

You are invited to the
*Dominican Institute
 for the Arts
 Gathering 2003*

at

St. Thomas Aquinas College
 in Sparkill, NY

July 24 - 27!



STUDIOS * PRAYER * EXHIBITS * DISCUSSIONS * KEYNOTE ADDRESS *
FRA ANGELICO AWARD PRESENTATION * COMMUNITY * CAMARADERIE

- How do we as artists further the mission of the Order?
- How do we create the extraordinary out of the ordinary?
- Everything I've wanted to share regarding the artistic aspect of my identity/vocation but was afraid no one else would understand.

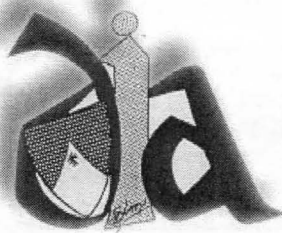
"The mountains, I become part of it ...
 The herbs, the fir tree, I become part of it ...
 The morning mists, the clouds, the gathering waters
 I become part of it ..."

Navajo Chant

It is my dream that my paintings visualize the mystical concept of the above Navajo Chant. It is a lifetime challenge to take the ordinary and alter it in ways which make one see a deeper reality, one of things not merely seen, but both implied and inferred. I would like the viewer to enter (the work) and let (the work) teach the viewer how to dream, to fantasize, to imagine, and to heal. Without these capacities we have little ability to create or progress in life.

This is what we are all about, all of us. I would like all of the DIA members, whether they are able to attend the assembly or not, to search their lives for the ordinary — the safety pins, the oddments that pile on our desks, the beat-up water pot, the broken cobblestone — and to gather them together and see what beauty is intrinsic to these ordinary things, and how they harbor beauty.

Rosaire McAuliffe, OP (DIA Member)



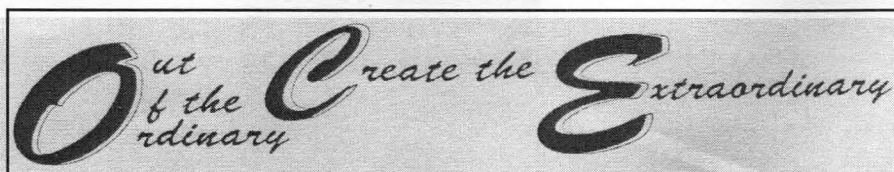
Pat Lee invites YOU to



*Discover once again the ordinary ---
extraordinary!*

*Through your gifts and talents create together
--- anew!*

*Share the Dominican family gift of the Holy
Preaching!*



How can I register for the DIA Assembly 2003?

Request a packet from Jeanne Stickling, OP
701 Locust Drive #2N
Wilmette, IL 60091
(847) 256-4042
sjsclay@ameritech.net

Studio Groups

Acrylic Abstract Painting — Alyce Van Aker, OP

Cross Stitch for Beginners — Rudolf Loewenstein, OP

Poetry - Dominican as — OP — O! Poet!
— Martha Bartholomew, AOP

Personal Interpretations in Watercolor Brush Strokes
— Janet Wright, OP

Relief Sculpture Demonstration — Adele Myers, OP

Stained Glass — Ceil Volpati

Clay — Mary Reid, OP

*Tempo Rubato in Piano Music of the Romantic Period:
Borrowing from Peter to Pay Paul* — Magdalena Ezoe, OP

**If you did not submit your
request for transportation
from the airport by June
15, 2003, you will have
to arrange your own
transportation.**

Editor: Elaine DesRosiers, OP • DesRosiers.1@nd.edu
603 E. Catalpa Dr. #C Mishawaka, IN 46545
(574) 255-7360
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Production: John MacNaughton, Sandra Warner, Amanda Achenbach,
Dawn McCarbery, Theresa Martin Pigott, OP, and Shirley Ruder, OP, at
the Adrian Motherhouse
Logo design: Irene Mary Diones, OP
Masthead: Deborah Marie Butcher, OP
DIA Newsletter Vol. V, No. 2 June 2003





Letter from the President

Preachers all,

This springtime has been permeated with news of death, war, economic turndown and crazy weather as well. But the Resurrection accounts remind us that the Risen Christ appears in the midst of the locked doors, empty tombs, and hungry hearts. God surprises. We only need to be open and aware.

To create

Just here and now because

Because life burns like a fire within

Colors and textures flow through my fingers

And will be damned to stop it.

The Word so flows and connects all to all

In the movement in the flutter of syllables

dancing the keyboard

Moving with delight body, mind, and spirit

Why this piece?

Why now?

Because now is all there is and it will not wait

Lest death comes

In the hollowed space of rising.

The music, the air, the sounds of life

Squish of clay, and folds of paper

Transformed by fire of love

Coalesce into a Holy Preaching

One of a company of preachers.

BE FIRE!

© 2003 Barbara Schwarz, OP

The preparations for Gathering 2003 are spectacularly ordinary with the most extraordinary possibilities coming to fruition like blossoms in springtime. If you've put off sending in your registration, take extra time to do it now. The committee is very sensitive to housing and other needs, so don't fret. I often hear of the great excitement about special things to come. The reflective components of the gathering will also enable us to recharge and come to rebirth.

The gathering holds all sorts of promise. In addition to the participation of a wide range of our artists, Shannon Robinson, OP, from the Colorado Dominican Foundation, will be coming to the gathering to informally meet and see the work of our membership. The foundation sponsors a very special juried art show at the Denver Center for Performing Arts and will be inviting visual artists to submit slides of their work. Pat Daly, OPA, as board liaison will update us regarding Dominicans at Norfolk Prison. In such an extraordinary gathering who knows what other surprises await! Come and see.

Meanwhile, we are happy to announce that our editor, Elaine DesRosiers, OP, will continue in this position for the next year. All who wish to assist her in writing stories and taking pictures for the gathering are urged to contact her.

Let us continue to stand in the creative spaces between and birth a new peace. Remember: The universe came forth from nothing. What energy is unfolding in your ordinary? Your presence can make it extraordinary and the preaching counts on that.

Let us pray!

Barbara Schwarz, OP

Poetry Corner

Socks

How beautiful upon the mountain top
are the feet of those who bring your Word.
A woman who preaches keeps her vestments
in a drawer marked socks.

Her pulpit is wisdom not prophesy.
She asks with her life everyone's questions
Where is the truth in this suffering?

She preaches the question: It is the reading of the day.

A woman who preaches keeps her vestments
in a drawer marked socks.

Her feet have done the exegesis.
Not certified: just qualified to preach.

This is the truth, she says, standing on the ground.
She looks people in the heart and finds their feet
are bandaged.

A woman who preaches keeps her vestments
in a drawer marked socks.
I'm a preacher and when I preach I wear purple socks.

Ann Willits, OP
©1993



Virtual Reality Comes Alive

Kills: hopes, dreams
Feeds: hate.

X-games, trigger trained
Began with hand-helds.
Breathing creatures do not rise to play again.
Some hold hands weeping, dying,
calling for their mothers

Who listens?

Who hears?

See a child's eyes grow vacant.
See the cynical devoid
of all but violence.

Hear pain! Propaganda's white-noise
cannot drown it.

Today's blood is not
on midwives' hands.

Smell is stench.

Taste is bitter.

O God have mercy!

Where grows the green sprout?
that which will redeem us?

War's blacktop cracks ~
a sun and seed conspiracy.

The God-seed planted deep
beyond mortal imagining
still lives.

Where?

Martha Bartholomew, AOP
© 2003

The Arts and Preaching are alive at St. Mary of the Springs

"What if . . . ?" "Why not . . . ?"

These questions triggered the creative imaginations of the 14 participants at the Arts and Preaching Workshop led by Colleen Gallagher, OP, Promoter of the Arts at St. Mary of the Springs on March 21-22. The target group was Sisters who have studied or demonstrated creative visual art and who have not had recent opportunities to practice. Among the participants were DIA members Augusta Barry, OP, and Thoma Swanson, OP.

"Please bless our time together that we may be even more grateful and more aware of the gifts of our senses," the Sisters prayed at the opening. Registrants were called to a deeper awareness and appreciation of the gifts of sight, hearing, smell, touch, and taste. To integrate this awareness with the spirituality of art, the Sisters participated in a hands-on experience and a ritual of celebration. Each chose a fruit or vegetable to hold in reverence, to observe and rediscover, to re-SPECT as life-giving, and to carry in a procession of praise to the Giver of Gifts.

Sinsinawa artists Rose Marie Conway, OP, and Joeann Daley, OP, set the stage for exploration with: **"Living on the Edge of the Miraculous: Awakening the Senses."**

Conway, printmaker and art therapist at Twin Valley Behavioral Health Care in Columbus, Ohio, introduced the session by saying, "I feel as though each of us has a piece of Good News. I believe a goal could be, 'What would you like to express with your piece of



Photo by Augusta Barry, OP

Colleen Gallagher, OP, leads workshop.

Good News?" The Good News that I have found in my life is the beauty right in my own backyard. I have studied and worked in Florence, Milwaukee, Peoria, Chicago, and New York City. Now, I'm living in Columbus, Ohio. Now, the Good News is right here."

"What if . . . ?" "Why not . . . ?" challenged printmaker Daley, past president of DIA. "When you're an artist, it's your world. If you begin to look at the world and respond, you can find the answer to what it is that you are. My work is very much different now. Before, my neighborhood was out there. Now my neighborhood is inside, and it is coming out. "Being an artist involves a process that evolves, yet stays the same. The process requires looking again: re-SPECT-ing. We need to try to discover the world again. As Rose said, this involves plumbing the immediate environment. We should look for recurring patterns: positive spaces, negative spaces. Then, our art will be charged with a new energy which will convert it to visual journal-taking."

One exercise involved this visual journal-taking, called composing the space - traveling through, around, and along the object.

After selecting the same or another piece of fruit or vegetable, the artists were encouraged to sketch the object while looking only at it, not at the sketch. Joeann explained, "Your eyeball is traveling through the object as you sketch. Your eye, brain, and hand are connecting. Your pen should feel as if you are on the object itself. This is an experience of connecting with the reality, not duplicating it on paper."

The next step in the process of visual composition was to slice through the object, to expose its inner being, to in-SPECT and re-SPECT its incredible artistry. "You could spend a lifetime looking at one thing," Joeann assured the group as the interior patterns of garlic bulbs, asparagus spears, banana peppers, tomatoes, limes, and kiwis evoked surprise and appreciation.

Another session, **Dream - Future Self-Process**, called upon the now-awakened and sense-connected artists to envision their future investing, multiplying, and using their talents, watching them blossom in gratitude to the Giver of the talents.

At the closing Eucharistic Liturgy, Colleen Gallagher homilized on "The Return Home of the Prodigal Daughter." The artists processed to the altar with their sketches as Offertory Gifts while Catherine Colby, OP, read a poem on her workshop experience. Martha Starrett, OP, performed a liturgical dance honoring God the Creator. Jane Belanger, OP, guitarist, led the participants in music reflective of the theme, "Returning Home."

Père Besson (1816-1861): Expressing the Dominican Ideal in Art

Throughout its history, the Dominican Order has made a considerable contribution to art, not only by commissioning great works of art but also by producing some of the best artists of their time. The two volume of Vincenzo Ferretti's "Memorie dei piu insigni Pittori, scultori e architetti Domenicani" in which he traces the life and works of a great number of Dominican architects, sculptors, painters etc., makes this clear. Everyone knows the great masterpieces of Fra Angelico, one of the leading figures of the Italian Renaissance, and many have heard of Fra Bartolommeo della Porta, who had such an influence on Raphael and who, together with Leonardo and Michelangelo, was commissioned to decorate the Palazzo Vecchio in Florence. Few, however, have heard of the Dominican artist Charles Jean-Baptiste Besson, who spent years as a missionary in Moussul, the Iraqi city so much in the news these days.

Père Besson, who expressed so well the Dominican ideal in art, was born near Besançon, France, in 1816, shortly after the death of his father. His mother, a very brave woman whom he adored, moved to Paris. She sent the young Besson to a secular school where his artistic genius soon manifested itself. Later he was introduced to Monsieur Buchez, a collaborator in the "Histoire Parlementaire de la Revolution Française," who was in charge of a school of higher studies. Three pupils of this school, Piel, the architect, Reduedat, the painter, and Besson, afterwards became Dominicans. Besson began to study art seriously under Souchon, a painter belonging to the school of David. Souchon took Besson with him to Rome to assist him in a commission he had received to make a copy of Michelangelo's "Last Judgement." On their return, Besson left the studio of Souchon and studied under the famous Paul Delaroche.

Besson's first professional success was to teach drawing to the daughters of the Duke of San Carlos, ambassador of Spain. In 1838, he went to Rome with his mother and here he set up his studio. By this time he was a practicing Catholic and soon made his catholicism felt among the artistic community. He came in contact with the confraternity of St. John the Evangelist, whose aim

was the sanctification of art and artists. St. John was chosen as patron because in the words of Lacordaire, who wrote the constitution, "John was the foremost among all the Saviour's disciples to penetrate the mysteries of divine love and beauty, which are the eternal objects of contemplation to all true artists." Other branches were formed for engravers, musicians, sculptors and physicians. Among the original members, besides Besson and Piel, were Hallez, the composer, Bonassieux, the sculptor, and Gounod, the musician. Besson's time in Rome was spent painting and sketching. An important influence at this time was the friendship with Cabat, the landscape painter. He also met Cartier, who became his intimate friend and biographer.

Requedat, Besson's old school friend, had meanwhile joined Lacordaire as his first recruit to restore the Order in France. Besson decided to join, too. The first six Frenchmen to form the community since the revolution were Lacordaire, Besson, Piel, Requedat, Hertsheim (a convert Jew), professor of philosophy, and Jandel, who later became Master General of the Order. Later Danzas, another artist, joined them. After his years of philosophy and theology, Besson was ordained in 1843. He was appointed Master of novices near Grenoble and again resumed painting. In 1846, he was transferred to Nancy. When the revolution of 1848 broke out, Buchez, Besson's old friend, became President of the National Assembly, and Lacordaire was elected Representative for Marseilles. That year cholera broke out in Nancy, and Besson was very involved not only as priest but also as nurse and doctor – his former studies under Tessier proving of great value.

On the cessation of the cholera, he was called to Rome to assist Jandel who had been appointed Vicar General of the Order. Besson's greatest achievement in art began in 1852. The prior of San Sisto commissioned Besson to decorate the walls of the chapter room illustrating the principal events in the life of St. Dominic. Unfortunately, his work was interrupted when he was sent as Apostolic visitor to the Dominican Mission at Moussul. In preparation for this task he resumed his medical studies. This came in useful as there was an outbreak of cholera just as he arrived at Moussul. In 1858, recalled to France, he was allowed to visit Palestine, where he painted landscapes. In 1859,

he again went to Moussul, this time permanently. His life there was not easy. He suffered immensely when his community, living in poverty and in constant danger from marauding Kurds and Druses, was unjustly reported to the Holy See. Besson, however, kept on working, even finding time to paint. In 1861 typhus broke out and Besson as usual threw himself wholeheartedly into his job. He contracted the disease and died in May 1861.

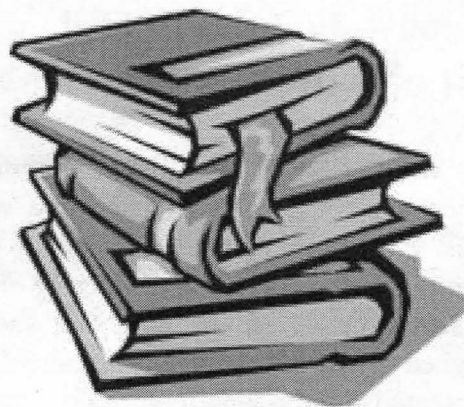
Besson was a man of profound spirituality and a very gentle personality, as can be seen from his letters to the Dominican nuns under his spiritual direction and to his many friends. One can hardly disassociate the man from his work. Besson subscribed fully to Lacordaire's idea of art in the Dominican Order, **"Art, like eloquence and literature, is but an expression of truth and beauty, and should be cultivated by those whose aim it is to raise the souls of their fellow-men to contemplate the invisible."** He would have accepted Jean Cocteau's idea of "art for God's sake."

Had he devoted himself exclusively to art, Besson would no doubt have taken his place as a leading figure in 19th century art. His work as a Dominican—preaching, holding conferences, acting as spiritual director, working as missionary or parish priest—left him little time for anything else. The motive which impelled him to abandon so much that was dear to his heart and to work so hard as a Dominican can be seen in these words, discovered among his notes after his death. "O Jesus, without thy precious gift and calling, how should I ever conquer my weakness and instability? Without the three nails of poverty, chastity and obedience to fix me irrevocably to thy cross, where should I be? Blessed Jesus, it is good for me to be here. Here will I abide for ever."

The best appreciation comes from the great Lacordaire, who knew him well. "Je n'eus que la peine de me baisser pour cueillir cette belle fleur. C'est tout a' fait la miniature d'Angelico de Fiesole, une ame incroyablement pure, bonne, simple, et un roi de grand saint. Il s'appelle Besson."

~ Marius Zerafa, OP

Book Notes



In a recent advertisement, I noticed that the price of *Letter to Artists by Pope John Paul II*, (a discussion of the vocation of artist, how art and the word intersect, the use of art in worship, and more), 7x10, 22 pages, is now reduced to \$1. It is available from Liturgical Training Publication, 1800 North Hermitage Ave., Chicago, IL 60622-1101, or 1-800-933-1800, press option 1, or orders@ltp.org.

I have received a gift that I shall always treasure, the enhanced and expanded edition of Sister Wendy's *The Story of Painting*. Someone must have subsidized this book because the price of the 736-page is only \$40.00. The volume has 455 color reproductions, many of which contain full-page details of the great works of the masters. Feasting your eyes on these works make Sister Wendy's insightful commentaries even more appealing. It is published by Dorling Kinderly, 95 Madison Avenue, New York 10016, www.dk.com. Published in 2000, the ISBN is 1-56458-615-4.

Even more important to me as a painter is the work by Hereward Lester Cooke, the curator of painting in the National Gallery of Art. In his volumn entitled *Painting Techniques of the Masters*, Cooke teaches a lesson on a skill used by the painter of over 100 works in the National Gallery. Each reproduction is accompanied by a black-and-white annotated detail. Cooke also assigns an exercise related to the concept he is teaching. There are newer editions than my 1972 copy. If interested, I suggest you try the National Gallery of Art in Washington, or try eBay or Amazon.

~ Elaine DesRosiers, OP

What's Doing?

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

The Spirit of Kathy is Alive!

Pat Lee, OP, writes:

"Kathy Harkins, WHERE ARE YOU?" Since February 2002 I have been in constant communication with Kathy Harkins. I had been asked by one of our Amityville Dominicans to make a wall hanging of St. Catherine of Siena, based on the icon that shows Catherine weighed down by a ship on her shoulder. The ship represented the dysfunctional 14th century Church. My only instructions were to be bold. So, of course, I turned to Kathy for help.

What was originally planned to be a simple wall hanging escalated into a soft sculpture. I started with the face, with eleven faces, on a coated cambric fabric. Because she had a face, she needed a coif, a veil, a collar. Then I made and stuffed the ship, and two sails. I went forward with complete confidence, not having the slightest idea of what I was doing, nor how I was going to suspend the ship in space, forever. (Kathy, help me here!)

Next I made Catherine's three dimensional hands, and since she had hands, she needed arms, wristlets, elbows, sleeves, and eventually, a whole habit, with the proper facing and sleeve turned back exactly three inches.

While all this was happening, the sisters who live above my studio offered comment, approval, and coffee. The Planning Committee of the DIA also came through and offered encouragement, comments, and approval.

Finally, Catherine was finished, 90" x 54", glorious and bold, holding the dysfunctional Church in her hands, praying for it, beseeching it to follow the way of Jesus. The day before I was to show it to the elderly sisters in Amityville, I found a way to mount the ship so that it will sail forever. On April 11, Catherine went to Siena Spirituality Center, in Watermill, Long Island. It hangs there in memory of Sister Nora Nolty's Mother, who was one of the first to protest atomic warfare at the UN when it was still at Lake Success here on Long Island.

Editor's note: Kathy Harkins, OP, former DIA Board member, died in 2000.

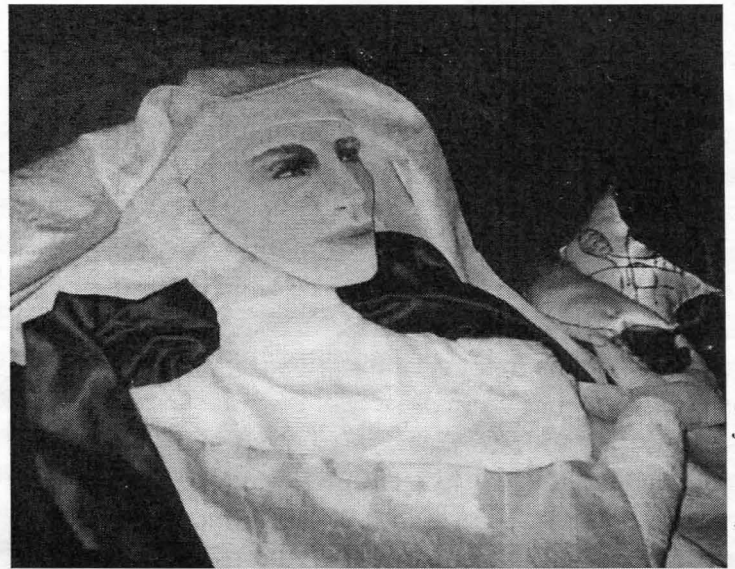


Photo by Pat Lee, OP

The photo above is of Catherine's face and part of her ship. I'll have some full photos at the Gathering.

Choir Concert Tours

From May 11-22, **Jim Marchionda, OP**, conducted a choir concert tour of Prague, Vienna, and Budapest, with concerts in each city. One of the highlights was an additional special prayer concert at the beautiful Dominican Church in Prague, St. Giles.

The Dominican Festival Choir is composed of singers from approximately 15 cities throughout the Midwest. It is a very ecumenical choir, with Methodists, Presbyterians, Lutherans, Catholics, and Baptists all represented. They are people Marchionda has met through his preaching over the last eight years.

A total of 75 people made the tour, the choir making up two-thirds of the group. They billed the event, "A Concert for Peace," and performed a wide variety of musical styles, from renaissance motets, to gospel, jazz, dixieland, and contemporary American.

This was Marchionda's fourth European tour. In two to three years, he plans to lead another to Spain and Portugal. Those interested in being on the mailing list for the next tour should contact Jim Marchionda, OP, at 204 S. Humphrey Avenue, Oak Park, IL 60302. He welcomes both singers and travelers.

New member works for AIDS using art

Sheila Flynn, OP, new member from South Africa, writes, "Our women created an astounding body of work for the Faithful Fools Organisation in San Francisco. The Unitarian Universalist Church fund-raised in order that I and two of our women could install The Universe Story to honour World AIDS day in November. It is a series of embroidered panels outlining our sacred creation story, from the big bang, to our times, measuring over 110 x 3 feet.

The panels can be viewed (I think) on the Faithful Fools website: www.faithfulfools.org. It is available for touring. I believe it is being shown at the University of San Francisco at the moment. It is a truly remarkable body of work. Before San Francisco, we exhibited it in Johannesburg and Atlanta. You can imagine what the experience was for our two project women, who had hardly ventured outside their townships in Africa."

Sister Pauline Quinn's Project Reaches California

Irene Mary Diones, OP, reports:

Inmates at the California Institution for Women (CIW) are being recruited to participate in an innovative program to benefit mobility-impaired citizens in the community. Beginning September 17, 2003, inmates will begin training puppies to become service dogs for the disabled.

CIW Warden John Dovey began the program after Sister Pauline Quinn, OP, a Dominican nun from Maine, contacted him last October. After numerous contacts with Sister Pauline, Dovey conducted additional research, which sold him on the benefits of the program. Sister Pauline will be at the prison on September 17, when the puppies arrive at Warden Dovey's invitation.

"I see this as a unique opportunity for the women of CIW to undertake a project which will require a considerable commitment of time and is 'other-centered,'" Dovey said. "The program will make a difference in the lives of members within our community."

Carole Rocquemore, Executive Director of Canine Support Teams, has committed her organization to provide training to the inmates three times a week. Ms. Rocquemore stated, "The women at CIW will benefit greatly from the rehabilitative training they will be receiving from CST, and CST will benefit from the training the women will do with these puppies. They will help to increase the number of service dogs we can place with disabled individuals in the community." This important project would not be possible without the support of Warden Dovey, the staff at CIW, and the caring insight of Sister Pauline Quinn."

Play Staged and Book Published

Elaine Taylor, OP, writes:

"I was very busy with a children's production of Peter Pan on May 3. The cast was exceedingly talented so it really came along beautifully. I had a book signing party at the theatre. I would also like to have a signing day at the DIA for my book, *Plays for Teen Actors*. We are in the process of renovating our theatre. Ann Parrish (my friend at the last DIA at Sinsinawa) and I just finished painting and decorating our Green Room. All my muscles are crying for relief.



"I am taking tap dancing from an eighty-year-old hoofer who can dance us all under the table. Since I am starting a weight program to strengthen my upper body, I should be very healthy by July, if it doesn't kill me before then. In the meantime, I'm doing a little painting, so I should be ready for Sparkill. But the question is: 'Is Sparkill ready for me?' Hope to see you all there."

Broken arm does not stop artist

Word has reached the editor that her congregational colleague, **Jean Vianney Norris, OP**, is in Provence in the South of France painting and sketching. A broken left arm did not prevent her from going because she is reported to have said, "What's to stop me?



I'm right handed!"

WEAVING REFLECTIONS

Somehow, as I weave, I pray. As I pray, I weave. Wisdom weavings are birthed during early mornings of prayer.

I've always been intrigued and energized by the invitation of making new, re-creating and transforming. It seems my way of creativity is to respect the beauty of seasoned materials and reorder them into something new and lovely.

Hence, I cherish making scraps into quilts and rags into rugs. It seems a way of life, also: reclaiming beauty, recycling materials and reintegrating threads of life.

Sometimes as I weave, I imagine all the ways our sisters, our woman ancestors, have used their hands, their creative spirits. Where are those looms and those weavings of wisdom?

Often, my rugs weave themselves in a sense. The vision keeps coming and the designs keep working as I pray for light, inspiration, creativity and beauty. As I look back on my significant weavings, I can see a sense of journey, of dance in each of them. Within the security, strength and framework of a loom, there are so many colors and patterns possible. Each weaving needs both passion and discipline.

There are myriad pieces to the whole — threads and rags — intertwined, integrated and interconnecting. Yet, when the work is done, it is one whole.

I have learned how much creative potential can be released even in the most ordinary of materials. As I live in an increasingly consumer/throwaway society, I try to treasure the simple materials: dyes from the earth, color pieces and strips from remnants. I say, "Here is a new design, a new hope, a new day."

Some of my learnings of the loom date back to medieval monastic tapestry; some are rooted with the Native American weaving spirit of this continent; some of my creations are born of Celtic patterns and dyes; some designs date back to great grandmother's coverlet designs to warm a log cabin.

As night comes my weaving work is finished or at least set aside. Yet, the loom and the heart are already planning a new tapestry.

~Nancyann Turner, OP



Bust of Dominic by Marius Zerafa, OP, of Malta
commissioned for the Curia Generalizia, Rome.

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Bulletin Board

WE ARE WANTED!!!!

DIA members are invited to submit material to two Dominican publications. Please consider carefully these opportunities to preach through art.

I

Are you aware of the excellent web magazine, **DOMINICAN LIFE**, at <http://www.domlife.org>? Don Kania, OP, the Editor/Webmaster of the magazine, has placed a link to the **DIA Newsletter** on this web site. Better yet, he is very interested in having DIA members submit items to him for publication. This is an excellent opportunity!

II

The Dominican Torch is a quarterly publication of the Third Order of St. Dominic, Province of St. Joseph (Eastern USA). The editor, James Sullivan, OP, and designer, Rose Folsom, TOP, are interested in publishing the works of Dominican artists. They would like very much to hear from us. Please contact Mrs. Rose Folsom at 301-681-9688, 212 Hillsboro Drive, Silver Spring MD 20902, to participate in this project.

Editor to Continue

Elaine DesRosiers, OP, has reconsidered her resignation as Editor of the **DIA Newsletter**. She will remain in her position for another year.

DIA Newsletter Deadline

August 10, 2003

SUBMIT GREAT MATERIAL!

Joeann Daley, OP, has a web page on the newly designed Sinsinawa Dominican web site:

<http://www.sinsinawa.org/>.

Click on "Links" at the bottom of the page, then click on the link for Joeann's web page.

Why be a member of the DIA?

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

- it offers reduced conference fees
- it provides opportunities 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

YES! I want to join the DIA!

Name.....

Address.....

Phone.....

E-mail.....

Congregation/Province.....

My artist interests are.....

Annual membership begins in January.

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



Barbara Schwarz, OP



Janet Weyker, OP



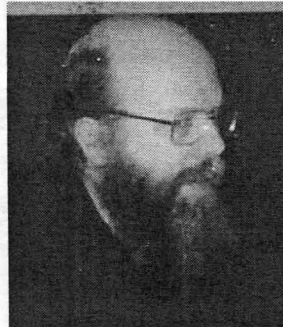
Janice Holkup, OP



Jeanne Stickling, OP



Jude Bloch, OP



Rudolf Loewenstein, OP



Joeann Daley, OP



Patricia Daly, OPA

DIA leadersip in action at the Board Meeting in Wilmette, IL, February 1, 2003

Visit our Web site at
<http://www.diaonline.org>

Return Service Requested

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