



Membership Skyrockets – Gathering at Sinsinawa!



Planning Committee Ready to Celebrate--Janet Wyker, Lisa Lopez-Williams, Armando P. Ibanez, Anita Smisek and Joeann Daley.

More than 80 Dominicans of a total membership of 170 have registered to attend the third annual DIA Gathering in Sinsinawa Aug. 16-20.

"We have skyrocketed from 22 members in 1997, from 63 in 1998 to more than 170 in 1999," said Armando P. Ibanez, president of the Dominican Institute for the Arts.

"And we're still counting!

"God is at work here."

DIA was founded in 1997 when 22 Dominicans gathered at St. Albert's Priory, Oakland, CA, to celebrate God in their art. As a result, DIA was born. In a year, DIA nearly tripled in membership when 63 Dominicans attended the second Gathering held at Mission San Jose, CA.

The Sinsinawa Gathering is the third one to be held.

"More than anything this is a celebration of God in our creative works," said Ibanez.

"Of course, it is a conference, but it is much more than that.

"We gather to pray; we gather to celebrate God in our midst; we gather to present our works; we gather to meet each other; and we gather to enjoy God's abundant blessings to us, especially via our creative works."

Ibanez noted that the Sinsinawa Gathering will be an exiting event, in large part to the dedication and hard work of the planning committee: **Janet Wyker** of Racine; **Joeann Daley**, **Lisa Lopez Williams**, **Anita Smisek**, all of Sinsinawa, and **Kathy Harkins** of Adrian, committee chair.

170 Members



DIA Tree Growing –

God is Smiling

by Armando P. Ibanez
(A Reflection)

I am amazed at how God works. Often times, God is a God-of-Surprises, as my novice master told us when I first entered the *Order* a little over a decade ago.

And, I might add, God is a God-of-Planting -- a gardener who digs, sweats, prunes, and waters. This same Gardener must smile when his or her plants bud and grow. (Any gardener will tell you that one of the greatest pleasures of gardening is seeing one's plants grow and flower.)

DIA is certainly growing, and God must be smiling!

Two years ago, four of us – **Chris Renz**, O.P., of the *Western Province*, **Lisa Lopez-Williams**, O.P., of *Sinsinawa*, **Rose Marie Hennessy**, O.P., of *Mission San Jose* and myself of the *Southern Province* -- got together on May 17th in St. Albert's Priory to plan

what was to be the first *DIA Gathering*, which was held in St. Albert's Priory June 20-22. Twenty Two Dominicans showed up.

"It was more than I imagined, more than I thought it would be," said Chris in a recent telephone interview.

"So, now it's beyond imagination. Even then you could sense there was a real need a real yearning for people to come together."

Lisa said that the growth of the DIA is a testament of the Spirit of God at work. "It is much bigger than any one person," she said.

"I still have the dream that one day we'll have an endowment fund to be able to support our artists, to free them from their current ministries so that they may have the freedom to create."



Lisa Lopez Williams (foreground) dances Magnificat at MSJ in 1998. Kathy Harkins (background) played the part of Mary.

Dominican Institute for the Arts DIA Newsletter Publication Guidelines

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2. **Pays** \$50 to \$150 for first time rights for publication in both hard copy (paper issue) and internet copy (web site.) Length: 1,500 – 2,500 words. Pays on acceptance. Query first for articles.

3. **Nonfiction**: We're interested in a wide variety of material on the relationship between spirituality and the arts. We are also very interested in scholarly work on Dominicans artists who lived in the middle ages.

4. **Poetry**: Payment: \$15 and two copies. Length: 10 - 30 lines.

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Art and Spirituality

By Isabel Rafferty, O.P.

(published in *The Dominican Vision*, Spring 1999)

An empty canvas, a piece of clay, a piece of stone, a blank page, each have, with their own reality, potential, limits, truth, and beauty. Once these surfaces become part of a larger, creative vision, they are transformed into something more. Humble materials, whose natural qualities are selected for the service of a greater truth, are transformed by the artist's vision into a new reality, a beauty expressed through human hand and soul.

For artmaking is indeed soul-making. Art is an experience of the soul, whether one is actually engaging in the creative process or appreciating the artworks themselves.

Energy still emanates from original artwork. Called into being by the engagement of the artist soul in the artmaking process, this energy is imbued in and contained by the finished work. It is contained by the materials themselves and the expressed way the piece has been shaped and given form by the vision and sensitivities of the artist. If we are open enough, that same energy resonates with the soul of the viewer, and the viewer, too, is transformed in some way. *Cor ad cor loquitur* (*Heart speaks to heart* is the motto of *Edgewood College*, Madison, WI, where Isabel received her undergraduate art degree. She has a master's degree in art therapy from the *School of the Art Institute of Chicago*.)

Artmaking is a discipline. It can be spiritual practice. Like prayer, it takes dedicated, set-aside time and space. It requires mindfulness, silence, and focus. It requires openness to enter into the process and trust all along the way. Like prayerful mediation, it requires attentive presence. It cannot be rushed. It has its own time. It takes diligent practice to develop skill with the materials and to be attentive to the artwork in process.

Artmaking is a gateway into soul time, where measured clock time has no significance. Often it requires letting go of preconceived outcomes. It demands a willingness to struggle with problems encountered along the way. It requires faith and risktaking, perseverance, willingness to start over, playfulness, and searing honesty.

Artmaking can be healing. Art is a place where what cannot be expressed in words can find form. Images expressing the inner world carry wisdom and insight to inform the outer reality and move the soul along its healing path. Through artmaking, emotions can be externalized, seen, and felt more clearly. Memories can be brought into conscious form. Artmaking is a communication with the soul, a powerful tool for self-knowledge and transformation.

We are all spiritual beings. We know the experience of awe at the beauty of a sunset, the opening of a flower, the birth of a child. Imagination and creativity are gifts to us from God, reflections of our Creator, integral to our humanity, and, now more than ever, essential for our survival. We are all imbued with power to create, to express ourselves, to express our souls. As the century ends, we are still learning from and resonating with the created world, even though we as a species have yet to find our respectful place.

We are the clay, the stone, formed and transformed, over the course of our lifetimes. We are the humble material selected in the service of a greater vision, a deeper truth. We are the canvas, the surface on which truth and beauty are worked and reworked as we are called to accompany all God's creation to fullness of life.



DIA Members
dance to a song
at the 1998 MSJ
Gathering

A Structure for Living Prayer

By Paul Philibert, O.P.

(Response made by Philibert of the Southern Dominican Province during the Ceremony for the Celebration of the STM Degree. Philibert and Robert Burns, O.P., were both bestowed with the highest degree awarded by the Order during the assembly of the Southern Province on June 2, 1999, in Tampa, Florida)

What is *Catholic* in liturgical arts and environment? Andrew Greeley alludes to the reactive abandonment of traditional devotional art that occurred in the years following the promulgation of the Documents of Vatican II. Yet Vatican II came into play in the midst of an esthetic development that would prove to be important for the church's liturgical and sacramental renewal. As Mark Wedig, O.P., has shown in his dissertation on the work of A.-M. Couturier, O.P., and his colleagues in the Paris-based movement, *L'Art Sacré*, the French Dominicans in the 1940s and 50s were concerned to create a new kind of visual literacy—one where light and space themselves signified as powerfully (perhaps more powerfully) than painted or sculpted representations.

Couturier's journey to such an understanding came about through his dialogue with the greatest living artists of his time. Much of his awakening is described in his journals. Here is a description of his visit with Matisse in August, 1950, with whom he consulted in the production of the famous chapel of Vence for the Dominican nuns in the south of France:

Matisse showed me the head of a romanesque column—strong, naïve, archaic—and pointed out how its form is governed not only by its location but by its architectural function. The purity of form expresses its function in architecture: things have to fit . . . All the proportions of the room in this romanesque building sing on key: without a clear sense of what is happening in this space, all this work would be purely decorative. . . But that is not what genius produced here—instead, one pure and clear chant turns the whole into something completely harmonious.

A month later, Couturier reports that Matisse told him, "I wanted [at Vence] to create a spiritual atmosphere in limited space. . . I hunger for a sense of infinite space." Then Couturier writes: "He has told me over and over again: 'This chapel will be the crown of my whole career.' It is significant that a religious building is becoming the crown of Matisse's work—a project that opens itself up to unlimited spiritual symbolism."

In April of 1951, Couturier reflected in his journal:

Those who have had the honor and the joy of seeing Matisse during these four years of building the Vence chapel know how projects have flowed one after the other as the weeks and months passed. They will have seen his constant efforts at simplification. When we saw his innumerable sketches for the Way of the Cross—detailed drawings of hands, features, shapes—sketches that I've heard people describe by saying "a child could do as well"—only those of us who have shared his long effort and labor to produce the end result could understand Matisse saying at some point: 'Ah— at last—it has to be like that!'

In June of 1952, after the chapel was finished, Couturier wrote to Matisse, addressing him characteristically as "Mon bien cher Maître." In the closing lines of this letter he writes:

In these difficult days [both men were very sick], I think of what you told me so many times about the Chapel: 'I really want people who come there to feel themselves relieved of their burdens.' So, friend, it is with even greater gratitude that I tell you how well you succeeded.

The arduous challenge for liturgical art and environment in this period of church life is to create what Couturier's architect friend Le Corbusier called *aune machine à prier*—a structure for living prayer. *Art and Environment in Catholic Worship* makes clear that a church building must recognize the presence of Christ in the assembly, in the word, and in sacred action. "It does not have to 'look like' anything else, past or present," but it must be able to fulfill these essential requirements: "the gathering of the faith community in a participatory and hospitable atmosphere: for word and eucharist, for initiation and reconciliation, for prayer and praise and song." (42)

The primary requirement is not spiritual comfort but spiritual clarity. We Dominicans will do well to continue the fight for liturgical catechesis that illuminates the true meaning of Christian worship, moving slowly toward the full, active participation of all the faithful in the church's prayer. That is the function toward which architectural and artistic forms must aim as well.

I don't dispute Andrew Greeley's estimate that many people do not understand this function and prefer to experience the security and comfort of a shrine when the church calls them to respond in a meeting house where God's Word is proclaimed. Perhaps here is an apt place to observe one difference between theology and sociology. The theologian dares to remind the church that we have a vocation to become more than that which describes us statistically. Meanwhile, Greeley alerts us to the need to address the gap between what is and what must be.

Perhaps as a native Chicagooan Andrew Greeley takes for granted the reality of a multicultural church. That would be natural for someone from a city where more than forty languages are used in the celebration of the eucharist in the archdiocese's various churches, missions, and chapels. Nonetheless, I would like to linger for a moment on the importance of the phenomenon of multiculturalism for the theological agenda of the next century. In another generation, Hispanic/Latino Catholics may be more than twenty-five percent of the U.S. Catholic population; Asian Pacific Catholics may be close to ten percent. Both of these racial and ethnic minorities are achieving a new maturity within North American culture.

Anthony Chinh Dao, O.P., at the Notre Dame Consultation on Asian Pacific Pastoral Concerns in February 1999, used a wonderful image of soup and salad to explore how things are changing. A generation ago we thought that diverse immigrant elements would be boiled down in cultural soup to produce one rich but uniform flavor. Past models of centralization and European cultural hegemony in the church made such an expectation seem natural. But Anthony contrasted with this the image of the cultural salad, where diverse elements are mutually engaged without losing their identifies or distinctive taste. This is a wonderful metaphor for the ecclesial and theological task that lies ahead of us.

We need to hear from Asian theologians, as we have begun to hear from Hispanic/Latino theologians in recent years. They will remind us that Jesus and his disciples were Asians (Israel is in Asia Minor), and that Asian people's greater appreciation for experience over reflection, for community over control, and for courtesy over conflict, can open our eyes with new light to the gospel stories themselves.

... cultural salad, where diverse elements are mutually engaged...

Both Hispanic and Asian Catholics can bear witness to the greater importance of the "church scattered"—bearing witness at home, at work, in the neighborhood and in politics—over the "church gathered"—brought weekly together for word and sacrament. Both communities have strong models of successful lay leadership in local churches that need to be acknowledged, examined, and reflected upon.

Both pastorally and theologically, the multicultural church will challenge the dominant Anglo church to recognize a new practical dimension of grace. We Anglos are good at giving, sharing, teaching, and directing. We have little experience of receiving, opening ourselves to the unfamiliar, learning, or being guided. Yet part of the grace of the new century will be the gift to meet as peers -- open to one another -- giving and receiving, and above all, reconceiving what the beauty and graciousness of God looks like as we see it in the faces of our brothers and sisters of very different races, ethnic origins, languages, and cultures.

My friend Bishop John Bryant of the African Methodist Episcopal Church always reminds his people to engage the full range of their powers of human expression in living their faith together. "Sisters and Brothers," he says so often, "if you're chosen, you can't be frozen!" That is the challenge now for a new age of North American Catholic life.

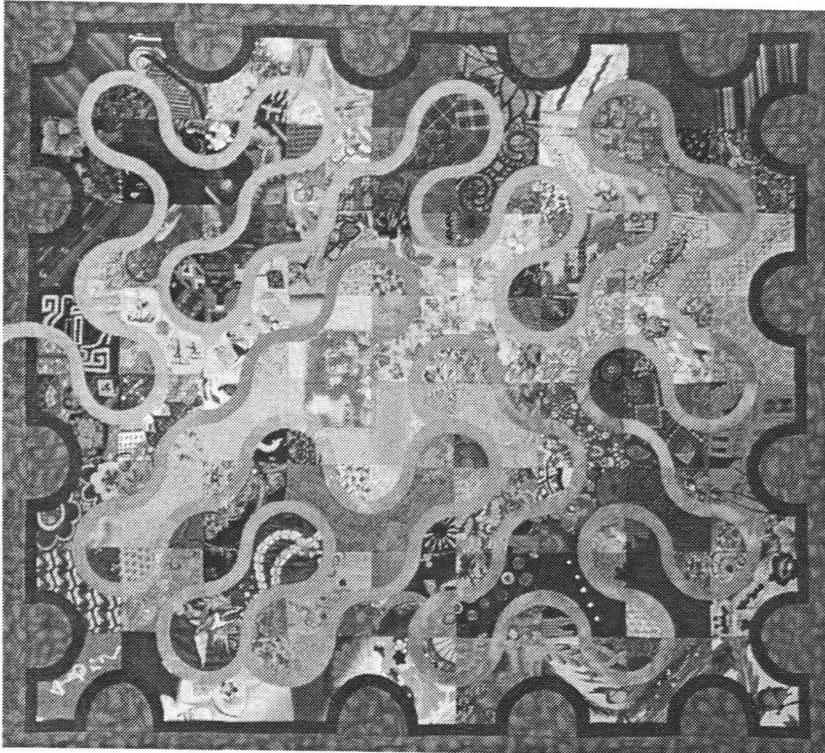
Whether through Hispanic, Asian, or African-American contact, we white Anglo Catholics will be called -- by grace, by the signs of the times, and by historical destiny -- to become one body, one Spirit in Christ with people who have seen and lived a different world than we: who have seen a different face of Christ and who have lived a different experience of the paschal mystery than we. Together we have the vocation to become *catholic*: open, universal, multicultural, and whole.

Our Dominican historian, Fr. Humbert Vicaire, reminded us that St. Dominic taught the first friars of the Order of Preachers to call their community life together the *praedicatio Jesu Christi* -- the holy preaching. We can hope now -- as a Dominican province whose heavenly mentor is St. Martin de Porres -- to learn how to become a holy preaching of the new creation where what is prized is the gift of God's Spirit, and where what is most precious (fraternal love) is freely received and freely given. That preaching -- achieved through our lives together -- will be a treasure for the church entering a new century and a new millennium.

DIA Member's Quilt Selected for UN Exhibit on Human Rights

LOS ANGELES – A quilt, made by *DIA* member and art therapist, Betsy Caprio Hedberg, O.P.L., was recently selected to be included in a United Nations exhibit, commemorating the 50th anniversary of the UN's *Universal Declaration of Human Rights*.

Betsy's quilt, entitled *The Path to the Peaceable Kingdom*, was one of 40 juried into the exhibition. This exhibit of quilts from textile artists around the world is sponsored by the *International Quilt Study Center at the University of Nebraska and Quilter's Newsletter Magazine*. International exhibit dates and sites, including *the UN General Assembly Hall*, will be announced at a later date.



"I was astonished," said Betsy when she first learned that her quilt was selected to be included in the exhibit. "It gave me encouragement to continue my work. It validated my quilting."

And validation is very important, especially to an artist. Validation is an affirmation by others that they recognize the importance of a given work of art, and, in so doing, the artist realizes that his or her work "means something to others."

Quilts have been used throughout history to communicate peace, hope and social justice. For instance, quilts were used in the *Underground Railroad*, prior to the civil war, to assist runaway slaves to recognize homes, which were safe havens for them in their northward trek to

freedom.

In Africa, tribes used quilts for healing. "Quilts were put on the sick person. They were imbued with the love of the family and tribe."

Today, quilts continue to be used by many peoples and cultures, not only for the healing of the sick, but for the healing of the community, as well as commemorating an event, remembering people and prayer. A good example is the *AIDS Quilt*.

In Betsy's quilt, the stitches were intended as a prayer for each culture, such as calling for the skills in international diplomacy to get the world nations united in textile form.

There are struggles for balances of power, and conflicts between longtime foes. Nonetheless, there is hope that differences can be worked out. For example, as an Easter 1998 peace was negotiated between warring factions in Northern Ireland's *Troubles* British and Irish fabrics fell into place side by side, though grudgingly.

Betsy, a fiber artist, is a member of the *art quilt movement*, which is rooted in the folk heritage of quilting, but focuses on quilted textiles for walls rather than beds.

She views both her quilting and her more extraverted one-to-one ministries of art therapy and spiritual direction as processes in which small bits and pieces (of fabric, of a life) become integrated into a meaningful whole which speaks of an invisible reality. Her hope is to live out the *Dominican charism* by using her solitary quilting time as prayer time, and, then, share with others the fruits of this contemplation.

"May this quilt raise awareness of the age-old universal longing for human rights, and of the interdependence of the world's peoples as, united, striving to create the vision anew."

Sr. Mary Peter Tremonte

by Armando P. Ibanez, O.P.

(First in a series of Noted Contemporary Dominican Artists)

Dominicans artists have had and continue to have profound impact on their respective worlds of art and communities. The problem is we don't know it, or, at least few of us Dominicans do.

The Catholic Encyclopedia states of Dominicans:

The Preachers hold an important place in the history of art. They contributed in many ways to the artistic life of the Middle Ages and the Renaissance. Their churches and convents offered an extraordinary field of activity to contemporary artists, while a large number of the Preachers themselves did important work in the various spheres of art. Finally by their teaching and religious activity they often exercised a profound influence on the direction and inspiration of art. . .

Today, Dominican artists continue to produce works of art, and, continue to be powerhouses in their respective worlds of art and communities. One of these powerhouses was Sister Mary Peter Tremonte (Houston Dominicans) – a sculptor and liturgical artist. Although Sister Mary Peter died March 4, 1997, her works and life will be a source of inspiration to many. I am one of them.

In conducting my research to produce a collection of biographies of accomplished contemporary Dominican artists, I came across Sister Mary Peter. (My hope is that the collection of biographies will one day become a Biography of Noted Contemporary Dominican Artists, modeled after the *Dictionary of Literary Biography*.)

I couldn't help but be touched by Sr. Tremonte. In a way, I felt like I had known her, although I never met her. Somehow, I felt that we were connected by a bond of some sort.

And her life has helped me realize on the emotional, gut level, that we need to know about Sr. Tremonte, and the many, many other Dominican artists – living and deceased – who have inspired, moved and build their communities via their creative works. They are our beacons of light illuminating the way into the next millennium.

In *The Diocese of Beaumont: The Catholic Story of Southeast Texas*, by Father James F. Vanderholt, Carolyn B. Martinez and Karen A. Gilman, states that Sister Mary Peter Tremonte, O.P., “has become internationally known for her artwork. . . which includes sculpture and stained glass windows, is in churches, interfaith chapels, hospitals and chancery offices.”

By the time of her death her works could be found in 60 churches and religious institutions in 15 dioceses. These include:

- 22 life or larger-than-life size bronze sculptures
- 12 large bas-reliefs in bronze or marble
- 3 sculpted tabernacle towers
- 4 sets of original stations of the Cross
- 9 life-size crucifixes
- 4 original baptistry Arms for eight bishops and three new dioceses
- Numerous small works too many to count



Sr. Mary Peter Tremonte, O.P.
1930-1997

A biography written about Sr. Tremonte states:

The volume of work Sister Mary Peter has produced in her nearly 40 years as an artist speaks of her Dominican mission: to spread the Word of God through her life and work, using religious and liturgical art as an expression of God's Truth and Beauty.

She was born and raised in Port Arthur, Texas. She joined the Houston Dominicans in 1949, shortly after graduating from high school. Her first ministry was teaching in grammar school. Ten years later, her career as an artist began when she founded the Holy Rosary Studio in San Bernadino, CA, and began teaching art.

In 1965, after earning a Master's Degree in art from *Siena Heights College*, MI, run by the Adrian Dominicans, she was appointed chair of the art department of *Dominican College* in Houston. Shortly after Vatican Council II, she established the *Liturgical Art Center* at the college.

She founded, in 1970, the *Dominican Institute of Fine Arts* in Florence, Italy, which was designed to give gifted students an opportunity to study art under Florentine teachers.

After *Dominican College* closed in 1974, she began producing works from her private studio, which for a short period was located in Austin and later moved to San Antonio, where she lived up to the time of her death.

Sister Mary Peter continues to speak to us through her works of art, as do the works of many other Dominican artists which we must learn about. I strongly believe that by connecting with them – our beacons – we would be better able to continue on our journey of speaking – via our works of art – of the love of God.

After all, their light is our light – the light of the love of Jesus Christ.



The bronze work of art still stands today at Holy Spirit Church (top photo).

Installing "Pentecost,"
Holy Spirit Church,
San Antonio, Texas, Jan
1995 22 ft. bronze
(bottom photo).

Dominican Sister Preaches Through the Eyes of Those Who Went Before Her

by Rena Fulka

(published in the Star News June 20, 1999)

Sister Kathleen Harkins meekly opens the door of her Palos Hills apartment, speaking in a voice all her own. Before long, she's immersed in a myriad of characters – altering her dialect with each change of costume.

As Catherine of Siena, Harkins steps back to the 14th century and sternly urges Giovanna, Queen of Naples, to change her promiscuous ways.

As Dorothy Day, Harkins breaks into a recitation of the spiritual works of mercy.

As Anne Morrow Lindberg, wife of the famous transatlantic aviator, Harkins explains that a woman can't take care of a husband and children if she doesn't take care of herself.

As the saucy, biblical Woman at the Well, Harkins speaks of an encounter with Jesus and seems anxious to go out and preach to the whole town.

"The power of preaching is to move us to awe," says Harkins, shifting back to her own voice.

"What people need is inspiration today. That's why I do what I do. People need to know God cares."

The Adrian Dominican Sister describes her occupation as preacher and performer.

She's named her ministry Tapestries.

Between doses of chemotherapy for breast cancer, Harkins plans to enact her one-woman show June 27 in the St. John Cantius Parish Courtyard during the first Sacred Arts Festival sponsored by the Archdiocese of Chicago. . .

The South Side native, who also lived in Evergreen Park, portrays a dozen faith-filled women, both biblical and contemporary.

Among the others are the Bent-over Woman, the daughter of Jairus, Jewess Etty Hillesum, Catherine McAuley, Julian of Norwich, Mary of Nazareth, foundress Mary Potter of the Little Company of Mary Sisters, Mother Cabrini and Lilly Tomlin and Jane Wagner's Trudy the Bag Lady.

"Many of these women may be from another century, but we're still reaping the fruits of their work," Harkins says.

"I don't perform as a show, rather as a contemplative experience of these women's lives."

At age 19, Harkins entered the convent.

As a Dominican, Harkins spent decades teaching every grade level from grammar to high school.

After completing a master's degree in theology from Loyola University, she taught in the deaconate program for the Archdiocese of Chicago.

"I wanted to be able to say theologically what I knew intuitively," she says.

Tapestries was born in 1988 while Harkins was serving as a pastoral associate at St. Catherine Alexandria Church in Oak Lawn.

"It all began with Julian," says Harkins, referring to the 14th century mystic of Norwich.

"I liked Julian because she called God mother."

Like most of the characters who followed, the personification of Julian took two years to develop.

"We think of these saints sometimes as plastic holy cards rather than people," says Harkins. "All these women had a personal relationship with Jesus Christ. He brought the best out of them, like he brought the best out of me."



Kathy Harkins, O.P.,
plays Anne Morrow Lindbergh

A biography written about Sr. Tremonte states:

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San Antonio, Texas, Jan
1995 22 ft. bronze
(bottom photo).

Harkins often uses her characters to express what she calls the four levels of mothering -- caring and nurturing, enduring, meeting challenges and sharing God's promise with the next generation.

Her ministry has taken her around the world to retreats, evening prayer services and ay of recollection seminars.

Harkins portrayed Mother Cabrini for the 100th anniversary of Columbus Hospital in New York, St. Catherine of Siena for the 75th anniversary of Siena Heights College in Adrian, Mich., and "Inner Freedom in the Face of Violence" at St. Joseph Church near Chicago's Cabrini- Green Housing project.

"The Way of the Gentle Truth," Harkins' portrayal of the life and times of St. Catherine of Siena, is available on video.

"My adult experience of God has always been gentleness, kindness, affirmation and surprise," Harkins says.

"This ministry is a surprise I started in my 50s.

"I'm a Dominican. I need to preach. I get a high, I get energized because I'm doing God's work."



Kathy portrays Julian of Norwich. Julian says, "all shall be well..."



Kathy plays (left photo) Lilly Tomlin's and Jane Wagner's "Trudy, The Shopping Bag Lady". Trudy says: "Reality is the leading cause of stress amongst those in touch with it!"

To Live with Christ, to End the Violence: Re-imagining for the Reign of God

Sixty-seven Dominicans from eight communities and provinces gathered during the fourth week of June to grow in the understanding of Jesus message of non-violence. It was a week of study, prayer, preaching, and artistic experience. The week was designed to lead participants to embrace Gospel alternatives to violence as expressed by the Week's title: "To Live with Christ, to End the Violence: Re-imagining for the Reign of God"

These Dominicans engaged in theological reflection, prayer, and participation in the arts as ways to inspire, inform, and transform their preaching mission. Diana Culbertson, (Akron) presented daily reflections on the theology of non-violence. Magdalena Ezoë, (Adrian), Armando Ibanez, (Southern), Isabel Rafferty, (Sinsinawa), and Angel Mendez (Southern) shared their artistic gifts of Music, Poetry, Film, Painting, and Dance as a means of preaching the Gospel of non-violence. KC Young (Sinsinawa) was the tireless liturgist.

"It was a powerful experience," said Ibanez, "from Diana's insightful theological reflections to the inspiring presentations of the artists. Angel's dance was profound; Magdalena's playing on the piano was moving; and Isabel's paintings were awesome."

"To see Dominicans use art and theology hand-in-hand was electrifying and a sign of the times

"Many Dominicans are beginning to realize how important the arts have been in their tradition and history, and how

important the arts are in the Holy Preaching and in the dialogue in and outside the Order, as well as in and outside the Church."

Carolyn Roeber of Edmonds, one of the organizers of the event, said that there is a very critical connection between the arts and preaching because the arts are integral to "our understanding of reality."

In addition, an important result of the event was making the connection between the theological and the arts.

"The reaction was very positive and excited," she said.

This week's experience was soul-stretching: with time to study and reflect, contemplate and celebrate, create and play. The whole person was given a chance to grow and the Dominican family is now better for God's blessing of the week's experience.

The week was sponsored by the Edmonds and Spokane Dominicans, the Western Province and Parable.



Adele Rowland, O.P., of San Rafael, was bestowed the first Fra Angelico Award for Excellence in Art during the 1998 MSJ Gathering.

Sinsinawa

by Armando P. Ibanez, O.P.

(Note: English translations are in parenthesis)

Sinsinawa,
lengua de mi hermano
song of my sister,
you are
breath,
holy.

(my brother's tongue)

Wind,
whispering in the shadows,
howling amid the trees,
messenger of Truth,
you drew them here.

Bailarina
poet,
singer of the ages,
healer,
preacher,
madre
sacred mound,
where did they come from?
Where are you going?

(Dancer)

(mother)

Sinsinawa,
sacred mound,
fear not the stalker.
Though you see him
peeking through the trees or
waiting in the night,
remember the eagle;
You are the earth,
holy mound,
Madre Sinsinawa.



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