

## Fra Angelico Award Given to Noted Composer/Performer

James Marchionda, O.P., was stunned by a pleasant surprise during a DIA Liturgy. He was called forward to receive the DIA's Fra Angelico Award in honor of his music ministry.

Father Jim's music has been an integral part of Dominican life for years. His musical adaptation of the Dominican Blessing has been a favorite part of prayer and liturgy in Dominican circles. In addition, he has reached the greater faith community through his many hymns. I Was Hungry, his rendition of Matthew 25's injunction to feed the hungry, was played at Mother Teresa's funeral. Jim has recently released a new recorded collection of his music, One Communion of Love. Earlier collections include The Harvest of Justice; May the Angels Lead You; and Let the Children Come to Me.

Jim has played the clarinet since fourth grade and the alto sax since high school. He studied classical music and composition at the University of St. Thomas, De Paul University, and the University of Wisconsin-Madison.

Since 1995, Jim has been involved in conducting parish missions as well as speaking at national conferences of catechists and musicians. Jim has found the "perfect blend of preaching" from the pulpit and through his music. For every parish mission he conducts, he writes a responsorial psalm for the weekday Mass celebrated on those mornings. Such a system, Jim says, brings about "forced inspiration." Because he has to write music on deadline, Jim explains, he can't simply wait for inspiration to strike. This system of writing has brought about some pieces that he was able to work into songs, songs that wouldn't have been written had he not been under pressure to compose the responsorial psalms. Since 1973, he has managed and performed with a quartet from Madison, Wisconsin. In addition, he frequently works with the choirs of parishes where he leads missions.

Asked for his reaction to winning the Fra Angelico Award, Jim said, "I was totally shocked." Winning the award was "the only time the wool had been pulled so completely over my eyes, in a long time, any way."

Previous winners of the Award are San Rafael Dominican Adele Rowland, O.P. and Elkins Park Dominican Stephana Toomey, O.P. Marcionda is the first to receive the newly designed medal, which is cast in bronze and includes the DIA logo and an image of Fra Angelico. The new medal was designed by Phyllis Mrozinski, O.P. Ron Pederson of the Aquinas College Art Department assisted with the bronze casting.



Fra Angelico Winners: Stephana Toomey, OP; James Marcionda, OP; and Adele Rowland, OP



## Letter from the Chair

Dear DIA Members,

On behalf of the new representative body -- Barbara Schwartz, Jeanne Stickling, Ann Mrugula, Ann Willits, and Irene Mary Diones -- I greet you in our first DIA Newsletter. The memories of the creative energy and enthusiasm of the August **Millennium Horizons** at Adrian, Michigan still linger and mingle with the gatherings at Mission San Jose, Sinsinawa and Oakland. The spirit and energy of these events are with the 2001 Elkins Park planning committee.

We are grateful to the elected leaders, planning committees, mother houses and the numerous volunteer workers at each of the gatherings in 1997, 1998, 1999, and 2000. Because of the dedication of so many we have had successful gatherings, have grown in enthusiasm, purpose, and membership. With the last gathering we have become truly international with members coming from Malta, France, and England.

Since there was no newsletter after the 1999 Sinsinawa gathering, I have been asked to give a few highlights. We gathered at the closing of one century and the beginning of a new millennium year — truly it was a **Prelude to Jubilee**. We were inspired by the words of our keynote speaker, **Parable** co-director Ann Willits, O.P., created new works in the master classes, visited artists' studios and other sites in Galena, Illinois; Mineral Point, Wisconsin; and Dubuque, Iowa. Lisa Lopez and Kathleen Harkins inspired us by bringing to life the Magnificat. Many talented artists shared their talents in performance, in the coffee house, and in the gallery. The Fra Angelico Award was presented to Stephana Toomey, an Elkins Park Dominican artist and liturgical designer. Special tribute was given to Kathleen Harkins.

The **Prelude to Jubilee** and **Millennium Horizons** were both celebrations of the artist on-the-edge of a new horizon. As Dominican artists we are called to be both artist and seer of the horizon just beyond the one in full view.

Joeann Daley, O.P.  
Chairperson of the Board

### Editor's note:

Please consider this newsletter a vehicle of publication and announcement for you as an artist. Its success will be only as great as your contributions. Send me anything you think will be a source of inspiration to fellow artists. **I am counting on YOU!** Deadline for articles, pictures, etc, for the Spring issue is April 1. Hopefully no additional computer problems will delay issues in the future. Elaine DesRosiers, OP, Editor

## Notes from the Representative Body

Joeann Daley, Barbara Schwarz, Ann Willits, Anita Smisek, Jeanne Stickling, Ann Mrugala and Joella Miller (by conference call) met on September 20th in River Forest. We would like to share with you our goals and some of what we accomplished in that time together.

The Goals of the Representative Body are:

1. Facilitate the organization of the DIA
2. Encourage the promotion of the arts
3. Facilitate the communication and decision-making of the DIA
4. Assume accountability for the planning, implementation, and evaluation of the 2001 Gathering.

We discussed the Adrian Gathering and felt the richness of the Order was strikingly evident. Finances, dues, nonprofit incorporation, unfinished business, and membership were topics of conversation. We wanted to work for a smooth transition. Anita has worked with provinces and congregations to identify artists. We will communicate regularly with you, the membership, through the list serve and newsletter. We encourage the membership to use the list serve appropriately and to let Elaine DesRosiers know of any happenings, shows, awards, etc of the membership.

We looked at ways to raise awareness of the benefits of membership in DIA. Ann Willits and Elaine DesRosiers will be at the DLC and will address the proposal for Promoters of the Arts. We look forward to meeting with the planning committee in November for the Elkins Park Gathering. Our conference call with Linda Jackson, OP of Elkins Park was wonderful. We worked out a lot of details. **So we ask you to reserve June 25-28 for next year's gathering.** Registration will need to be done early so as to meet the contract. So plan ahead! Information is enclosed. At our next meeting in January, we will discuss: the DIA vision statement, the Promoter of the Arts, fundraising, and Arts in Schools. Do not think things wait till then. The work continues as we use e-mail and other communication to work for the benefit of all.

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DIA Newsletter

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## THREE CHEERS FOR DIA LEADERSHIP!

On Wednesday, August 16 congratulations, commissioning, and blessing were extended to the newly elected DIA Representative Body:

Joeann Daley -- Sinsinawa — Chairperson  
Barbara Schwarz — Amityville — Vice Chairperson  
Ann Mrugala — Adrian — Secretary  
Jean Stickling — Adrian — Treasurer  
Irene Mary Diones --- Mission San Jose  
Joella Miller — Adrian  
Ann Willits — Sinsinawa

**The membership thanks you for answering the call to “continue efforts to communicate, to associate and to come together in these festivals for the purpose of learning and of proclaiming the good news.”**

Janet Capone, O.P.  
Adrian Prioress.



Joeann Daley, Ann Mrugala, Barbara Schwarz, Joella Miller, Jeanne Stickling, Irene Mary Diones



We wish to thank the past DIA Board for all the work during the formation years:

**“You are truly:  
preacher, mystic,  
leader, minister, prophet,  
and healer.”**

Janet Capone, O.P.  
Adrian Prioress.

Armando Ibanez — Southern Province  
Carolyn Roeber — Edmonds  
Kathleen Harkins — Adrian — RIP  
Phyllis Mrozinski — Grand Rapids  
Rose Marie Hennessy — Mission San Jose  
Anita Smisek — Sinsinawa  
Dominic Delay --- Western Province  
Chris Renz — Western Province



Dominic Delay, Armando Ibanez, Phyllis Mrozinski, Anita Smisek, Rose Marie Hennessy

## **PANEL: The Transformative Nature of Art: the Artist as Preacher, Minister, Mystic, Prophet, Leader, Healer**

**As Timothy Radcliffe says, "God always breaks into our world through unexpected creativity." This transformative quality was imaged so clearly in the panel discussion with reflections of Paul Colloton, Barbara Cervanka, Nancyann Turner, and Joeann Daley. Quotes from their presentations follow:**

### **Barbara Cervanka, O.P.**

"I made art because I was engaged in putting together a small universe of color and shape, balances and movements."

*"What was an artist to do when confronted with the inequities of the world? Ignore them or illustrate them?"*

"The textile pieces paint a picture of life in the Peruvian shantytown of fragile housing, violence, shortages. Beneath the colorful stitchery is revealed a whole world often hidden from our eyes."

*"Dominicans have the charism of preaching, and part of the charism is to enable the word of truth to be heard. The work of these popular artists shares a reality rarely expressed in our society. It has been a privilege to help these artists be heard, to widen the dialogue and expand the images we hold in common, and thus enrich the human community."*

### **Nancyann Turner, O.P.**

"I am an artist. I create because I must. I create because I am made to the image and likeness of a creating God. Thus, I preach as an artist."

"I preach and minister well when I am true to the call to be artist. I can only preach really well when I am a listening, prayerful community member with other soul friends and other creators"

*"Currently, I m offering art experiences to children of the city, children of a soup kitchen. I do this because I believe that creation is an alternative to violence. I do this because I believe the arts give our youth an alternative way to process feelings and the constant chaos in which they live"*

"I believe that within every child there is a song, a poem, a dance or a painting. I believe there is healing and redemption in the very creative process itself and not just in the product."

"I work in a soup kitchen, but my primary work is to help feed the spirit; to help children and their families celebrate and affirm their young artists and musicians."

### **Paul H. Colloton, O.P.**

"Whether we sing well or not, if we sing or make music, we pray twice. And what is prayer, but communication between God and us and God's creation: time for listening and time for speaking."

*"(Music) touches on that deeper level, that keeps surfacing and inviting the word to be chewed again, contemplated again, throughout the day or week."*

"I am struck with how important it is to have these non-verbal experiences of preaching and prayer, to touch the whole person. If we're left-brained, we need the text and the connections to be clear. If we're right-brained, we need the music and the heart to be touched."

"The texts of contemporary singers like Tracy Chapman or B.B. King, their music, a Beethoven symphony, a Javanese Gammelang, the Native American flute, all of these provide the bridge where our hearts and God's can meet, where our ears can be open to the voice of God that comes in places we don't always see or allow."

"May our arts, of whatever form, touch places that words alone cannot, and help us and those with whom we connect, to pray once, twice and for an eternity."

For the contribution of **Joeann Daley**, the fourth member of this panel, see the article on the next page.

**\*\*\* Please pray for Stephana Toomey, OP who is recuperating from heart surgery.\*\*\*\***

### ***Why be a member of the DIA?***

Membership in the Dominican Institute for the Arts has its rewards. Membership

- offers reduced conference fee
- provides opportunity to exhibit and showcase one's art
- supports collaborative Dominican artistic projects
- offers potential for mutual support and connections with Dominican Artists
- continues the treasured preaching tradition of Fra Angelico into the 21st Century

# The Artist in Transition

by Joeann Daley, OP

A year ago I urged the participants to read several documents: "The Religious Congregation and the Artist" from Sisters Today; the letter to religious congregations regarding the Cultural Heritage responsibilities; and Pope John Paul II's *Letter to Artists*. I hope that you did read them and reflect on them. Since last year my life as an artist has taken a major turn and it is from the perspective of these readings that I will speak to you as an artist-in-transition.

The transition began in November 1999 with a 30-year retrospective exhibit of my work. Early into 2000 (the new century and the new millennium) I made a decision that after 11 years as Director of Cultural Heritage for the Sinsinawa Dominicans, it was time to make a transition -- to concentrate more fully on my own ministry of artist. My provincial team suggested that I take a sabbatical year. In March I turned 60. In June, I moved to Milwaukee, created a new studio space, and settled into an apartment. All of these transitions are like the pieces in one of my collages.

**Collage piece #1: Having a retrospective** exhibit is not just a time to look at a body of work and reflect on the connecting links, patterns and textures of the body of work. It is also an opportunity to take stock of our life and the visual notation of it, complete with the working proofs and finished editions. Lessons learned are easily transferable to the other areas of life. As artists we can help others to see the patterns, textures, and connecting links in their own lives, church, society, and world.

**Collage piece #2: Making the decision** to leave the familiarity of 11 years of successful arts administration, and at age 60 to begin again, calls to mind the words of Timothy Radcliffe that "nothing new can ever be born unless we dare to give up what has been proved to have value in favor of that which may turn out to be a failure". As artists we begin again and again, knowing that failure is always a real possibility but really understanding that nothing new can be born unless we are willing to let go of the what is for the what might be.

**Collage piece #3: Creating studio space** with the help of my sisters and brother-in-law was an experience of pulling together 30 years of work into custom-made storage areas of work space as well as of creative reflective space. Making the studio space was in itself a creative undertaking with others. We all took ownership of the space, which has already produced the work that you saw in the gallery at Adrian and which has hosted parties and classes. In the process, the participants have been changed. As artists we know that "studio space" is more than a physical space in which to make art. As artists we know that "studio space" is the place where the spirit can be renewed and we are truly free to risk failure as well as success.

**The completed collage: Freedom to succeed, freedom to fail** --we don't know which it will be unless we dare to let go of the familiar for the unfamiliar. It is a gift of sight and insight in which the patterns, textures, and connections between our failures and successful attempts become clear. Sometimes we may even discover that our failures stretched us beyond our limits and into the masterpiece.

## Transition at 60: I highly recommend it!

The freedom to fail is the essence of  
CREATIVITY

(just as the prevention of failure is the essence of conservatism)

The creative act must be uninhibited and marked by supreme confidence.  
There can be no fear of failure. Nothing inhibits so fiercely, or shrinks a vision  
so drastically, or pulls a dream to earth so swiftly  
as fear of failure.

Albert J. Sullivan

# GATHERING 2000 AT ADRIAN



Caroline Roeber, OP uses her "Body Spirit" gifts at the Eucharist

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Keynote Address: "Angelico's Art:  
The Handwriting on the Wall"  
by Marie Celeste Miller, OP  
(not pictured)

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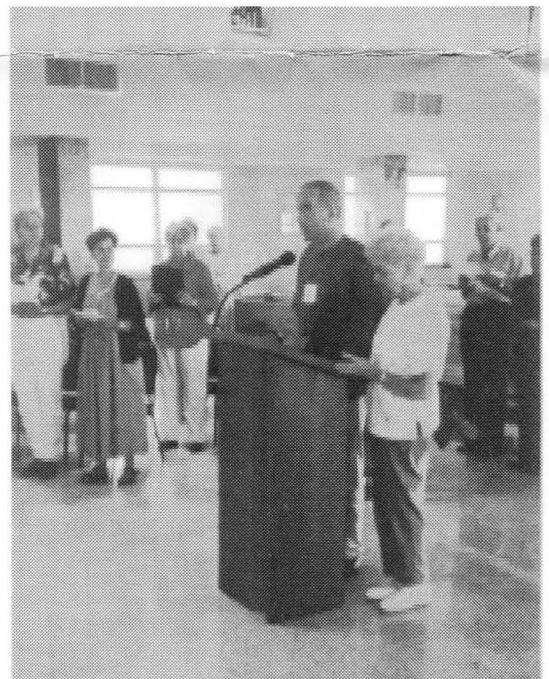
The joyous entrance to the chapel for Liturgy



Norma Gentile sings the songs of Hildegard of Bingen on opening night



2000 winner of the Fra Angelico Award, Jimmy Marcionda, OP and award designer Phyllis Mrozincki, OP display the bronze medallion

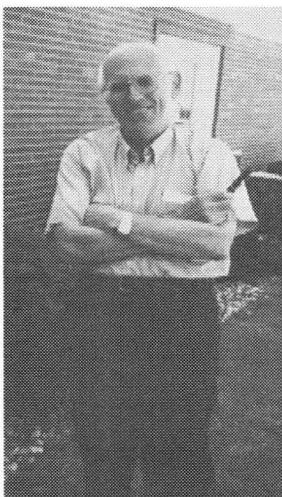


Antoine Lion, OP of France reads the petitions

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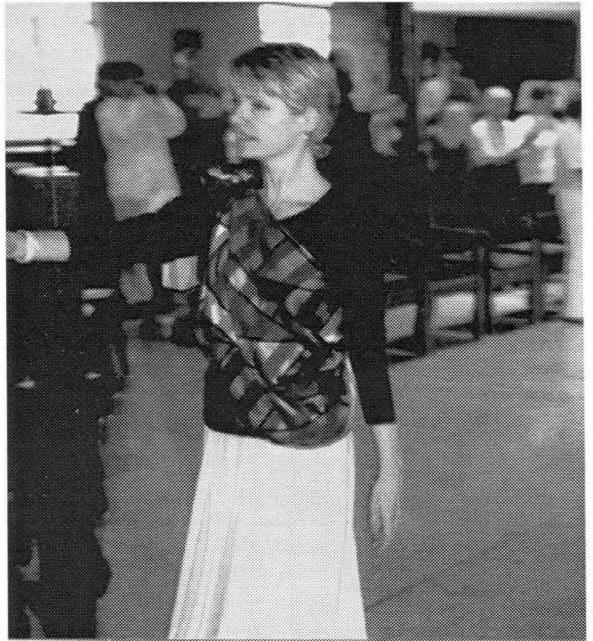
Marius Zerafa, OP, artist and art historian, joined the Gathering 2000 from Malta



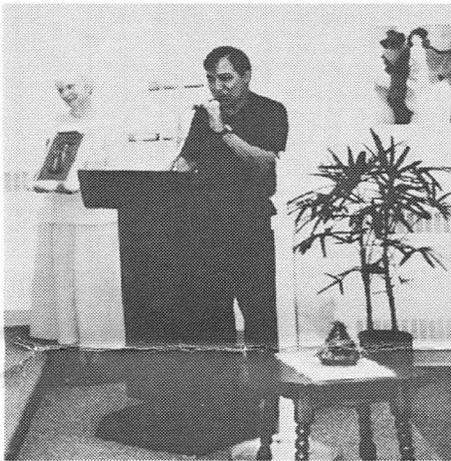
At the opening of the exhibit in Studio Angelico Art Gallery, Elaine DesRosiers, OP stands before her painting



Nancyann Turner, OP introduces Kathleen Harkins' mother and sister Mary at the memorial service



Syndee Pokora, OP Laity, whose dance gave inspiration to the Liturgy



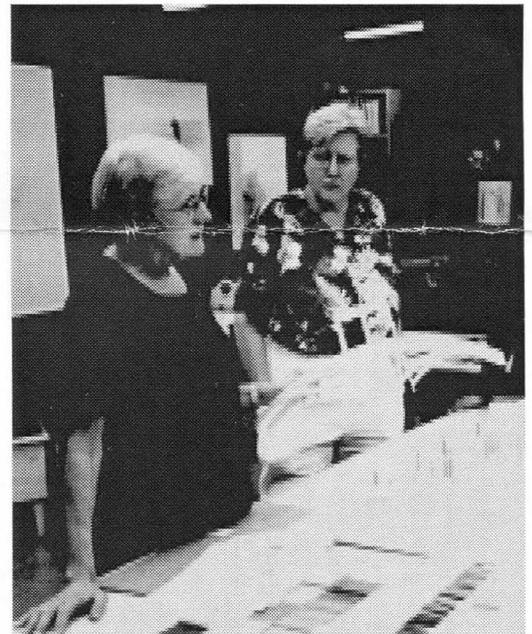
Rose Marie Hennessy, OP joins Armando Ibanez, OP whose videos celebrated the life of Kathleen Harkins and the highlights of the Institute

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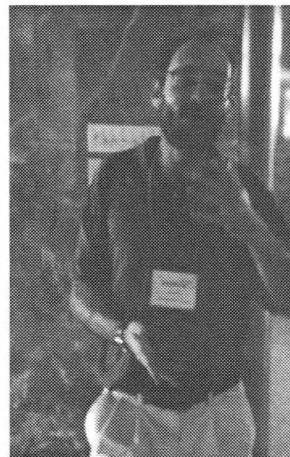
Barbara Chenicek, OP amazes Barbara Schwarz with a chapel design by INAI

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# A FESTIVAL OF MILLENNIUM HORIZONS



Pianist Magdalena Ezoë, OP asks "Where's the Beef?" at her concert with Soprano Lorraine Morin



Dominic Delay, OP, true to his call to preach, reflects the image of our Father Dominic

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**We shall remember always  
the Mime Players  
who led us through the Gospel  
(not pictured)**

**Rudolf Loewenstein, OP**  
**was ordained priest on Saturday,**  
**December 2 at 12 noon in**  
**St. Dominic's Church in London.**

*It is only the Atlantic Ocean that kept us from being with you, Rudolph.  
The prayers of the DIA members are indeed with you as you begin your sacerdotal life.*

**A commentary on the DIA by Rudolf**

Why, I ask myself, do I bother crossing the ocean to attend a conference of Dominicans, many of whom I will not have the chance to see during the year? There are several answers to this, and they are probably obvious to those of you who will read this.

**First**, for the interest in meeting other Dominicans who use the Arts as part of their preaching.

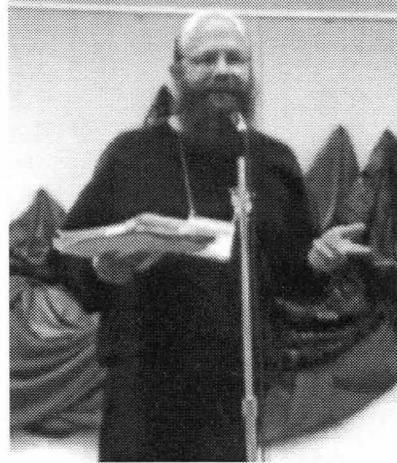
**Second**, to network with people who have similar interests within the order.

**Thirdly**, besides being interesting, it is also great fun to do so. After all, one should enjoy preaching — it is not a duty that one does with gritted teeth. Meeting others who share one's enthusiasm is fun, and also tremendously encouraging.

**Fourthly**, it is a great opportunity to give and to receive support. Of course the production and use of a particular piece of art should be its own reward, but the encouragement and interest shown in one's own endeavours is very necessary.

**Fifthly**, having attended the meeting last year in Sinsinawa, I know it is a chance to meet up again with friends and exchange news. After all, we are a family, so why not see each other and delight in each other's company when the occasion presents itself.

**Sixthly**, one can get helpful and constructive criticism on one's work in an atmosphere of trust. And that is so necessary for one's work to be able to flourish or grow more. It is one thing to get whole hearted praise, but the friendly and helpful criticisms made by those who have no ulterior motives is very beneficial.



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