sale.

To accomplish this important task, *DIA* is seeking editors, writers, researchers and grant writers.

In addition, *DIA* is seriously considering publishing an art journal, and, to this end, may adopt the literary journal, *Ruah*, which continues to gain recognition as a literary journal for spiritual works.

Also, *DIA* will publish a newsletter and directory of members.

Interested persons need to contact: Armando P. Ibáñez, OP, P O Box 1138, Hollywood, CA 90078-1138, email: pluma@earthlink.net, telephone: 323-463-6488, fax 323-463-4709.



Reid Perkins-Buzo videoing the presentations.

Something New is Happening by Kathleen Harkins

She is also the author of *The Way of Gentle Truth: The Life Story of St. Catherine of Siena* and other books.)

In *The Way of Gentle Truth*, Monna Lapa describes the vision that her daughter St. Catherine had of Jesus smiling at her:

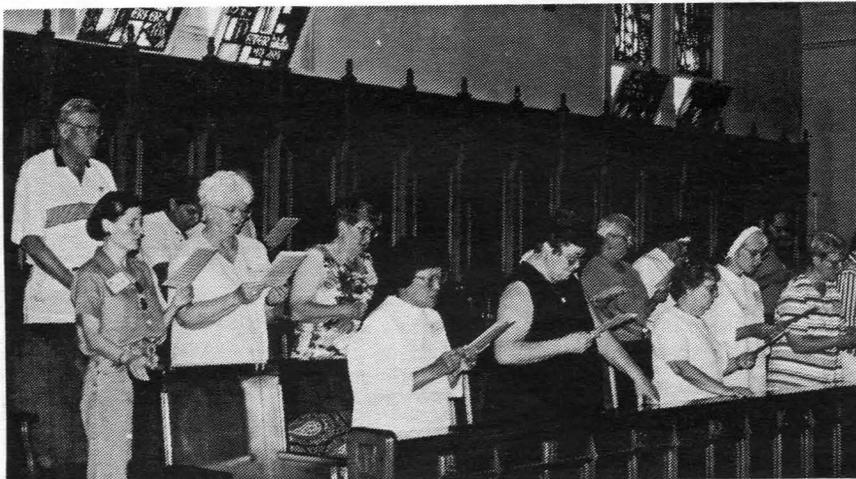
*It was like a fire, a fire that burned in her heart!
I must admit that fire never went out in Caterina!
That must have been some smile God gave her!*

That same fire burns in the hearts of Dominicans called to preach the Good News, but it is especially noticeable in artists! Over the years this fire has continued to burn in my heart, urging me on as I have portrayed the lives of Catherine, Cabrini, McAuley, Dorothy Day and others to whomever I have been sent. Through the grace of God, my art has often brought the freshness of God's smile upon the listeners.

By necessity I have had to work alone. Occasionally, I have collaborated with an artist or two in my Adrian Congregation and we would speak together of the longing in our hearts to preach the Gospel through our art. We would share our struggles, our hopes and our dreams for our art but our voices were few and the future often seemed unclear.

But there has been a change; something new is happening. Just last year we were encouraged when our '97

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*Sharing of
Talents in
full measure*



Something New is Happening continued from page 10

Chapter of Adrian affirmed the arts as an authentic expression of the charism of preaching.

And last month, at the *Gathering* of Dominican artists, I experienced a New Beginning. I came face to face with 50-some other Dominican men and women whose hearts burned as ours and we recognized one another as *soul mates* as *Anam Caras* as Dominican brothers and sisters on fire with the zeal to preach the Gospel. We realized that we were of the same family, scattered throughout the world and that what each of us had been experiencing as artists, most often, alone had been simultaneously been happening in Detroit, California, Chicago, Wisconsin, Washington state, New York, Korea – wherever Dominican artists were about the doing of their art and the preaching of the Gospel.

There was a powerful energy present and we knew intuitively that *it was time* for us to bond together as a body in the Dominican Order; We now were a body of artists desiring to bring the Good News to a world longing for the hope that goodness, truth and beauty brings. We needed one another for support and together we could make a powerful impact on our society.

This *new life* was ritualized for me when in the liturgy of the Assumption I was asked to proclaim the words of Elizabeth to the young Mary, portrayed by Lisa Lopez-Williams, O.P., of Sinsinawa in dance.

With this proclamation I personally felt the call to mentor young artists in the Dominican Institute for the Arts and to encourage other artists in the Dominican Order who trust that the gift given to them is meant to bring about the Kingdom of God. Intuitively, I knew that something new was happening and I think can speak for all of us when I say we all

knew that it was time, time to bond together, time to celebrate the arts as our expression of the Dominican charism of preaching, and time to bring this Good News to all the Dominican Order back home.

St. Catherine's final will and testament give to the *famiglia* resonates more keenly in our hearts now more than ever:

*This is your time, my famiglia, redeem it with your life!
I, Catherine, tell you, your time is a gift!*

Yes, now is the time; something new is happening and we all want to be a part of it!



THANK YOU

The *Dominican Institute for the Arts* acknowledges, with a spirit of gratitude, the following congregations, provinces, organizations and persons, who provided funding, to making the 1998 *Gathering* at *Mission San Jose* possible:

Central Dominican Province
Dominican Leadership Conference
Grand Rapids Dominicans
Mission San Jose Dominicans
San Rafael Dominicans
Western Dominican Province
Phyllis Mrozinski, O.P.
Reid Perkins-Buzo, O.P.
Carolyn Roeber, O.P.

In addition, our thanks go to our outgoing members of the steering committee and interim board: *Delmira Aguilar, O.P.L.*, of *St. Albert's Chapter*, *Reid Perkins-Buzo, O.P.*, of the *Central Province*, *Lisa Lopez-Williams, O.P.*, of *Sinsinawa*, and *Phyllis Mrozinski, O.P.*, of *Grand Rapids*. Without them, *DIA* would not exist.

Also, another warm *gracias* to *Phyllis* who created a beautiful and inspiring *Fra Angelico* Award statue of *St. Dominic*.

And, finally, our warm thanks also go to *Sr. Jane Rudolph, O.P.*, who was our on-site coordinator, *Sr. Rose Marie Hennessy, O.P.*, prioress general of *MSJ* and current member of the board, and to the *sisters of MSJ* who opened their home to us.

Was It Worth It? –

Gathering Highlights

by Armando P. Ibáñez, O.P.

I was tired. It was dark. I was exhausted.

Was it worth it?, I asked myself, as I leaned against the wall in the auditorium during one of our evening performances and presentations.

That night, I had just completed what seemed to be the 30th draft of the performers / presenters program. Anything from correcting typos, name spellings to changes in time slots was occurring, which meant changing the program. Of course, I could've asked our master of ceremonies to announce the changes. But, as an artist myself, I know how important it is to have your name in print. It's a matter of record. And, since I was a newspaper reporter for eight years before I entered the *Order*, I had no other option but to print a corrected program.

So, there I was, with a batch of purple or peach colored programs in hand, leaning against the wall. I wasn't only thinking of all the work that went into the Gathering, I was also thinking of all the work I needed to do in order to produce movies. In other words, I was thinking that there was only so much of me to go around. I mean, we all go through this. It's called prioritizing. We know that there are a lot of noble causes out there for us, and we also know that there is only so much of us to go around. So, we pick the projects we can get involved in. It's the only way. Otherwise, you spin your wheels and do no one any good, including yourself.

As Mary Ellen O'Grady of Sinsinawa, our master of ceremonies, announced our next presenter, I asked myself the hard question: was it worth it? This, of course, meant did I want to continue with DIA, especially in light of all that needs to be in the organization, and, of course, in my other critical priority -- movies?

An image of a painting lit up the screen, where the artist began her presentation.



The vibrant red sphere, yellows and greens connected with me. The painting bonded with me. I felt renewed, refreshed, alive.

The artist was Rosaire McAuliffe, O.P., of Edmonds. In her presentation, she showed slides of her incredible paintings. If these are slides, I thought, her paintings must be mystifying. As she continued, I was captivated by her work.

Yes, it was worth it, I told myself. Here is a perfect example of what D.I.A. is all about.

As if on cue, a Dominican, who was seated near me, leaned over and said:

"Wow. Her paintings are amazing. This gathering is amazing."

And the *Gathering* was amazing. The Spirit – *Ruah* – was at work. Rosaire's presentation was one of many other inspiring moments. Some of these were:

Adele Rowland's surprised look when she received the *Fra Angelico Award for Excellence in Art*;

Nancyann Turner's opening homily;

The proclamation of the Gospel of Mary's visit to Elizabeth, danced by Lisa Lopez-Williams, who played the role of Mary, proclaimed by Carolyn Roeber and Kathleen Harkins, who played Elizabeth, and sung by Anita Smisek.

Keynote speaker's address by Ellwood "Bud" Kieser;

Rose Marie Hennessy's homily using movement;

Carolyn Roeber's liturgical dance;

Chris Renz's homily;

Phyllis Morzinski's creation of the *Fra Angelico Award for Excellence in Art*; and the

Adoption of the DIA constitution.

Finally, the grounds at the mother house of the Mission San Jose Sisters were very conducive to the *Gathering*. Indeed, we were on holy ground. The MSJ sisters were warm and hospitable, and the food was delicious!

Chairperson	<i>Armando P. Ibáñez, O.P.</i>
Vice-Chairperson	<i>Kathleen Harkins, O.P.</i>
Secretary	<i>Dominic DeLay, O.P.</i>
Treasurer	<i>Anita Smisek, O.P.</i>
Board member	<i>Rose Marie Hennessy, O.P.</i>
Board member	<i>Chris Renz, O.P.</i>
Board member	<i>Carolyn A. Roeber, O.P.</i>

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DOMINICAN INSTITUTE FOR THE ARTS
Third National Gathering
August 18-22, 1999
Sinsinawa, WI

The Dominican Institute for the Arts is a movement of Dominicans for the arts. "To contemplate and to give to others the fruit of our contemplation" summons us to participate in the mission of Christ, to bring fullness of life to self and to others...

—DIA Mission Statement

EXHIBITION GUIDELINES

TIME PERIOD: This period is in effect from the date of delivery of artwork no sooner than one day prior to the Gathering until pickup of unsold artwork no later than one day following the Gathering. The host congregation cannot provide storage space beyond the designated time period.

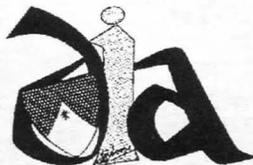
TRANSPORTATION: The Artist shall be responsible for the delivery of the works to the exhibition space and for picking up unsold works.

SALES: All sales will be negotiated directly with the Artist. The Artist will receive 100% of agreed retail price. Although a fee for the exhibit is not required during the Gathering, donations will be accepted to further the cause of the D.I.A.

LOSS OR DAMAGE: The Artist shall be responsible for insuring his/her artwork. Every reasonable precaution will be taken to protect and secure the artwork during the Gathering dates. Neither the D.I.A. nor the host congregation will assume responsibility for loss or damage of artwork.

DISPLAY: The Gathering Coordinator shall retain the right to assign table space to artists who have requested the opportunity to display their work. The Artist shall retain the right to determine how and when works will be displayed on his/her table allotment.

RESUME and BUSINESS CARD: Resumes and business cards are optional and may be placed on the display table with the Artist's work.



dominican institute for the arts