

This issue is dedicated to the victims and survivors of September 11.

## Peace Be With You, My Dominican Friends

(Is peace possible?)

by Peg Byrne, OP

As Amityville Dominican women, being called to be signs of joy and hope provides a new challenge since September 11, 2001.

We are experiencing a new call as preachers of the Word amidst the turmoil and sufferings of the world. Mary O'Driscoll, OP states that "A preacher is someone who knows that she has been entrusted with God's Word for others, someone who is driven to speak and live the Word of Truth, Love, Mercy, and Justice."

St. Dominic and St. Catherine loved well the Word of Truth. The frontier of Dominic's time, the thirteenth century, was one of dramatic change. Older religious orders, before a shifting world, retreated in fear. Dominic, however, moved forward to confront the future without fear. Moved by compassion for those who were confused, anxious and searching for meaning, he traveled unabashedly with the spirit of truth.

Since September 11, the day of the attack on the World Trade Center and the Pentagon, the frontier of our world is strewn with the staggering and sacred remains of innocent lives and all whom they left behind. This horrific event has left the meaning of truth elusive as we grapple with our shock and fear. We seem empty, unsure and without clear understanding or adequate words. We stumble against the darkness of terror and we wrestle

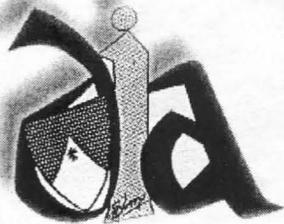
with our feelings, unsure of their names and even less of their meaning.

Even the door of our hearts, the center of our call to be preachers, seems locked. The invitation to peace knocks persistently and urgently for the preacher who longs to bring just a glimmer of truth to a devastated world.

The preacher's pulpit takes a new form. The shield of the firefighter and the police officer becomes the heart of truth as each, like Dominic and Catherine, goes forth fearlessly into the smoldering darkness in order to lead others to the light. The office worker, driven by a sense of urgency to preserve life, sacrifices personal safety and goes unabashedly among the fire and the chaos to assist strangers to survive.

"Peace be with you" is symbolized by a cross-shaped ashen girder. Its mysterious find is a call for all of us to step out of the ruins of our own lives and out of the tombs we have hewn for each other. This call is at the heart of our preaching. Our pulpits may stand on ashes and rubble or on fields and flowers. Whatever form our preaching takes, we must stand firm, our feet rooted in holy ground, our hands grasping the shield of truth and our hearts grappling with mercy and justice.

As Dominicans we continue to be aware of the storms that lie ahead. As Dominic lived in tumultuous times, we live in a tenuous world where we must stand together on a massive pulpit of solidarity to preach a Gospel of compassion and truth.





## Letter from the President

Since we gathered in the sunshine and the beauty of Elkins Park last summer our world has been changed and reshaped by a date in history – September 11, 2001. The

shadow of this earth-changing date has drastically changed how we relate to one another and react in our country and in our world. As an artist I needed to respond to this event in some way. I went to the studio with some of the articles from *The New York Times* and prayed and responded to this event by making an etching – 911.

I would like to share some of the headlines and words of various art critics that became my prayer book during these days: September 13 - THE EXPRESSION OF GRIEF AND THE POWER OF ART: A Rending Scream that Spoke for All, *Laurence Olivier in Oedipus Rex*; Poetry's Insights On Pain and Joy - *Lord Tennyson's Be near me when my light is low ... And all the wheels of being slow* and the words of Gwendolyn Brooks, "Beware the easy griefs that fool and fuel nothing." A Cry That Inspires and Heals - "In the art of Rembrandt, grief is secular and spiritual emotion ... For this man, mourning wasn't an event but a state of mind ... But even in its most public form, its true audience is an audience of one and its true function is to inspire, absorb and reflect deep emotions."

I continued to collect articles from *The New York Times* throughout September, October and November. In one of the later articles I read about *The Art of Aftermath, Distilled in Memory ... "a single death is a tragedy, a million deaths is a statistic. One of the striking things about the immediate reaction to the World Trade Center has been the way that people are searching for both consolation and community. This need to connect has followed so many traumas of world history, especially in the visual arts."* In the future the great arts and literature will not be written about the event per se but "about the transformation of life because of such event."

You may wish to continue the discussion by logging onto the website begun by Clifford Chanin, founder of the Legacy Project, [www.legacy-project.org](http://www.legacy-project.org). This is a non-profit organization that studies the creative and intellectual response to cataclysms such as Hiroshima and the Holocaust. Or you may have already responded as an artist to the events of September as our DIA editor requested.

May the words of the music critic of the *New York Times* remind us of our role as artists in our society, "Besides communicating grief and tragedy as a universal experience, music has another way of responding to grief: it celebrates life.... Music is used for both celebrating and coping."

~ Joeann Daley, OP

Note: The art on this and the next page are excerpts from Daley's etching.

## Trade Center

Oh, Nameless One, unannounced,  
You came to our city to trade.

What did you bring to trade?  
Invasion for welcome?

What did you bring to trade?  
Deceit for truth?

Oh, what did you bring to trade and why?  
Violence for peace?

What did you bring?! What did you bring?!  
Hate for love?

What did you bring to trade?  
Wailing for rejoicing? Why?! Why?!

Oh, Stranger, show us your face.  
You know our pain. We know not yours.

Healed in forgiveness,  
your God calls us to life as one people.  
My God, Jesus, calls us to life as one people.

Jesus cries out in a loud voice and gives up his spirit and behold the sanctuary of life is torn in two from top to bottom. The earth quakes, rocks split, hearts break, fires rage, towers melt and the bodies of the innocent are cremated. The bodies of the innocent are buried. But their tombs will be opened. And coming forth from their tombs after his resurrection, they will enter the city, the city of God, your city and my city.\*

Oh, Nameless One, show us your face.  
Come, the God of us all has prepared for us a holy city. In justice and in peace and in trust, let us enter.

~ Ann Mrugala, OP  
September 11, 2001

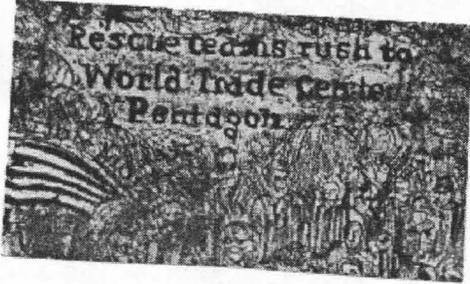
\*adapted Mt 27: 50-53  
© 2001



## Woman

Afghan refugee,  
Fleeing, frightened, hungry,  
Walking, walking, weary, cold,  
Unflinching, pursued.

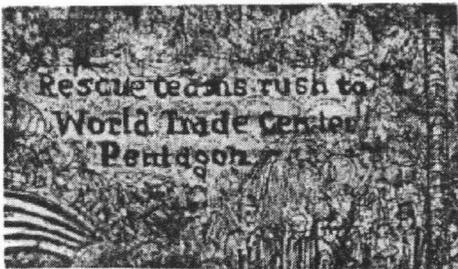
~ Jean Beagan, OP  
© 2001



## Preaching in a Defining Moment

To preach in a defining moment is  
to spark the world to fire,  
to motivate mountains to leap,  
to reverence a terrorized world into peace.  
To preach in a defining moment is  
to go against those  
who cry out for vengeance,  
to bow in awe before the peacemakers.  
To preach in a defining moment is  
to dare to  
quench the thirst of warring peoples,  
to speak of gentleness in place of aggression.  
To preach in a defining moment is  
to spin the world to fire and,  
to dance free of all that can paralyze us  
from responding to the world's longing for truth.

~ Peg Byrne, OP  
© 2001



## Ache to Touch You

I can't hold you  
not even your lifeless body  
though I ache to touch you  
my eyes to hold you

Somewhere in the rubble  
in the midst of crushed glass  
and gnarled steel  
in the gagging stench  
is what remains of you  
you,  
my beloved,  
my friend.

Hope  
why did you flee?  
why didn't you save my beloved?  
didn't I pray?  
if there had been,  
I would've paid.  
I would have...  
I would've.

I ache to hold you  
smell your scent  
joke with you.  
but I can't even see what is left of you.  
as painful and sorrowful the sight  
I need to see  
I need to see.

The void  
cold  
lifeless void  
within me  
is the vacant space  
left by my beloved.  
no one else  
can live there in that  
cold  
lifeless void.

Hope, where are you now?  
I believe you died as well.  
the stench  
is your grave now,  
useless hope.

Tears  
on broken glass  
cut fingers  
your smile split on reflections  
of shattered window panes--  
years past.

We wept.

~ Armando Ibanez, OP © 2001



## How to Look at Sculpture – *questions to help understand a work of art*

### technique

**medium:** What materials are used (marble, metal, wood, plaster)? Is there a combination of materials? Is the material curved or modeled? smooth or rough?

**color:** Is the work painted or colored? How much of the sculpture is colored? Why do you think it is colored?

**form:** Is the sculpture realistic or abstract? Are certain parts distorted? Is the form opened or closed? Is it conceived in terms of monumentality and vigor, or is it fragile and thin?

**point of view:** Is there one point of view or more? Is the sculpture frontal? Does the sculpture have a base? Is the base conceived as part of the total work? At what height is the sculpture placed?

**pose & gesture:** Is it at rest or in motion? energetic or restful? Is the meaning of the work communicated through pose or gesture?

**scale:** Is it life size? larger than life? Does the scale increase or decrease the sculpture's presence?

### subject matter

**portrait:** Is it a full figure or a bust? Is the subject historical, mythological or religious?

**narrative:** What action is depicted? Is the subject historical, fictional or religious?

**still life:** What objects are depicted? How are they placed in relationship to one another?

**abstract:** How are the forms used or arranged? Are realistic objects implied or suggested? Why do you think the artist chose to abstract the forms?

### remember

- Think about the artist, time period, and his role in society. What is the intended function or purpose of the work?
- Avoid reading your own views and feelings into the work.
- Observe both what is shown and omitted.
- How do the formal elements contribute to theme, mood, and an aesthetic?
- Compare the given work with others near and try to say what makes it different or similar.

Snite Museum of Art University of Notre Dame

## Mystery - A Reflection

I look to the ocean, awestruck by vastness,  
impelled by Mystery.

It is as though each wave symbolizes every  
individual created - past, present and future.

The strong and mighty,  
meek and calm,  
ferocious,  
gentle.

All moving to a goal,  
touching the sands of earth.

Yet once arrived, no matter how  
great or small,  
each leaves its unquestionable mark  
on humanity.

Then only to return to  
the vastness of the Mystery -  
Like that of creation returning  
to our Creator.

~ Kathleen L. Voss, OP

© 2000

## Quotes from John F. Kennedy, Jr. on art:

“The life of the arts,  
far from being an interruption,  
a distraction, in the life  
of a nation,  
is very close to the center  
of a nation's purpose –  
and is a test of the quality of the  
nation's civilization.”

“If art is to nourish the roots of our  
culture, society must set the artist  
free to follow his vision wherever it  
takes him.”

# Report of the Representative Board

The Representative Board met at Regina Dominican in Wilmette, Illinois from November 17-18, 2001. How does one put into a "nutshell" a marathon experience? Such is the experience of a typical DIA Board Meeting, packed full of business agenda, insights, delights, surprises, laughter, prayer, and gratitude.

We are aware the business meeting is for us all. The DIA membership is always present. Your evaluations of the Elkins Park Gathering 2001 were seriously considered. Your suggestions, contributions, and comments to the Board and the Editor of the Newsletter are welcomed and appreciated.

## Archives established

We know we are maturing. DIA has been blessed with growth, so much so that we now have an official archivist! At this very moment Jean Vianney Norris, OP in Massachusetts is recording and storing the treasured history of the DIA in our newly developed archives.

## Broader Dominican connection

The DIA has membership in the Dominican Leadership Conference (DLC). Connections with other Dominican groups broaden and strengthen all groups. Questions for reflection: To what other Dominican groups do you belong? How do artists go to meetings? How do we connect with other organizations? What benefits do we enjoy from these connections?

## Regional gatherings?

Unresolved is the topic of regional DIA gatherings. An earlier gathering offered us the opportunity to form committees. While the response was good on newsprint, many of the committees did not materialize. This was perhaps due to lack of clear purpose, leadership, or time. Based on this experience, the Board recommends that regional gatherings emerge from grassroots initiatives and leadership. Connections for such may be made at the national gatherings, but they might be better developed uniquely at regional levels. Though the Board encourages and supports this concept, it does not see this as its role.

## Biennial gatherings?

Regional gatherings implies that national gatherings happen every other year. This is a piece that seems to be out in the wing. Even without the regionals, need

there be a definitive discussion and decision for national gatherings every two years? Even though the Board requested that the membership give input on this subject, only two responses were submitted to the Editor of the DIA Newsletter. This issue is still open for discussion.

## Staggered terms?

The Board also discussed "staggered" terms of office for the Board. Are there benefits of having a former Board member remain on the Board when new elections occur?

These are reflective questions to be answered by the membership because each one is the DIA. "O God, complete in us what you have begun" may be interpreted in a colloquial fashion, "Nobody, ain't nobody who can make it alone." (Maya Angelou)

~ Ann Mrugala, OP, Secretary

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Visit our new Website at  
<http://www.diaonline.org/>

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## Letter from the Editor

Sincere thanks to the members who contributed their art reflecting emotions after the terrorist attack of September 11.

I did not receive sufficient responses to the request for your opinion concerning the proposed change to biennial gatherings. The Representative Board will address that at another time (see Board Report on this page.)

This issue is the second one printed by the staff at the Adrian Motherhouse. I am grateful to Joella Miller, OP, John MacNaughton, Casey Troyer, Lori Golazcewski and Sandra Warner for their great assistance and their willingness to take on this task.

Please begin to consider NOW what you'd like to contribute to the Spring issue. The deadline for submitting copy and photos is **April 1**. I am still looking for one or two members willing to assume responsibility for asking and interviewing other members for feature articles.

~ Elaine

Editor: Elaine DesRosiers, OP • Elaine.DesRosiers.1@nd.edu

Staff: Barbara Schwarz, OP, Board Liaison  
Barbara Kelley, OP, writer, proofreader

Logo design: Irene Mary Diones, OP

Masthead: Deborah Marie Butcher, OP



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photo by Francette McCann, OP

## Remember Gathering 2001?

The famous French artist, Marie-Alain Couturier, OP, a refugee from collaborationist France during World War II, resided at the Dominican Retreat House Elkins Park, Pennsylvania during World War II. While there in 1943, he painted numerous frescos in the sanctuary and retreatant's chapel. Stephana Toomey, OP, of the Elkins Park congregation, is shown above giving a presentation on Couturier's frescos at the retreat house during the DIA Gathering 2001.

### Low on travel money to visit museums? Check these websites!

- [http://www.msstate.edu/Fineart\\_Online/art-resources/museums.html](http://www.msstate.edu/Fineart_Online/art-resources/museums.html)
- <http://www.cello.li/ArtDirectory.asp?lang=e&show=all2&categorynr=2> <http://ublib.buffalo.edu/libraries/units/lml/Collections/artinter.html#muse>
- [http://www.dcmilitary.com/special\\_pubs/welcomewash/02artmuseums.html](http://www.dcmilitary.com/special_pubs/welcomewash/02artmuseums.html)
- <http://vlmp.museophile.com/world.html> (a list of museums around the world)
- <http://www.worldyellowpages.com/agm/>
- [http://www.sirjlawes.herts.sch.uk/faculties/art/Links\\_galleries.htm](http://www.sirjlawes.herts.sch.uk/faculties/art/Links_galleries.htm)
- <http://members.tripod.com/~krititizer/museum.htm>
- <http://wings.buffalo.edu/epc/connects/poetrywebs.html> (poetry)

contributed by Pauline Quinn, OP

### Protecting and reverencing our work ~ Anita Smisek, OP

When we create work together or publish work, it is important that we reverence and respect the work of one another. Some work may be produced that could have the potential for financial gain for its creator. As the Dominican Institute for the Arts we are aware of how many times people's work is taken without proper credit or remuneration. As members we would like to work together to protect one another's interests in truth. When posting work, therefore, identify yourself with a copyright notation, and when publishing a work of art, a poem, visual art, music, etc., include the following:

#### Copyright Protection

Copyright © Year Your Name All Rights Reserved  
Your E-mail address and/or mailing address

For full protection under the law, one must register the work with the Library of Congress, submit and pay fees. Forms are available through the web.



#### Permission to Use

Contact the artist each time you want to use his or her work for reproduction in any way and be willing to pay a monetary fee for its use in your book, newsletter, worship aid, book, etc. if requested by the artist. Inform the artist about the number of copies that are being made and for what event. This information enables the artist to issue you an invoice and permission for one time use, general use, or annual license. One should never presume permission.

#### Crediting Work

In any publications or newsletters, photos, poetry, and art should always be credited to the person.  
e.g., Photo by Dominic DeGuzman, OP

# What's Doing?

*A column dedicated to highlighting the DIA members' latest achievements in art.*

## **Rowland reports on Parisian Exhibit, and advises about shipping**

I have just finished with the Salon d'Automne in Paris. Yes, it is heavy weight ministry, yes it is considerably prestigious, but, oh, does it ever take time, talent, energy, luck, and dollars. This is the second year I have been included and somehow the former year seemed lots easier.

The Salon d'Automne was held in Espace Auteuil, Place de la Porte d'Auteuil, in Paris, in November. My accepted piece was "Along the Trail." Unfortunately at 56 in. x 32 in. it was just a few inches over the U.S. postal service limit. (In case some of our artists are becoming involved with the problem of foreign shipping, a length and girth combination of only 79 inches is what is allowed by the U.S. -- so paint accordingly!) DHL seems a good choice for us for European shipping, as they have amicable relations with the customs office. As for packing, the firm I work with says, "Just pretend that you are packing your art to be used as a football--because that's just about the kind of handling the picture will have to stand."

Because in April, this picture will be in a Paris exhibition of the Alliance of Women Artists, by leaving it there I will need to bring over only one additional piece. This will be a first -- I have not tried carrying one before!

By the way, after nearly a year, I finally have an active website: [www.sisteradele.com](http://www.sisteradele.com)

~ Adele Rowland, OP

## **Is Amy McFredericks "NUMBER ONE" our first Promoter of the Arts?**

I have been named our congregational Promoter of the Arts, with no job description since it is brand new for us Great Bend Dominicans. I am wondering who else on our listserve has been asked to be a Promoter of the Arts for other congregations? Perhaps we can exchange some ideas and support each other in new role and ministry. If there already is such an exchange going on besides the DIA yearly conference, would you please contact me at [amyop@juno.com](mailto:amyop@juno.com)?

~ Amy McFredericks, OP

## **Rudolf's compositions featured**

On Saturday 8th December and Sunday 9th a local children's ballet school in London offered a Christmas concert, and all the music they use for dancing and singing to were carols written by **Rudolf Loewenstein, OP**. This is the first time that such a concert will have taken place.

## **Seasonal reflections projects completed**

By Ash Wednesday Elaine DesRosiers, OP will have completed the publication of *Cooperia 2002*, the annual 68-page book of reflections for every day in Lent and the major feasts of the Easter Season. *Cooperia* is a joint project of the Dominican Alliance with reflections written by members of the nine congregations of the Alliance: Columbus, Springfield, St. Mary's of New Orleans, Oxford, Akron, Kenosha, Great Bend, Houston, and Kentucky. The Dominican Sisters of Zambia contribute to the project.

Prior to the completion of *Cooperia* Elaine edited the annual set of audio cassettes with reflections for every day of Advent. These daily reflections are written and recorded by members of the Kentucky Dominicans and a few invited guests. The theme of this year's tapes was wisdom. Elaine is Promoter of Dominican Life for the Kentucky Dominicans.

## **Adele Myers' Sculptures Abound**

Adele Myers, OP had an exhibit of her cement/fresco relief sculpture at the Visions gallery in Albany, NY, July 6 to August 31. She also had a solo exhibit at the Flywheel Gallery in Piermont, NY, August 30 to September 16. Adele has been busy with windows and a mosaic for the new chapel built by her community at their motherhouse in Sparkill. The two stained glass windows that she designed were installed in May of this year. Her mosaic surrounds a statue of St. Dominic in the outdoor Gathering Space and was installed in August. The chapel, called Our Lady of the Rosary Chapel, was dedicated on September 10th. Adele's congregation's website includes the arts under ministries/arts and culture: [www.sparkill.org](http://www.sparkill.org)

## Reid Perkins-Buzo O.P.: **Lumen Multimedia: Preaching on the Frontlines of Culture**

I was in a small village near San Pedro Sula, Honduras, and watching reruns of "Three's Company" with a large group of avidly interested Hondurans. From their absorption in the inane adventures of the program's characters, it was obvious how much this old maudlin U.S. TV show was a part of their lives! What struck me forcefully in the Honduran village was the fact that electronic media (film, TV, CD-ROM, DVD, Internet) are the most powerful sources for forming the popular imagination available today.

Given the power of these media over the imagination, any preaching strategy that wishes to have an impact on North American society in the coming century must use the electronic media. Less than 28% of American Catholics attend Sunday Mass every week (CARA Report v.4 n.1 Sum 1998). This percentage is not likely to increase soon. How to preach to the vast majority of Catholics not coming to the parishes? And what of non-Catholics? Shouldn't we be preaching to these people too?

Overwhelmingly, the General Chapters of the Friars since Quezon City (1977) have urged that Dominicans preach via the media. To answer this urgent call, in 1996 five Dominicans founded Lumen Multimedia, the only entirely Dominican production company in the U.S. Alicia Alvarado, O.P., Isabel Rafferty, O.P., Anita Smisek, O.P., Richard Woods, O.P. and I formed Lumen to develop materials on topics of faith, spirituality, and Christian living using films, videos, CD-ROMs and DVDs. Lumen is a non-profit 501c3 corporation; I am its Executive Director. In his 1997 Visitation Letter to the Central Province, the former Master of the Order, Timothy Radcliffe, advocated both CD-ROM and film production by Dominicans, clearly promoting the work of Lumen Multimedia.

Lumen has done very well in the few years it has been in existence. We won two international awards for the Sinsinawa Dominicans' CD-ROM, "Where the Spirit Loves to Dwell," which Isabel Rafferty O.P. and I produced in Fall 1999. The CD-ROM is an encyclopedic gathering of information on the mission, history, and spirit of the Sinsinawa Dominican Congregation. It brings together the art, music, architecture, but most importantly the lives and ministries of the Sinsinawa Dominicans. This June we won the 2001 Award of Distinction from the Communicator Awards in the Interactive CD-ROM category. In July we won the very prestigious 2001 AXIEM Award. AXIEM stands for "Absolute eXcellence In Electronic Media." Over 1500 entries from all 50 states, Canada, Mexico and the United Kingdom were received for the competition. Other winners include

DreamWorks Studios (Spielberg/Katz/Geffen company), WPBT-Miami (one of the top rank PBS stations), Studio City (the major Hollywood studio site in L.A.), and U.S. Film & Video Productions (the film and video branch of the U.S. Government).



AXIEM and Communicator's Awards granted Perkins-Buzo

Lumen also produced a short film, "Quantum Memory," which I wrote and directed in Spring 2000. It tells the story of a Jesuit priest/Physics Professor who discovers he has stomach cancer. How it changes him and the people around him brings together quantum mechanics, poetry, love, and death. Ultimately it concerns memory and Christian friendship. Film is such a direct, visual way of preaching that when it is done well, it reaches profoundly into the hearts of the people experiencing it. "Quantum Memory" seems to have done that with many of those who have seen it. It was accepted into the film section of the annual Christians in the Visual Arts Festival in Dallas (May 31-June 3, 2000). It is one of the major films I've done for the Master of Fine Arts in Film and Media Arts at Northwestern University (Evanston, Illinois).

Although my preaching ministry is that of a visual artist, I have also taught at DePaul, Loyola and Northwestern Universities over the past 5 years. During my studies at Northwestern, I won its most prestigious arts award: the Research Fellowship at the Center for Interdisciplinary Research in the Arts (CIRA). I also have had two major exhibits of interactive multimedia art in the Chicago area in the last two years, one of which, the Portal, is on permanent exhibit at the Block Museum of Art on the Northwestern University campus. Above all, I have tried to cultivate a contemplative heart in my work and teaching.

*(Lumen, continued on page 10)*



Perkins-Buzo films "Quantum Memory."

*(Lumen, cont. from page 9)*

As Giorgio Vasari wrote of Fra Angelico in *The Lives of the Artists*: "He would often say that whoever practiced art needed a quiet life and freedom from care, and that he who occupied himself with the things of Christ ought always to be with Christ ..."

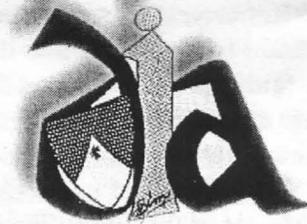
For good or ill, film has come to replace literature as the most popular format for story-telling. Narrative films go further than literature since the illusion of sound and moving image make the impact of the dramatic representation more powerful. They tell stories made of moving, talking images, and these stories inform the popular imagination of people all over the world. Like literature, narrative film is a way of non-doctrinal preaching. Films reach out to people's imaginations and seek to make lasting impressions, lasting changes in their audience. Unfortunately, the change sought by most commercial media, turned as it is on the gears of giant international media conglomerates, often seeks to mold us into numb, happy consumers, less-sensitive human persons, more oblivious to injustice and greed. It is the opposite of a metanoia.

Catholic Filmmakers, like other Catholic story-tellers, are after a true metanoia. The preaching of a Catholic filmmaker may seem a long way from the Sunday morning homily. But, because of the unique position of film in our world today, the Catholic filmmaker has the most effective means of preaching to those outside of the circles of the Catholic faith. At the same time, a well-made narrative film also speaks to Catholics because it shapes the religious imagination that resides in all of us. It seeks to orient its audience to Jesus' message of the healing reign of God.

## Vision Statement of the Dominican Institute for the Arts

The Dominican Institute for the Arts is a grassroots movement of Dominican artists. Through its leadership, mutual support, and gatherings, the DIA promotes the arts as preaching; to proclaim the Gospel, live justice, nourish the soul, and celebrate the spirit.

Approved by the board in February 2001



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

Membership in the Dominican Institute for the Arts has many rewards, among them:

- it offers reduced conference fee
- it provides opportunity to exhibit and showcase Dominican art
- it supports collaborative Dominican artistic projects
- it offers potential for mutual support and connections with Dominican Artists
- it continues the treasured preaching tradition of Fra Angelico into the 21st Century
- it includes the DIA Newsletter
- it ensures listing on the Web Site Directory and ListServ

# Bulletin Board

## The DIA Now Has Archives!

Archivist Jean Vianney Norris, OP, needs help from the members for: communications, such as letters, flyers, announcements, minutes of meetings, secretarial reports, financial reports, our constitution, invitations, themes, logos, photos (with names on the back), members of original group, representative board member lists, committee members, videos, etc. Jean says, "As I am eager to get this off the ground, my hope is that people will take time to help by sending these materials to me."

Jean Vianney Norris, OP  
DIA Archives  
25 Auburn Street  
Charlestown, MA 02129

## Dates of Interest to DIA Artist-Preachers:

**Risking Conversion: A Silence and Non-Violence Retreat** will be held March 1-3, 2002 at Siena Center, Springfield, IL. Co-sponsored by the Midwest Promoters of Preaching and Justice. Contact Gene Poore at [gpoore@umich.edu](mailto:gpoore@umich.edu) before February 1.

## Attending the Coalition on Preaching?

If you are attending the National Conference of the Catholic Coalition on Preaching September 15-18, 2002 at the Sheraton Society Hilton in Philadelphia, please be aware that a special event on September 14 is planned for all Dominicans attending. The hope for this day is to provide an experience for preachers that will expand their understanding of the preaching event and to prepare everyone to participate enthusiastically in the conference. Artists will be invited to utilize one or more art form to preach the message. The program is still in the formation stage. For more info contact Connie Schoen at [CBSchoenop@aol.com](mailto:CBSchoenop@aol.com).

## Call to Visual Artists

Announcing the upcoming group show, "Madonna and Child 2002", April 14 - July 6, 2002 at the Marie Louise Trichet Gallery at Wisdom House Retreat and Conference Center, Litchfield, Connecticut. Juror is Susan Galassi, Associate Curator of The Frick Collection, New York. See our website for the prospectus: [www.wisdomhouse.org](http://www.wisdomhouse.org). Deadline for submission of sample slides: February 1, 2002.

~ Jo-Ann Iannotti, OP

## Artistic Opportunity

Father Matt O'Connor, OP, a Dominican artist from St. Martin de Porres Province, died on January 7, 1998 in Santa Fe, New Mexico (a great location for artists). His work was primarily in small molded statues and paintings -- specializing in Dominican and Southwestern subjects. Since his death, his statues have been molded and painted and distributed on a very limited basis. We are now looking for persons (Dominicans or others) or communities or studios who might be interested in continuing this artistic ministry. We would like to reproduce a very limited number of his works (his photo inventory numbers 185 works) for distribution. If you have an interest and/or capability to continue this Dominican artistic ministry, please contact me soon. If you know of someone else who might be interested, please pass on this information to me. Of course, I can supply much more information. Thanks so much.

Carl B. Trutter, O.P., Vicar Provincial, St. Martin de Porres Province, 1421 N. Causeway Blvd., Suite 200, Metairie, LA 70001-4144; (504) 837-2129, Ext. 14; Fax (504) 837-6604; e-mail: [ctrutter@opsouth.org](mailto:ctrutter@opsouth.org)

## Notice About Membership

The DIA Newsletter is a benefit of membership in the Dominican Institute for the Arts. Beginning with this issue, the newsletter will be sent only to paid members of the DIA. Membership is also required to be on the DIA ListServ and to be on the Website Directory. To facilitate joining the DIA, a membership application is below.

### YES! I want to join the DIA!

Name.....  
Address.....  
Phone.....  
Email.....  
Congregation/Province.....  
My artist interests are.....

### Annual membership begins in July.

Fee is \$25.00. Make check payable to DIA and send to Dominican Institute for the Arts  
c/o Jeanne Stickling, OP  
701 Locust Road #2N Wilmette, IL 60091

## TWO IMPORTANT DATES!

**DIA NEWSLETTER DEADLINE**  
is **APRIL 1, 2002.**

**DIA GATHERING 2002**  
will be in  
**Sinsinawa JULY 18-23, 2002.**

## Plan now to attend the DIA Gathering 2002!

*"The gift you have received, give as gift."*

At Sinsinawa, Wisconsin July 18 to 23, the theme and vision for the 2002 Gathering comes from two sources:

"In a world that hungers for meaning, we can touch people's lives through beauty and invite them to share the good news of our faith. Art is a universal language..." ~ Timothy Radcliff, OP

"The gift you have received, give as gift." ~ Matthew 10:8b

May the spirit of our God direct our way to bring greater glory to Dominican Preaching through the Arts!

The Planning Committee has tried to honor your wishes: exhibit space, work times with varied media, prayer times, input from our gifted members. Studio time with lead artists, sharing of work through slides, song, readings and entertainment are all worked into our days together. Two special sessions will include discussions on "The Spirituality of Art" and "Art Therapy as ministry and a form holy preaching."

Registration materials and more information will come to you in early April. The conference fee will be the same as last year, \$250.00. Because of the Thursday to Tuesday time frame we hope many of you will be able to take advantage of the special rates for the weekend stay.

Timothy Radcliff has been invited and may be able to be with us for the gathering! Respecting his need for "unscheduled time" during sabbatical, we are waiting for his word of commitment later in spring.

For more information contact Jeanne Stickling at [sjsclay@aol.com](mailto:sjsclay@aol.com) or 701 Locust Rd. #2N, Wilmette, IL 60091.

Planning Committee: Pat Daly, OPA, Antonetta Martinka, OP, Theresa Ann Palmisano, OP, Janet Wright, OP, Janet Weyker, OP

Visit our new Website at  
<http://www.diaonline.org>

Return Service Requested

1257 Siena Heights Drive  
Adrian, MI 49221-1793

