

**BALM FOR THE WOUND? NARRATIVES AND SPIRITUAL PRACTICE FROM
L'ARCHE**

by

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the degree of Master of Philosophy

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ORIGINALITY STATEMENT

Except where reference is made in the text of the thesis, this thesis contains no material published elsewhere or extracted in whole or part from a thesis by which I have qualified for or been awarded another degree or diploma.

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Catherine Anderson

Catherine Mary Anderson

DEDICATION

This thesis is dedicated to my brother, Terry (RIP). He died tragically while this thesis was being written. I remember Anne Jackson (RIP) postgraduate colleague and friend. She died suddenly while this thesis was being written. While writing this thesis Danny Sharp died suddenly. Danny was a treasured member of L'Arche Genesaret who was present to us in his unique way. While completing corrections to this thesis Ron Graham died (RIP). L'Arche Genesaret lost a dear and special friend. We are heartbroken. Ron has an important place in my heart.

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ABSTRACT

Building on previous research on people living with an intellectual disability, this study mainly focuses on practices employed in L'Arche communities. In particular, it investigates the manner in which the community provides a 'balm' for the metaphorical 'wound' experienced by persons living with intellectual disability. The study employs a practical-narrative theological methodology in which pastoral theology, pastoral care and spirituality are considered central components. Together with this, Lee's appropriation of Aristotle's three ways of knowing is essential parts of the methodology: praxis represents an important aspect of L'Arche. Further, the author introduces an expression of praxis, *technē* as artwork, for this thesis.

Theology of disability is part of the methodology. However this is not of primary concern. Rather than concentrate on, for example, a history of disability, this author considers life experience and how persons living with a disability contribute to and enrich the lives of other persons. The Christian theme of death and new life flows through the thesis. This is a hallmark of L'Arche yet the author justifies how this crosses the boundaries of religions and cultures in L'Arche. A focal point considers the profound grief of a woman living with an intellectual disability and her journey from an institution to L'Arche Daybreak (Toronto).

Further, the reader is introduced to a seven-step Christopraxis welcome response by Daybreak L'Arche community to this grieving woman. A second major study in the thesis is the attention to the artwork of persons living with an intellectual disability, which thematically is in sharp contrast to the study of grief.

The research findings are: Christopraxis is a way of knowing or understanding the identity of L'Arche Daybreak. The artwork of persons living with an intellectual disability represents a way of knowing or understanding differently. This articulates with the 'viewer' of this art, who knows/understands differently through contemplating this art.

CHAPTER ONE: INTRODUCTION

“One of the strengths of L’Arche is that on the whole we are loved by many people. We are seen as being with the poor and downtrodden. We are seen as a place of mutual trust.”¹

Jean Vanier PhD, Founder of L’Arche

1.1 INTRODUCTION

A previous L’Arche research thesis by Catherine Anderson² concentrated on the direct and indirect spiritual influences on Jean Vanier and L’Arche. This thesis topic is, “Balm for the Wound? Narratives and Spiritual Practices from L’Arche,” which departs from that study and focuses on the life experience of the person living with an intellectual disability. This begins to help the non-disabled person understand the deep suffering yet the joyous life experiences of the person living with an intellectual disability that are congruous with the Christian story of death and resurrection.

The thesis is focused on the gift of the person who lives with an intellectual disability and is limited. For example, this thesis does not address inter-religious dialogue in L’Arche or the structures of L’Arche.

The introduction is in two parts: first, it provides a context and focus for the thesis; second, it gives a thesis outline and chapter-by-chapter overview.

1.2 CONTEXT AND FOCUS

This section considers relevant aspects of my own life experience, the reasons for writing this research thesis, and recommends the ‘audience’ to whom the thesis is directed. From 1978 I have been directly or indirectly associated with L’Arche, and the spirituality of L’Arche

¹ Jean Vanier, *Our Life Together: A Memoir in Letters* (London: Darton, Longman and Todd, 2008). 2.

² Catherine Mary Anderson, “Jean Vanier and L’Arche: Spirituality in Light of a Practical Theology that Opens a Window into Kenotic Experience” (Honours thesis, Australian Catholic University, 2009).

continues to be a rich part of my life.³ Together with this, I have lived in L'Arche communities in Australia and overseas as an assistant / support person to the person living with intellectual disability.⁴ More recently I have been involved in L'Arche Genesaret, Canberra,⁵ as an assistant and member of Community Council, as a member of the Spiritual Life Committee, and as acting chairperson of the Spiritual Life Committee. My membership of L'Arche has been beyond ten years. The thesis is written from the position of my lived experience, which may be considered my hermeneutical bias. While this is true I am under no illusion as to the challenge of community life, whether this is in L'Arche or in any other community.

My experience living with persons who are core members of L'Arche involves tension, risk and benefits. Some persons who are welcomed to L'Arche have lived in institutional settings and come with their experience. Being constantly in front of the 'rawness' people bring to the new home environment can create tension and uncomfortableness in self, revealing when 'the rubber hits the road' my personal human inadequacies are 'laid bare'. There is the risk of idealising the L'Arche experience and "being hard on ourselves for our failings".⁶ Persons who live with intellectual disability are neither saint nor martyr each person comes with their unique story which enriches and challenges the community. However, when reality 'kicks in,' for example, one is having a difficult day in front of another's challenging behavior; for me it's about re-choosing what I have committed myself to live. The life is about choosing this lifestyle with all that the daily 'dishes out'. It is easy to assume any challenges would be with the core member.

³ In 1978, through conversations with Eileen Glass (we both were living in a Christian community), I began to understand the concept of L'Arche. Eileen had lived in the Winnipeg (Canada) L'Arche community.

⁴ Geoff Rigby, Stephen Rigby, and David Treanor, eds. *My Home in L'Arche: Stories from Communities in Australia* (Melbourne: Hunter Friends of L'Arche, 2014), 22.

⁵ Rigby, Rigby, and Treanor, *My Home in L'Arche*, 12.

⁶ During an assistants formation weekend for the Daybreak Canada L'Arche community Sue Mosteller offered reflections to assistants <http://www.larchedaybreak.com/2017/04/20/sue-mosteller-lights-the-way-on-assistants-weekend/>

Importantly the identity of L'Arche is we are persons living with and without a disability. Just as there are challenges sharing life with the core member so there are challenges sharing life with persons not living with disability. However, this is not the present focus but an important point. There are also benefits. The spirituality and philosophy of L'Arche is a treasure; together we share our stories, difficult times and times of celebration. The encounter in community often deeply embedded in the drudgery of daily life can go unnoticed. However this is often for me the light that leads the way forward.

Katharine Hall captures the challenge of community life in L'Arche in her thesis, for which she interviewed assistants who had lived long-term in L'Arche. She identifies discrepancies between the ideal and the reality of L'Arche.⁷ In contrast, Zizi Pascal visually illustrates the difficult encounter in community life within the context of L'Arche.⁸ This is depicted in figure 1 below.

⁷ Katharine Hall, "An Inquiry into the Theology and Practice of Covenantal Living in L'Arche" (MA thesis, University of Exeter, 2011).

⁸ Sue Mosteller, *Body Broken, Body Blessed: Reflections from Life in Community* (Toronto: Novalis, 1996), 14.



Figure 1: Zizi Pascal’s artwork

It is appropriate to cite Hall’s research and Pascal’s art piece because each captures a principle of the second stage of the “Identity and Mission” process.⁹ George Durner refers to this process: “This is [was] the time to be honest with ourselves, and with one another, about those things which prevent L’Arche from being totally true to its identity.”¹⁰

⁹ Rigby, Rigby, and Treanor, *My Home in L’Arche*, 193.

¹⁰ George Durner, “Committee Report: Naming and Growing,” *Letters of L’Arche* 114 (2004): 1, accessed June 15, 2015, <http://inter.larche.org/f/nf5621ai/lda114enroc.pdf>.

At this point I draw the reader's attention to David Freedberg who cites Aristotle who "insisted on the deeper effects of pictures than of words."¹¹ This quotation is consistent with introducing image in this thesis; the pictures illumine textual information.

My understanding is this current theological research thesis is one of the first written on L'Arche in Australia.¹² The topic of this thesis evolved during the academic journey and research. For example, originally I referred to grief in the thesis topic. There was a shift in the thesis topic. Woven through Jean Vanier's writings is the metaphor of the wound.¹³ Quite extensive reference to the wound and Vanier's different understandings of the wound offers a lens to explore grief in L'Arche. Further, this thesis is not a major study of a theology of disability. Rather, this research thesis is distinct, for example chapter six focuses on artefacts of persons living with an intellectual disability.

Beyond this, I am influenced by my personal experience and it is from this context that I write. A central part of my life experience is having been diagnosed with uncontrollable epilepsy in my adolescent years. There was no prescription medication that could satisfactorily control this condition. My life was severely interrupted. This experience gives some authority to speak from a place of woundedness. Living with epilepsy 'plunged' me mercilessly into a foreign and alien 'space': I lost control of my body through continuous tonic clonic epileptic seizures and was cognitively severely repressed because of prescribed medication. The latter experience places me in a position where I can begin to understand some of the experience of persons who live with an intellectual disability. Why make reference to my experience in this thesis? The acquaintance with illness/disability offers a reliable position to write this thesis.

¹¹ David Freedberg, *The Power of Images: Studies in the History and Theory of Response* (London: University of Chicago Press, 1991), 50.

¹² David Treanor, "The Role of Friendship in Our Development as Human Beings" (PhD diss., University of Tasmania, 2012). It is important to acknowledge Treanor's valuable contribution to research in regard to disability and L'Arche. His thesis focuses on the importance of friendship, which is at the heart of L'Arche.

¹³ Jean Vanier, *Man and Woman God Made Them*, (London: Darton, Longman and Todd, 2007), 12.

Nancy Eiesland writes as a woman living with disability. Eiesland's principal point refers to the resurrected Christ, who embodies the wounds of the crucifixion.¹⁴ In turn Eiesland argues Christ's wounded/disabled body allows the person living with a disability (and the person not living with a disability) to encounter this Christ.¹⁵ As Eiesland draws on her experience of disability in her writing, so does the present writer. John Swinton notes, it is writers like Eiesland (in addition to some persons who do not live with a disability) who have established and developed a theology of disability highlighting the human experience of disability for theological reflection.¹⁶

Before proceeding, it is necessary to consider previous L'Arche research, much of which has been conducted in the United States and Canada. But, why write yet another thesis on L'Arche? This thesis builds on previous scholarship. With gratitude I acknowledge extensive and comprehensive prior research, which represents a holistic understanding of L'Arche through the lenses of various disciplines.¹⁷ A common thread in previous research has been to examine L'Arche and the concept of community. The "Identity and Mission" statement of L'Arche recognises the composition of the community; we are people living with or without a

¹⁴ Nancy Eiesland, *The Disabled God: Toward a Liberatory Theology of Disability* (Nashville, TN: Abingdon, 1994), 99.

¹⁵ Eiesland, *Disabled God*, 101.

¹⁶ John Swinton, "Disability, Ableism, and Disablism," in *The Wiley-Blackwell Companion to Practical Theology*, ed. Bonnie Miller-McLemore (Chichester, UK: Wiley-Blackwell, 2012), 443.

¹⁷ Michael Downey, "An Investigation of the Concept of Person in the Spirituality of L'Arche as Developed in the Writings of Jean Vanier" (PhD diss., Catholic University of America, 1982); Brian Klassen, "Jean Vanier's Concept of the Healing Community" (MEd thesis, University of Alberta, 1995); Dana Ruth Mellis, "Toward a Theology of Covenant in Jean Vanier and L'Arche: The 'Imago Dei' and Persons with Mental Disabilities" (PhD diss., Saint Louis University, 2001); Michael Hyrniuk, "Growth in Communion: Spiritual Transformation in the Context of L'Arche" (PhD diss., Emory University, 2001); Pamela Cushing, "Shaping the Moral Imagination of Caregivers: Disability, Difference and Inequality in L'Arche" (PhD diss., McMaster University, 2003); Treanor, "Role of Friendship"; Andrew Courtright, "Community and Communion: A Comparative Analysis of Jean Vanier and Stanley Hauerwas on Theology and Disability" (STM thesis, University of the South, Sewanee, TN, 2014). Treanor does not refer to staff and patients. References to staff and patients construct a certain power relationship between persons. The experience of L'Arche turns this concept 'upside down.' Treanor notes in his thesis how he refers to "persons with intellectual disabilities," both out of respect and in a professional approach when he discusses real people and their lives.

disability who form community and belong to an international federation.¹⁸ This thesis departs from previous L'Arche research where the focus has often been a history of intellectual disability¹⁹ and an understanding of L'Arche often from an assistant's perspective.²⁰ My research does not deny the institutional situation²¹ for persons living with an intellectual disability, but the research 'steps beyond' prior research and focuses on the person living with intellectual disability and his or her life experiences.

This material offers churches, government agencies, and society generally information on the depth of grief carried by persons who live with an intellectual disability. The direction calls for attention to story. We now proceed to an important turn in my research journey.

A major development on the research journey was the citing of Beth Porter's article when she interviewed Jacquie Boughner, a professional artist in L'Arche.²² Boughner's reflections on, and respect for, the art of the person who lives with an intellectual disability aroused my curiosity, confirmed a passion I have for the artwork of persons living with an intellectual disability, and led me to select artwork that offers a particular theological message. This point will be addressed. At this point, I attend to terminology.

In personal email communication, Boughner writes "core member art articulates the freedom of the spirit to move through and across theological definitions/boundaries into the mystery of being human and speaking directly to the heart."²³ The preferred expression is 'core member art,' as prominently referred to in chapter six. In further email correspondence Boughner writes "Susan Zimmerman" first used the term "core members" during "the early 80's."²⁴

¹⁸ Rigby, Rigby, and Treanor, *My Home in L'Arche*, 193.

¹⁹ Cushing, "Shaping the Moral Imagination," 81–107; Anne Escrader, "A Marginal Pedagogy: L'Arche and the Education of the Heart" (PhD diss., University of Western Ontario, 2007), 10–19.

²⁰ Cushing, "Shaping the Moral Imagination," 150. Escrader, "A Marginal Pedagogy," 118–20.

²¹ Mosteller, *Body Broken*, 42. In chapter three I refer to Rosie, who had lived in a condemned nursing home in Canada.

²² Beth Porter, "The Art of L'Arche Members: An Interview with Jacquie Boughner," *A Human Future* 11 (2012), accessed August 15, 2013,

http://www.larche.ca/a_human_future/ahf_v11_n1_jacquie_boughner_spring_2012.pdf.

²³ Email correspondence from Boughner to C. Anderson, November 18, 2015.

²⁴ Email correspondence from Boughner to C. Anderson, June 2, 2016.

Boughner continues, “She [Zimmerman] felt the word best described the place of people with disabilities in our communities, they were the core.”²⁵ Having said this, I draw the reader’s attention to chapter five, “Rosie’s Story”; there I refer to the person living with an intellectual disability. This terminology is not noted in, for example, the United Kingdom, where Hilary Wilson refers to people with *learning disabilities*.²⁶ I employ the term ‘persons living with an intellectual disability’; this dovetails with my own previously noted personal experience. Persons live with their disability day in, day out.

During the process of writing chapter six I purchased Catharine Keir’s drawing of the Good Samaritan parable.²⁷ The contemplation of this drawing and subsequent theological reflection had quite a profound impact on me. Catharine places a ‘different spin’ on a well-known parable that allows me to interpret and see with ‘fresh eyes’ this well-known scriptural story. There is a poignant celebration of silence in the drawing that draws the onlooker into the encounter. Vanier captures the essence of core member art when he writes that this art is “the song of the heart.”²⁸ Like Catharine’s drawing, Tom Krysiak’s painting²⁹ can be understood as a ‘song of the heart.’ Tom presents the viewer with a painting of the resurrected Christ. Similarly to Catharine’s drawing Tom’s painting invites the onlooker to reflect theologically ‘outside the square.’

Having introduced Catharine’s and Tom’s art we now turn to the research question: *What evidence is there that there is balm for the ‘wound’ for the person living in L’Arche?* My association and membership of L’Arche provides a fertile context. Over many years the

²⁵ Email correspondence from Boughner to C. Anderson, June 2, 2016. Boughner also notes how Carl Macmillan the community leader of Daybreak remembers the phrase ‘core member’ being introduced in the 1980’s. People with intellectual disabilities were involved in discussions about different phrases that could be used and they decided they liked ‘core member’ best as this described them as the ‘core’ or ‘heart’ of the community- the choice was entirely their own.

²⁶ Hilary Wilson, *My Life Together: L’Arche Communities and the Challenge of Unity* (London: Darton, Longman and Todd, 2004), 7.

²⁷ Jacquie Boughner, “L’Arche International Art Exhibition,” accessed December 4, 2014, <http://art.larche.org/main-gallery/>. Henceforth I will refer to Catherine Keir most often as Catharine and sometimes as Catharine Keir.

²⁸ Boughner, “L’Arche International Art Exhibition.”

²⁹ Tom Krysiak, *Love*, acrylic on canvas (Toronto: L’Arche Daybreak, 2013). Henceforth I will refer to Tom Krysiak most often as Tom and sometimes as Tom Krysiak.

refinement of structures, philosophy and guidelines of L'Arche has emerged to create a particular spirituality that honors the place of the person living with intellectual disability.

Previous research conducted by Reimer acknowledges both the 'wound' and the gift of the person living with an intellectual disability.³⁰ Spirituality of the heart contributes to my choice of these two realities in the research question. It is comparable to an oral story, spirituality so integrated in L'Arche that one may miss this unless one steps back and reflects on it. This could be compared to an infection one 'catches' through a continuum of the lived experience in L'Arche. The key components of the research question form and shape my being through a way of life that is particular to L'Arche. The two main parts of the research question are 'wound' and balm. It is what is familiar to me—my personal journey—that I bring to the research question for this thesis.

The task at hand is to outline the thesis, and offer the reader a 'snapshot' of this thesis.

1.3 OUTLINE OF THE THESIS

The thesis is divided into seven chapters, including this Introduction (1); Literature Review (2); Methodology (3); Paul Ricoeur's Mimetic Arc (4); Rosie's Story (5); Core Member Art (6); Conclusion (7). An outline of chapters two to seven now follows.

1.3.1 CHAPTER TWO: LITERATURE REVIEW

The literature review acknowledges previous L'Arche research that is foundational for my research study. Existing research is comprehensive and extensive, and develops as more research material becomes available. I identify Pamela Cushing's reporting of imbalance in how the L'Arche mission is lived out.³¹ Beyond this, I refer to Kevin Reimer³² and Catherine Hall³³ and their respective choices to not include core members in the interviews for their

³⁰ Reimer, *Living L'Arche*, 54–55; see also 52.

³¹ Cushing, "Shaping the Moral Imagination."

³² Reimer, *Living L'Arche*.

³³ Hall, "Inquiry into Theology and Practice."

research. I establish, by contrast, that the voice of the core member should be heard in interviews for research purposes.

Further, I argue my research fills a gap in previous research when I address core member art, which has a history of great import in the international movement of L'Arche, in various publications.³⁴ Researchers generally do not draw attention to core member art³⁵ and do not refer to it from a theological perspective; nevertheless, it is an important contribution to community life. The present research interprets the story in the artwork of core members, Tom Krysiak and Catharine Keir.

After reviewing past research I present an annotated bibliography. This represents a contribution to theological research.³⁶

1.3.2 CHAPTER THREE: METHODOLOGY

Chapter three establishes a practical-narrative methodology for this thesis. Further, chapter three introduces the Venn diagram which provides a helpful schema to situate the interplay between art and story, my experience and theological reflection. Bernard Lee's appropriation of Aristotle's three ways of knowing³⁷ establishes praxis and *technē* as important elements in practical-narrative theology. The story I examine in chapter five, Rosie's story, is praxis-laden and points beyond, to the Jesus story of death and resurrection. I reflect theologically on core member³⁸ artwork in chapter six through the lens of Aristotle's third way of knowing *technē*,³⁹ which dovetails with Boughner's framework for core member art. In this thesis I refer to

³⁴ James Fraser, *James Fraser's Drawings* (Toronto: Daybreak Publications, 2004); Wilson, *My Life Together*, 56.

³⁵ Escrader, "A Marginal Pedagogy," 165–72. Escrader acknowledges Eva, a photographic artist. The major emphasis is on photographic art.

³⁶ Swinton, "Disability, Ableism, and Disablism," 443. In this text Swinton notes the importance of reflecting theologically on the experiences of persons who live with a disability.

³⁷ Bernard Lee, "Practical Theology: Its Character and Possible Implications for Higher Education," *Current Issues in Catholic Higher Education* 14 (1994): 32–34.

³⁸ Michael Downey, *A Blessed Weakness: The Spirit of Jean Vanier and L'Arche* (San Francisco: Harper and Row, 1986), 4. Downey refers to the core member in L'Arche. "Cor" derives from the Latin meaning heart. The person living with an intellectual disability is a core member, at the heart of the community.

³⁹ Lee, "Practical Theology," 34.

praxis rather than practice as praxis implies a discovered meaning through the carrying out of tasks.⁴⁰ This sheds light on the lived experience in the welcome of Rosie in chapter five and on Tom's and Catharine's artwork in chapter six. The focus is Christopraxis,⁴¹ which designates praxis as central and illumined by the Jesus story.

I situate pastoral theology and pastoral care as a form of practical theology. The research question is: *What evidence is there that there is balm for the 'wound' for the person living in L'Arche?* Vanier's concept of the double wound⁴² begins to address the research question in chapter five, together with material from Michael Downey's journal article⁴³ that addresses balm for the wound in the writings of Etty Hillesum. Downey cites Hillesum's diary when she writes: "we should be a balm for all wounds."⁴⁴ Vanier's notion of the wound and Hillesum's concept of balm capture the essence of this thesis.

Spirituality is treated as a disciplinary partner with practical theology, which 'unearths' reflections and responses to questions of praxis in chapters five and six. I situate story and storytelling within a practical and pastoral theology, both of which are important characteristics of L'Arche. Further, I present principles of theological reflection and introduce the reader to how I provide reference points for theological reflection in chapters five and six.

⁴⁰ Ray Anderson, *The Shape of Practical Theology: Empowering Ministry with Theological Praxis* (Downers Grove IL: Intervarsity, 2001), 47.

⁴¹ R. Anderson, *Shape of Practical Theology*, 29.

⁴² Jean Vanier, *Man and Woman God Made Them*, (London: Darton, Longman and Todd, 2007), 12; Michael Downey, "Region of Wound and Wisdom: The Heart in the Spirituality of Jean Vanier and L'Arche," in *Spiritualities of the Heart: Approaches to Personal Wholeness in Christian Tradition*, ed. Annice Callahan (New York: Paulist, 1990), 191–92.

⁴³ Michael Downey, "A Balm for All Wounds: The Spiritual Legacy of Etty Hillesum," *Spirituality Today* 40 (1988), www.spiritualitytoday.org/spir2day/884012downey.html.

⁴⁴ Etty Hillesum, *An Interrupted Life: The Diaries of Etty Hillesum*, trans. Arno Pomerans (New York: Pantheon Books, 1983), 196.

1.3.3 CHAPTER FOUR: PAUL RICOEUR'S MIMETIC ARC

Chapter four introduces Paul Ricoeur's mimetic arc and indicates how the Ricoeurian arc provides reference points for reflecting theologically in chapters five and six. Further, chapter four adapts the Ricoeurian mimetic arc when key terminology in the L'Arche Australia document, "Remembering Celebrating Dreaming" (RCD),⁴⁵ is cited and reflected on.⁴⁶

1.3.4 CHAPTER FIVE: ROSIE'S STORY

This chapter together with chapter six forms the heart of this thesis. Rosie's story is the story of a woman living in a condemned children's nursing home⁴⁷ and her journey to L'Arche Daybreak, Richmond Hill, Toronto.⁴⁸ Rosie's story symbolises journey from darkness to light, which offers a window onto the Christ story of death and resurrection. The presented story provides a lens to deconstruct the common myth that the lives of persons living with a disability are to be understood solely as personal tragedy. Sue Mosteller's text⁴⁹ and Mary Bastedo's thesis⁵⁰ represent the focal research material for this chapter. Because Mosteller and Bastedo know Rosie well and draw from their research skills to present Rosie's story I generally rely on their textual material as primary reference in this chapter. From my experience in L'Arche, Rosie's story is representative of men's and women's stories of transition from an institution to a L'Arche community.

Chapter five is an exercise in practical-narrative theology in which I situate pastoral care as the praxis of pastoral theology. Drawing on Lee's appropriation of Aristotle's ways of knowing, I establish Christopraxis as a way of knowing or understanding the identity of L'Arche Daybreak. I cite Jean Vanier as primary reference source when he reflects on the

⁴⁵ Jenny Trefry-Bath, "Documents and Process: Remembering Celebrating and Dreaming," ed. L'Arche Genesaret (Canberra: L'Arche Genesaret, 2006), 1–14.

⁴⁶ Dan R. Stiver, *Theology after Ricoeur: New Directions in Hermeneutical Theology* (Louisville, KY: Westminster John Knox, 2001), 58.

⁴⁷ Mary Bastedo, "Encounter With The Other: Transformation, Revelation and the Mystery of L'Arche" (MDiv thesis, University of Toronto, 2007), 5.

⁴⁸ L'Arche Daybreak, "About Us," accessed September 9, 2015, <http://www.larchedaybreak.com/about-us/>.

⁴⁹ Mosteller, *Body Broken*.

⁵⁰ Bastedo, "Encounter with the Other."

notion of the double wound. Further, I draw from Downey's concept of balm in his article "A Balm for all Wounds";⁵¹ the notion of balm informs pastoral care and assists to further understand the praxis of L'Arche. Beyond this, the concept of the wound opens a window onto Rosie's grief.

Spirituality correlates with practical theology and pastoral care and opens a window onto story. My adaptation of Ricoeur's mimetic arc offers valuable points for theological reflection. I acknowledge an important hallmark of L'Arche: transformation and mutual transformation.

1.3.5 CHAPTER SIX: CORE MEMBER ART

Chapter six refers to story told through core member art. I interpret and reflect theologically on two core member art pieces: Tom Krysiak's painting and Catharine Keir's drawing.

Boughner's writings⁵² provide a framework for examining and reflecting theologically on Catharine's and Tom's artwork. Lee's appropriation of Aristotle's *technē*⁵³ as way of knowing is important as part of a narrative-practical theology for this chapter. Tom's and Catharine's art pieces draw on principles of Christopraxis. Tom is a founding member of the Daybreak craft studio.⁵⁴ In personal email correspondence Boughner writes, Tom is a "Christian and a man of deep faith."⁵⁵ Tom tells us a story of the Christ through his art titled *Love*. Catharine is a member of L'Arche Genesaret, in Canberra.⁵⁶ Edna Keir, Catharine's mother, notes that "Catharine has developed a strong spirituality and a love of full participation in the Catholic faith of her family."⁵⁷ In chapter six I cite Catharine's drawing, which tells a story of the Good Samaritan parable. Both Tom's and Catharine's stories are significant because the stories offer the viewer of their art new theological perspectives: Tom presents the wounded Christ, and

⁵¹ Hillesum, *Interrupted Life*, 196.

⁵² Porter, "Art of L'Arche Members," 1.

⁵³ Lee, "Practical Theology," 34.

⁵⁴ Tom Krysiak, *47 Centre Street*, pen on paper (Toronto: L'Arche International, 2014).

⁵⁵ This email correspondence was forwarded from Jacquie Boughner to C. Anderson, November 30, 2015.

⁵⁶ Edna Keir, *Catharine with an A* (Charnwood, ACT: Ginninderra, 2003), 122.

⁵⁷ Keir, *Catharine*, 56.

Catharine suggests the first encounter between the Samaritan and the wounded traveller is an encounter of silence.

Chapter six refers to spirituality of the heart, which corresponds to Tom's art piece. The chapter addresses embodiment as a way of knowing. In the theological reflection I recognise the spiritual experience of both artists through my interpretation of the painting/drawing. Core member art represents a new way of knowing. L'Arche Daybreak provides a 'space' for artists, the craft studio.⁵⁸ This offers dignity and integrity for the artist.

1.3.6 CHAPTER SEVEN: CONCLUSION TO THESIS

Chapter seven summarises the findings for this thesis mainly with reference to narratives and spiritual practices from L'Arche. The chapter identifies points of intersection and difference between the narrative in chapter five and the two pieces of core member art in chapter six. The findings are identified in relation to the research question. In chapter five I recognise Daybreak community's welcome of Rosie as Christopraxis, that is, as healing balm and a way of knowing the identity of L'Arche Daybreak. Furthermore, core member art is a healing balm for the artist and the viewer of the core member art. The craft studio at L'Arche Daybreak offers opportunity for creative expression and therefore could be considered as an intentional construct that offers healing for Vanier's notion of the secondary wound.⁵⁹ The person living with an intellectual disability can see self through her or his giftedness rather than through what can be negative societal attitudes. Chapter seven indicates how the present study suggests opportunities for further research.

1.4 INTRODUCTORY CHAPTER: CONCLUSION

The introductory chapter for this thesis has provided a context and focus. I have presented my hermeneutical bias in writing this thesis and at the same time I have directed the reader to Hall and to Pascal; the research material and image respectively indicate the challenge of community life. Further, citing of Porter's journal article offers reference to Boughner's

⁵⁸ L'Arche Daybreak, "L'Arche Daybreak Craft Studio," accessed February 10, 2015, <http://www.larchedaybreak.com/about-us/day-programs/craft-studio/>.

⁵⁹ Downey, "Region of Wound and Wisdom," 191.

position in relation to core member art, which allows me to reflect on story in Tom's and Catharine's art pieces. Building on this I have raised key components of the research question, the notions of wound and balm. Together with this I indicated how experience from the personal journey and lived experience of L'Arche inform the writer when composing this thesis.

The second part of this introductory chapter is the outline of the seven chapters of the thesis. Chapters two, three and four are foundational chapters and offer the reader a framework for this thesis. Each chapter builds on the previous one to establish the direction the writer takes. Chapters five and six are the core chapters of the thesis; they address Rosie's, Tom's and Catherine's stories. Chapter seven is the conclusion to the thesis; it addresses differences, common threads and points of intersection in the thesis.

The following chapter comprehensively examines previous L'Arche research literature. I identify discrepancies and a research gap in existing L'Arche research material, and attend to this particularly in chapter six of this thesis.

CHAPTER TWO: LITERATURE REVIEW

“In our L’Arche communities, we live with people who have been profoundly humiliated.”¹

Jean Vanier, Founder of L’Arche

2.1 INTRODUCTION

The topic of the present research is: *Balm for the Wound? Narratives and Spiritual Practices from L’Arche*; this subject was chosen because L’Arche communities provide a rich context to examine grief, healing, disability, storytelling, spiritual practice and core member art.

The research is a link in a chain of investigation of L’Arche, an international and intentional faith community. Previous research has established the significance of L’Arche from theological, philosophical, psychological, anthropological, and educational viewpoints. The present research concentrates on a specific area of L’Arche that has not been given prominence in previous research. Spiritual practice and the contribution of the core member to community have nevertheless been a focus in some earlier research.

The general features of L’Arche are well known. These include the importance of building mutual relationships, the practice of hospitality and the practice of interdependence between persons residing in, and persons associated with but residing away from, L’Arche communities. There is the phenomenon in L’Arche of persons with a disability and persons without a disability carrying personal pain and grief.²

The organisation, L’Arche, is worth investigating it presents as Vanier writes a different ‘model of care’³ for persons living with an intellectual disability and has aspired to this model since its foundational years. A person-centered approach is deeply-rooted through L’Arche spirituality, which is demonstrated by specific projects that are integral to its identity. For

¹ Jean Vanier, Jean Vanier, *Signs of the Times: Seven Paths of Hope for a Troubled World*, trans. Ann Shearer (London: Darton, Longman and Todd, 2013), 22.

² Mosteller, *Body Broken*, 7–8.

³ Jean Vanier, *Our Life Together: A Memoir in Letters* (London: Darton, Longman and Todd, 2008).

example, the craft studio at L'Arche Daybreak provides a "meaningful artisan opportunity" for core members to express their art.⁴

Together with this, theological identity of L'Arche constantly emerges amidst the social challenges of the time. Prior research signifies a broad approach to the study of L'Arche. Five writers contribute comprehensive textual research studies of L'Arche: Michael Downey,⁵ Brian Klassen,⁶ Dana Ruth Vining-Mellis,⁷ Michael Hyrniuk,⁸ Mary Bastedo,⁹ and David Treanor.¹⁰ Taking each one in turn, they research Vanier's writings (in part) concerning the human person, psychological health, a theology of covenant, spiritual transformation, encounter with the other, and how persons living with an intellectual disability can live "a personal lifestyle in L'Arche that enables them to flourish."¹¹

Additional research is often reliant on the experience of the caregivers or assistants in a L'Arche community to support their argument/belief of the lived experience of L'Arche. In his dissertation, Hyrniuk relies on assistants' interpretations of their lived experience when for example Hyrniuk cites James experience and James' desire to return to L'Arche after working on the Democratic Convention as part of the Clinton team.¹² Further to this, Pamela Cushing interviews assistants Diane, Jeff, and Jack and records their experiences as assistants in their respective L'Arche communities.¹³

Anne Escrader conducts assistant interviews and participant observation and collects artifacts such as text, images and oral narratives.¹⁴ Like Cushing and Escrader, Kevin Reimer¹⁵ conducts assistant interviews. Reimer turns to observational research to establish the practice

⁴ L'Arche Daybreak, "L'Arche Daybreak Craft Studio."

⁵ Downey, "Investigation of Concept of Person."

⁶ Klassen, "Jean Vanier's Concept."

⁷ Mellis, "Toward a Theology of Covenant."

⁸ Hyrniuk, "Growth in Communion."

⁹ Bastedo, "Encounter with the Other."

¹⁰ Treanor, "Role of Friendship."

¹¹ Treanor, "Role of Friendship," 185.

¹² Hyrniuk, "Growth in Communion," 155–57.

¹³ Cushing, "Shaping the Moral Imagination," 216–17.

¹⁴ Escrader, "A Marginal Pedagogy."

¹⁵ Reimer, *Living L'Arche*.

of compassionate love within the context of L'Arche. Katharine Hall supports her research by conducting interviews with loyal long-term assistants who live with core members and who are not part of the "founding generation of L'Arche."¹⁶ Prior research commonly suggests L'Arche can be a place of transformation and growth.

In her honours thesis Catherine Anderson¹⁷ considers the essential practice of L'Arche when she studies relevant texts with a focus on biographical material of Vanier and the spiritual roots of L'Arche. Together with this, Anderson conducts interviews with assistants and core members to report the practice of foot washing in L'Arche communities.¹⁸ Earlier research identifies the prominence of the person living with an intellectual disability in L'Arche. Escrader cites various examples of core member artwork. However she does not concentrate on examples of core member paintings or drawing, as the present research does.

I now focus more on the methods of previous research into L'Arche. Cushing, Reimer, Escrader, and Hall interview assistants in their research and consider the assistants' and core members' experience of L'Arche mainly through the 'voice' of the assistant. In her research Cushing noted "there are often discrepancies between what assistants expect to give and learn and what L'Arche expects."¹⁹ Together with this Cushing highlights how the immersion of assistants into the particular context of L'Arche changes assistants' understandings of "difference, disability and care."²⁰ The claim is also established by Cushing that there is an imbalance in how the various L'Arche communities live out their mission.²¹

Reimer refers to 'downward mobility,' an idea that our deepest human potential lies in simple relationships that include the poor and disabled. Findings in his research of relationships in L'Arche concern how this downward mobility is manifest in an everyday compassion that is "surprising, at times ground breaking, and occasionally profound."²² Further to this Hyrniuk

¹⁶ Hall, "Inquiry into Theology and Practice," 3.

¹⁷ C. Anderson, "Jean Vanier and L'Arche."

¹⁸ C. Anderson, "Jean Vanier and L'Arche," 53–56.

¹⁹ Cushing, "Shaping the Moral Imagination," 311.

²⁰ Cushing, "Shaping the Moral Imagination," iii.

²¹ Cushing, "Shaping the Moral Imagination," 18.

²² Reimer, *Living L'Arche*, 9.

claims within the context of L'Arche, relationships particularly with persons who are "weakest and most fragile ... have the greatest power to heal shame and alter consciousness, identity and behaviour."²³ Beyond this Hyrniuk says that "in most L'Arche communities, the power of the sacred is mediated conceptually and symbolically through Christ's paschal mystery of suffering, death, and resurrection leading the assistant and the core member into a new self-awareness and love."²⁴

Subsequently, Escrader questions the dichotomy of the 'head' and the 'heart' that exists in the academy and notes how her thesis attempts to offer a gentle corrective to the untrue perception of this dichotomy.²⁵ To complement these findings, Escrader considers interior ways of knowing which she believes shows "somatic-emotive knowing is an integral part of human knowing."²⁶

Michael Downey offers a presentation of Vanier's concept of the person through the examination of the latter's writings. Further, Downey presents a method by which Vanier's writings may be assessed and further established within the "stream of current theological thought."²⁷ Building on this, Klassen notes "Vanier's notion of community does not provide all the answers to the problems in society" but "Vanier's writings reveal a possible solution to the malaise and the emptiness and loneliness that many of us feel."²⁸

The dissertation by Vining-Mellis issues a challenge to L'Arche when she notes that "L'Arche will need to remember its founding narrative, its developmental beginnings, which consistently opted for the values of covenant over the values of productivity and efficiency."²⁹

Anderson has researched the spiritual practice of foot washing in L'Arche communities in Australia. Sarah, a woman living with an intellectual disability and participant in the research project, chose to draw her response to a personal experience of the foot washing para liturgy

²³ Hyrniuk, "Growth in Communion," 357.

²⁴ Hyrniuk, "Growth in Communion," 202.

²⁵ Escrader, "A Marginal Pedagogy," 244.

²⁶ Escrader, "A Marginal Pedagogy," 239–40.

²⁷ Downey, "Investigation of Concept of Person," 296.

²⁸ Klassen, "Jean Vanier's Concept," 100.

²⁹ Mellis, "Toward a Theology of Covenant," 268.

within her community.³⁰ Not all core members would choose or be able to participate in a semi-structured interview / focus group, but persons living with an intellectual disability who choose to participate in a semi-structured interview / focus group, as in Anderson's project, should be given this opportunity. Other findings by Anderson include the importance in community of owning a personal brokenness, and the significance of celebration and communion in the life of a community.³¹

Hall notes in her research that there was an identifiable gap between "the word and the action concerning commitment."³² Subsequent to this she established generally the interviews showed "serious issues for L'Arche concerning its self-identity as a community practicing covenantal love."³³

Bastedo refers to Levinas when she notes "Rose made an ethical claim on my life, moving me to commitment and belonging in community."³⁴ Further, Bastedo claims she recognises the "central role of vulnerability in disposing human persons and communities to God's action and in leading us into the mystery of the Trinity."³⁵

There is a question that remains for the present researcher: how extensive and successful is collective prior research in establishing a holistic "picture" of L'Arche?

Despite the importance of core member art in L'Arche, researchers have generally not cited or drawn attention to the significance of art throughout the story of L'Arche. Christopher Scott, a member of L'Arche Asha Niketan Bangalore communicates "aspects of his Life in the

³⁰ C. Anderson, "Jean Vanier and L'Arche," 63.

³¹ C. Anderson, "Jean Vanier and L'Arche," 65–68.

³² Hall, "Inquiry into Theology and Practice," 171.

³³ Hall, "Inquiry into Theology and Practice," 157.

³⁴ Bastedo, "Encounter with the Other," 58. Bastedo in her thesis refers to Rose as the woman welcomed from a condemned nursing home to Daybreak L'Arche. Cf. Mosteller, *Body Broken*. Mosteller in her text refers to the woman welcomed from a condemned nursing home as Rosie. I will refer to this woman as Rosie except when quoting from Bastedo.

³⁵ Bastedo, "Encounter with the Other," 58.

community.”³⁶ Together with this the recent L’Arche International Online Art Exhibition demonstrates continuing importance and prominence of core member art in L’Arche.³⁷

An exception to the lack of inclusion of core member art in previous research is Escrader’s citing of photograms in her research.³⁸ There is mention of “drawings of core members,” understood to mean drawings that core members had done and displayed at the exhibition.³⁹ However these drawings did not feature prominently in Escrader’s research thesis. In contrast, the present thesis considers spiritual practice in L’Arche and extensively reflects theologically on story in Tom Krysiak’s painting and in Catharine Keir’s drawing.

Reimer says “the broad spectrum of mental abilities in L’Arche make it impossible to create standardised interview questions comprehensible to everyone.”⁴⁰ Through observational research Reimer establishes “the prominence of core members as practitioners of compassionate love.”⁴¹ Hence Reimer understands observational research balances the interviews of assistants and witnesses with the contributions of core members. Contrary to Reimer, Hall acknowledges the “serious loss” of the voice of the core member.⁴² However, Hall says the silence of the core member can be realised in the “profound transformations experienced and witnessed by the assistants.”⁴³

Research into the practice of foot washing by Anderson establishes the importance of hearing the voices of both core member and assistant. While the broad spectrum of mental abilities in L’Arche make it difficult to create standardised research questions, core members who choose

³⁶ Vanier, *Our Life Together*, 15. Initially L’Arche Trosly communicated to other L’Arche communities and friends through circular letters. *Letters of L’Arche* commenced in 1971 and provided a more vital and regular link with persons. *Letters of L’Arche* frequently has core member drawings/paintings/images that contribute to the continuing story of L’Arche. “Portrait,” *Letters of L’Arche* 128. (2009), 12-13, accessed July 12, 2015, <http://inter.larche.org/f/nf5653ai/lda128en.pdf>.

³⁷ Jacquie Boughner, “L’Arche International Art Exhibition,” accessed December 4, 2014, <http://art.larche.org/main-gallery/>.

³⁸ Escrader, “A Marginal Pedagogy,” 172–77.

³⁹ Escrader, “A Marginal Pedagogy,” 172.

⁴⁰ Reimer, *Living L’Arche*, 9.

⁴¹ Reimer, *Living L’Arche*, 9.

⁴² Hall, “Inquiry into Theology and Practice,” 20.

⁴³ Hall, “Inquiry into Theology and Practice,” 20.

to participate in interviews offer valuable and unique contributions to research, as evidenced by Anderson. While the reporting of assistants in interviews can indicate the crucial place of the core member, it is nevertheless not a substitute for actually hearing the voice of the core member, as evidenced in Anderson's research.⁴⁴

A weakness in previous research is the inconsistency in how the foundational story of L'Arche is recorded. The researchers Downey, Klassen, Mellis, and Hall record that two persons were originally welcomed to L'Arche, namely Raphael Simi and Philippe Seux.⁴⁵ However, Cushing, Escrader, Hyrniuk (Hyrniuk mentions this but does not note this as importantly as the other researchers) and Anderson report that three persons were welcomed, namely Raphael Simi, Philippe Seux, and Dany.⁴⁶ In biographical material on Vanier, Kathryn Spink reports three persons were welcomed.⁴⁷ The discrepancy in this research: failing to acknowledge Dany denies an important event that was part of the foundation of L'Arche. Spink in her first biography of Vanier refers to Vanier's experience on the "very first night of the founding of L'Arche,"⁴⁸ which I think represented for Vanier a pivotal personal moment in his journey of founding L'Arche. Spink continues and writes:

Jean was to experience the need to make choices and to know suffering; his own suffering and sense of failure and the suffering of the men who had come to live with him.⁴⁹

That first night represented Vanier's confrontation with his humanity. In front of what Vanier named as the "primal cry of people with disabilities," he could not welcome this cry in Dany, which was beyond Vanier's control.⁵⁰ The foundation of L'Arche is thus marked by human limitation and pain, which is not a point all researchers seem to establish and build on. Further to this, in her second biography of Vanier, Spink again refers to Vanier's experience:

⁴⁴ C. Anderson, "Jean Vanier and L'Arche," 60–63.

⁴⁵ Downey, "Investigation of Concept of Person"; Klassen, "Jean Vanier's Concept," 34; Mellis, "Toward a Theology of Covenant," 1; Hall, "Inquiry into Theology and Practice," 13.

⁴⁶ Cushing, "Shaping the Moral Imagination," 126; Escrader, "A Marginal Pedagogy," 21; C. Anderson, "Jean Vanier and L'Arche," 26.

⁴⁷ Kathryn Spink, *The Miracle, the Message, the Story* (London: Darton, Longman and Todd, 2006), 1.

⁴⁸ Kathryn Spink, *Jean Vanier and L'Arche: A Communion of Love* (London: Darton, Longman and Todd, 1990), 40.

⁴⁹ Spink, *Jean Vanier and L'Arche*, 41.

⁵⁰ Spink, *Miracle*, 59.

Next morning the practical side of him [Vanier] recognised that it was impossible for Dany to stay. From the telephone in the village café he [Vanier] called Madame Martin and with great sadness asked her to come and collect him [Dany].⁵¹

Therefore the pain in persons, realised by Vanier during the foundational period of L'Arche, is well established as a recurring theme in Spink's writings. It is concerning that the foundational story of L'Arche often continues to be reported incorrectly. I refer the reader to Nate Madden's article where Madden refers to Vanier as the recipient of the Templeton Prize. Madden writes "Vanier invited two intellectually disabled men to come and live with him as friends ..."⁵²

I have cited Reimer, who says it is impossible to create interview questions that are uniform and therefore to include core members in research interviews. To a certain extent this writer accepts Reimer's comment. However, I direct the reader to Sue Mosteller where she writes: "Besides being a home, L'Arche has been a place where core members have matured beyond all our expectations."⁵³ Mosteller continues and offers examples of growth in the person living with a disability that are due to how: "Bonds of friendship have held us in a safe network where we have worked through and integrated some of the personal losses, rejection, and pains of the past and present."⁵⁴

The maturity, gift and interiority of core members were recognised in Anderson's research.⁵⁵ In the present thesis I do not conduct interviews with assistants and persons living with an intellectual disability; the strength of this thesis is reflection on story: Rosie's, Catharine's and Tom's stories. Bastedo weaved Rosie's story throughout her (Bastedo's) research thesis.⁵⁶ This writer concurs with and has learnt from Bastedo's approach.

⁵¹ Spink, *Miracle*, 61.

⁵² Nate Madden, "Templeton Winner Hopes L'Arche Communities 'may become sign of peace,'" *Prairie Messenger*, accessed June 2, 2016, http://www.prairiemessenger.ca/15_03_18/inews_15_03_18_1.html.

⁵³ Mosteller, *Body Broken*, 8.

⁵⁴ Mosteller, *Body Broken*, 8.

⁵⁵ C. Anderson, "Jean Vanier and L'Arche," 59–64.

⁵⁶ Bastedo, "Encounter with the Other," 3.

While I acknowledge the assistant's participation in Rosie's story, prominence is given to a journey of profound grief Rosie undertakes at L'Arche Daybreak. Although Rosie is not able to tell her story, this is a unique remembering of one woman's journey by women who hold deep respect for her.⁵⁷

We now turn to Nancy Eiesland's text.⁵⁸ Eiesland's thought of the wounded resurrected Christ supports my approach when I reflect theologically on Rosie's story in chapter five and on Tom's and Catharine's stories in their art pieces in chapter six.

A central issue in previous cited research material is disability; as a researcher Eiesland departs from previous mentioned researchers: she lives with a disability and it is from this position she writes on disability.⁵⁹

My research reveals the importance of Eiesland's concept of the disabled God as significant; she presents a wounded embodied resurrected Jesus: "In the resurrected Jesus Christ they [the disciples] saw ... the disabled God who embodied both impaired hands and feet and pierced side and the imago Dei."⁶⁰

Eiesland notes the "theological lenses" through which we conventionally observe "our own and others' bodies distort the physical presence not only of people with disabilities but also of the incarnate God."⁶¹ To support this argument Eiesland refers the reader to a scripture reference: "Why are you troubled ... look at my hands and feet ... It is I myself" (Luke 24:39).

Eiesland's attention to the scripture reference from Luke challenges our understanding of the identity of Christ. All previous cited research is not necessarily from a theological perspective. Nonetheless, Eiesland's textual material is reliable and complementary because she writes

⁵⁷ Bastedo, "Encounter with the Other," 5–6; Mosteller, *Body Broken*, 42–43.

⁵⁸ Eiesland, *Disabled God*.

⁵⁹ Eiesland, *Disabled God*, 13.

⁶⁰ Eiesland, *Disabled God*, 99.

⁶¹ Eiesland, *Disabled God*, 99.

from her experience of living with a disability and draws on persons' experiences of living with a disability.⁶²

Moreover, Eiesland writes from the perspective of persons who live with a *physical* disability. While persons living with *intellectual* disability may live with a dual disability (they may live with a physical and an intellectual disability), to live with intellectual disability can be a different experience from living solely with a physical disability.

The concept of the 'wound' is very familiar to L'Arche.⁶³ Persons who live with an intellectual disability are arguably one of the most vulnerable and forgotten groups in our society and, to some degree, churches. Previous research on L'Arche refers to persons who live with intellectual disability. Eiesland offers further and different perspective on disability when she cites "Christ's disfigured side," which bears witness to the existence of "hidden disabilities."⁶⁴ In this way Eiesland endeavors to include persons whose disability is not always recognised; persons who live with an intellectual disability may experience their disability as hidden.

The annotated bibliography will be divided into eight distinct thematic sections and will proceed in this manner: Section one is concerned with methodology for this research, and section two addresses the concept of 'balm' for this study. Subsequently, section three considers grief, section four narrative and section five the mimetic arc. Further, section six addresses theology of disability and core member art, section six a spirituality of the heart, and section seven images.

⁶² Eiesland, *Disabled God*, 33.

⁶³ Vanier, *Man and Woman*, 12; Downey, "Region of Wound and Wisdom," 191. Downey cites Vanier's concept of the double wound: first, the handicapped person is wounded in mind and body; second, she or he often finds herself or himself rejected by society. This correlates with Downey's article "Region of Wound and Wisdom" in the above source.

⁶⁴ Eiesland, *Disabled God*, 101.

2.2 METHODOLOGY

Miller-McLemore, Bonnie. "The Contributions of Practical Theology." In *The Wiley-Blackwell Companion to Practical Theology*, edited by Bonnie Miller-McLemore, 1–20. Chichester, UK: Wiley-Blackwell, 2012.

Miller-McLemore provides an exploratory and informative overview of practical theology when she introduces an edited collection of articles by various authors in the field. Her presentation is clear and up-to-date and addresses what practical theology is and is not. Practical-narrative theology is the method for my research and Miller-McLemore situates this theology as she offers a concise historical background of practical theology.

Lee, Bernard. "Practical Theology: Its Character and Possible Implications for Higher Education." *Current Issues in Catholic Higher Education* 14 (1994): 25–36.

Lee's article discusses practical theology and its implications for Catholic Education. My research is concerned with theology/spirituality and not education. However, Lee's annotation of Aristotle's three ways of knowing informs my research and correlates with my study. I glean from the Aristotelian principles as cited by Lee an important part of practical-narrative method for this thesis.

Anderson, Ray. *The Shape of Practical Theology: Empowering Ministry with Theological Praxis*. Downers Grove, IL: Intervarsity, 2001.

Anderson differentiates between practice and praxis. This supplements Miller-McLemore's information identifying importance of discovering meaning in practice. Anderson considers Christ-centered praxis which supports my approach when I reflect theologically on Rosie's story, and Tom's and Catharine's stories in their art pieces.

Wolfteich, Claire E. "Graceful Work: Practical Theological Study of Spirituality." *Horizons* 27, no. 1 (Spring 2000): 7–21.

———. “Animating Questions: Spirituality and Practical Theology.” *International Journal of Practical Theology* 13 (2009), accessed January 1, 2015, <https://web.a.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=1&sid=8bc164e5-2156-492f-a572-158916f7db4d%40sessionmgr4004&hid=4109>

Veling, Terry. *Practical Theology: On Earth as It Is in Heaven*. Maryknoll, NY: Orbis Books, 2005.

Wolfteich argues practical theology and spirituality share similar principles according to some leading scholars and that practical theology has become too occupied with questions such as methodological concerns, to the detriment of addressing spirituality. Veling’s book is a conversation between theology, spirituality and elements of Veling’s autobiography. Wolfteich and Veling similarly emphasise the significance of spirituality over method in practical theology which allows me to draw from them in chapters three, five and six. Wolfteich’s viewpoints being more concise inspires the researcher to refer to her more consistently.

Vanier, Jean. *Our Life Together: A Memoir in Letters*. London: Darton Longman and Todd, 2008.

Vanier, Jean. *Community and Growth*. 2nd ed. Home bush, NSW: St Paul, 1989.

Each text offers complementary insight; the first of Vanier’s texts is an intimate recording through published letters of the expansion of L’Arche communities throughout the world. The latter text, *Community and Growth* is more pastorally orientated offering insight into difficulties and joys of community life in L’Arche communities. Vanier as founder of L’Arche influences the entire thesis; his spirituality embedded in these texts is foundational to the research.

Viladesau, Richard. *Theology And The Arts: Encountering God through Music, Art and Rhetoric*. New York: Paulist Press, 2000.

Viladesau considers art as text particularly related to practical theology because art exposes particular human situations to which God's word is addressed and which practical theology is required to reflect. In contrast to Miller-McLemore, Lee, Wolfteich, Veling, Anderson and Vanier Viladesau focuses on art which offers a message to the viewer. Wolfteich's emphasis on spirituality as partner to practical theology complements Viladesau; each perspective enriches my approach to practical theology in this thesis.

Viladesau's thought, art as text, is of particular import; chapter six addresses the praxis of the encounter when reflecting theologically on Catharine Keir's drawing *The Good Samaritan*.

2.3 BALM

Downey, Michael. "A Balm for All Wounds: The Spiritual Legacy of Etty Hillesum."

Spirituality Today 40 (1988): 18–35, accessed August 7, 2013,

www.spiritualitytoday.org/spir2day/884012downey.html.

This article is central and assists in shaping the main research question, *What evidence is there that there is balm for the 'wound' for the person living in L'Arche?* Downey cites Etty Hillesum's diary entries and understands her presence amongst people in the Westerbork camp, a transit camp near Assen in the northeastern Netherlands, as balm for their wounds.

McClure, Barbara. "Pastoral Care." In Miller-McLemore, *The Wiley-Blackwell Companion to Practical Theology*, 269–78.

McClure identifies key points of pastoral care that provide background reading and pertinent information for the practice of pastoral care. She builds on personal presence as established by Downey in the previous article and names presence as a principal concern of pastoral care. This allows me to glean from both writers' understandings and to consider presence as balm/healing in chapters five and six of this thesis.

2.4 GRIEF

Kubler-Ross, Elisabeth. *On Death and Dying*. New York: Macmillan, 1969.

Neimeyer, Robert. *Lessons of Loss: A Guide to Coping*. Clayton, Vic: Australian Centre for Grief and Bereavement, 2000.

Kubler-Ross identifies stages of grief that prescribe how persons react to death; these assist when I consider Rosie in chapter five, for example anger. However, from personal experience grief is cyclical not linear; this incorporates different consistent feelings playing havoc, leaving mark on one's humanity like relentless 'body blows'. Preference is for Neimeyer's approach, a search for meaning in the grief experience. Chapter five considers the Daybreak community's search for meaning when they welcome Rosie.

Arbuckle, Gerald. *Change, Grief, and Renewal in the Church*. Westminster, Maryland: Christian Classics, Inc., 1991.

Arbuckle's contribution considers Kubler-Ross's stages of grief and grief responses through lament psalms. Kubler-Ross reflects on denial and isolation in contrast to Arbuckle who notes expressions of grief through lament psalms. There is a consistent theme in lament psalms to 'cry out' to Yahweh the voice not to be suppressed through denial. Arbuckle's thought supports my approach in chapter five when I emphasise Rosie who 'crys out' and the community who do not always know how best to be with Rosie representing a certain 'crying out'.

Harris, Darcy. *Counting Our Losses: Reflecting on Change, Loss and Transition in Everyday Life*. New York: Routledge, 2011.

Bruce, Elizabeth and Schultz, Cynthia. *Through Loss*. Camberwell, Victoria: ACER press, 2004.

I value Harris's focus on non-death related grief. As Kubler-Ross's text represented a defining moment for grief literature Harris's text goes beyond death related grief. Harris's text is influential; chapter nine authored by Pamela Cushing and Carl MacMillan address reflection, mentoring and developing rituals in front of transitional grief in a L'Arche community. This information is important when I consider the ritual of party in chapter five. In contrast to

Harris Bruce identifies ramifications of grief and argues grief can be nonfinite. This embodies and gives credence to personal experience which influences the approach I take when writing Rosie's story.

2.5 NARRATIVE

Mosteller, Sue. *Body Broken, Body Blessed: Reflections from Life in Community*. Toronto: Novalis, 1996.

Mosteller presents nine stories that address the experience of living faithful relationships, through the lens of story. 'A Place to Become Myself' is crucial textual material for chapter five. Mosteller comprehensively explores Rosie's experience of transition from a condemned nursing home to L'Arche Daybreak. Her account of Rosie's story offers an experiential understanding of this story.

Bastedo, Mary. "Encounter with the Other: Transformation, Revelation and the Mystery of L'Arche." M.Div. diss., University of Toronto, 2007.

As in Mosteller's text, Bastedo presents her lived experience with Rosie and demonstrates significant Christian principles of L'Arche, for example, communion with the other. Unlike Mosteller, Bastedo presents Rosie's story from an academic perspective; her research provides rich information that influences my position in chapter five. Both pastoral and academic approaches represented by Mosteller and Bastedo respectively are valuable resources for this project.

Salenson, Christian. *L'Arche: A Unique and Multiple Spirituality*. Copreux, France: Imprimerie de Montligeon, 2009.

Salenson identifies the importance of encounter and celebration in L'Arche. I explore Rosie's encounter with persons in the Daybreak L'Arche community and Rosie's subsequent celebration of her participation in the community. Salenson's framework complements Mosteller and Bastedo's recording of Rosie's story; the encounter and celebration are correlated with the second and third phases of Ricoeur's mimetic arc, respectively.

Vanier, Jean. *Drawn into the Mystery of Jesus through the Gospel of John*. Ottawa: John Garratt, 2004.

This text, written as meditative prose, refers to the Gospel of John; this related reading, gives credence to Vanier's understanding of shepherdhood which supports my approach to shepherdhood in chapter five and allows me to explore Mosteller as pastor and 'Shepherdess'.

Spink, Kathryn. *The Miracle, the Message, the Story*. London: Darton, Longman and Todd, 2006.

Spink provides reliable authorised biographical material of Vanier; she at times writes from lived experience when visiting L'Arche communities. Spink's biographical text balances and complements Mosteller's, Bastedo's, Salenson's and Vanier's textual material which I apply to Rosie's story in chapter five.

According to Wolfteich and Veling practical theology is strongly related to narrative and spirituality; this is important information when I consider narrative in chapter five and six.

2.6 MIMETIC ARC

Valdes, Mario, ed. 'Mimesis and Representation' in *A Ricoeur Reader: Reflection and Imagination*. Toronto: University of Toronto Press, 1991.

Valdes offers introductory information on Paul Ricoeur's mimetic arc; he relies on Erich Auerbach and French translators of Aristotle's *Poetics* to support his argument, mimesis equates with representation; this allows the researcher to introduce and discuss the Ricoeurian mimetic arc in chapter four. I build on Valdes's textual material and adapt the Ricoeurian mimetic arc in that chapter.

Dowling, William, *Mimesis in Ricoeur on Time and Narrative: An Introduction to "Temps et recit,"* ed. William Dowling Notre dame, IN: University of Notre Dame Press, 2011.

Dowling presents Ricoeur's thought on mimesis who presents Greek appreciation of mimesis translated as "imitation" or "representation". Dowling notes Ricoeur is influenced by Aristotle's concept of mimesis but Ricoeur understands this idea in a more complex way.

Ricoeur, Paul *Time and Narrative, volume 1*. Chicago: Chicago Press, 1984.

Ricoeur is informed by Augustine who analyses time and Aristotle who refers to mimetic activity. Augustine's threefold attention to time informs Ricoeur's mimetic arc. This information develops Dowling's consideration of mimesis and allows me to explore this concept more deeply when the mimetic arc is employed to support theological reflection in chapter five and six.

Hulatt, Owen. "Reason, Mimesis, and Self-Preservation in Adorno." *Journal of the History of Philosophy*, 54 (2016): 1, accessed July 11, 2017.

<https://doi.org/10.1353/hph.2016.0008>

Hulatt presents the simple definition of mimesis as to imitate which he refers to as "raw mimesis." Unlike Valdes, Ricoeur and Dowling, Hulatt draws from Theodor Adorno; he understands mimesis as a far more different and complex term. This information is innovative and refreshing. However, I do not employ this more difficult understanding; Ricoeur, supported by Valdes and Dowling's allows me to analyse story.

2.7 THEOLOGY OF DISABILITY AND CORE MEMBER ART

Porter, Beth. "The Art of L'Arche Members: An Interview with Jacquie Boughner." *A Human Future* 11 (2012): 4, accessed August 15, 2013,

http://www.larche.ca/a_human_future/ahf_v11_n1_jacquie_boughner_spring_2012.pdf.

In this article Porter interviews Jacquie Boughner which introduces the art of persons living with intellectual disability in L'Arche. Boughner's information provides the framework for the analysis of core member artwork in chapter six; she reports as professional artist and curator of L'Arche core member art.

Swinton, John. "Disability, Ableism, and Disablism." In Miller-McLemore, *The Wiley-Blackwell Companion to Practical Theology*, 443–51.

Swinton 'gives shape' to theology of disability; a key point he establishes is theology has generally been constructed without consideration of experience of persons living with disability; this strongly influences my research and supports Boughner's evidence and further develops my argument in chapter six. Swinton's chapter is good background reading which informs practical-narrative theology in this thesis. Further, the way Swinton understands disability 'feeds into' disability as one consideration in my research.

Contos, Pia. "Embodied Selfhood in Alzheimer's Disease: Rethinking Person-Centred Care." *Dementia* 4 (2005): 553–70, accessed December 2, 2015, <http://dem.sagepub.com/content/4/4/553.full.pdf>.

Contos's article argues for the importance of the body as an essential basis of selfhood. She establishes this point in relation to the person living with dementia. My research concentrates on persons living with an intellectual disability. However, it is the attention to and expression of the body that informs my research.

Downs, Murna. "Embodiment: The Implications for Living Well with Dementia." *Dementia* 12 (2013): 368-74, accessed March 24, 2014, <http://dem.sagepub.com/content/12/3/368.full.pdf>.

Similarly to Contos, Downs refers to embodiment and dementia. Chapter six of the thesis does not make reference to dementia. However, Downs's concentration on the importance of the body is essential material for that chapter which supports and forms my argument in regard to the import of the body.

Eiesland, Nancy. *The Disabled God: Toward a Liberatory Theology of Disability*. Nashville, TN: Abingdon, 1994.

Eiesland examines the structures and images society creates through the perspective of the able-bodied and argues the voices of persons living with a disability should be heard and listened to; this allows new images and practices to be fashioned. She draws attention to the image of the resurrected Christ as bearing the wounds of the crucifixion; Eiesland's text is convincing, she writes from her own experience of disability.

2.8 A SPIRITUALITY OF THE HEART: SPIRITUAL PRACTICE

Downey, Michael. "Region of Wound and Wisdom: The Heart in the Spirituality of Jean Vanier and L'Arche." In *Spiritualities of the Heart: Approaches to Personal Wholeness in Christian Tradition*, edited by Annice Callahan, 186–200. New York: Paulist, 1990.

Downey cites paternal, philosophical, theological, and experiential influences of a spirituality of the heart in the life of Jean Vanier; this material informs how these inspirations have influenced L'Arche. This information informs the research question for this study: *What evidence is there that there is balm for the 'wound' for the person living in L'Arche?*

2.9 IMAGES

Breau, Zoel, Eric Bellefeuille, Anne Chabert d'Hieres, Josephine Lenon, and Cheryl Zinyk. *At the Heart of Our Communities*. Cahors, France: privately printed, 2003.

This text outlines the fundamental principles of the international *Charter of L'Arche*. Each chapter provides an image created by a member of L'Arche that presents a reflective response to the specific message of the charter. The present thesis cites selected images in chapters five and six.

Krysiak, Tom. *Love*. Acrylic on canvas. Toronto: L'Arche Daybreak, 2013, accessed March 3, 2016, <http://www.larchedaybreakphotos.com/Development/Art-Show-March-2013/i-SCgr9b4>.

Tom's painting, *Love*, is part of an art exhibition of core member art featured on this web page. I reflect theologically on the story Tom tells through his art piece in chapter six.

Boughner, Jacquie. "L'Arche International Online Art Exhibition," accessed December 4, 2014, <http://art.larche.org/main-gallery/>.

This core member online art exhibition provides a broad selection of recent core member art for the jubilee year of L'Arche International 2014. I select Catharine Keir's drawing, *The Good Samaritan* and reflect on the story Catherine tells in her art piece; while her story is dissimilar to Tom's my interpretation of each establishes points of intersection.

2. 10 CONCLUSION

This literature review has recognised previous comprehensive research of L'Arche foundational for this research study. The existing body of research is extensive and develops as more research material becomes available. My research aims to contribute to it. I have identified Cushing's reporting of imbalance in how the L'Arche mission is lived out, and her reporting of discrepancies between assistants' expectations of what they give to L'Arche and L'Arche's expectations of what assistants are to give to L'Arche. Further, I identified Reimer and Hall who for respective reasons do not include core members in the interviews. I established the voice of the core member should be heard in research interviews. Further, I argue my present research fills a gap in prior research when I comprehensively address profound grief experienced by a woman living with an intellectual disability during a transition period from institutional care to L'Arche. Finally, drawing in part on the literature, I reflect theologically on story in Catharine Keir's and Tom Krysiak's art pieces; this represents an approach to research that has not always been addressed by persons who research L'Arche. This chapter now moves to the methodology chapter which offers a framework for this thesis.

CHAPTER THREE: METHODOLOGY

“At L’Arche we discover the astounding truth that it is the people whom we welcome as the weakest, the ‘most different’ who teach us the treasure of difference.”¹

Eileen Glass, AM, L’Arche Vice-International Leader (2016)

3.1 INTRODUCTION

The purpose of this study is to investigate L’Arche communities and in this instance, L’Arche Daybreak, a member community of the federation of L’Arche. The question being addressed is how this community provides healing rituals and practices for persons living with intellectual disability. The present chapter outlines the methodology for this thesis as an exercise in practical theology with emphasis on pastoral care, practical knowledge and Christopraxis. It also represents the “narrative turn” in practical theology with the specific intent of “empower[ing] marginalised voices by creating an audience for their voices.”² This will be known as practical-narrative theology in the context of this thesis. The research focuses on the stories of three people: Rosie, Tom and Catharine. My own experience and story provide a lens to reflect theologically on these stories; this reflection also relates to the broader field of the theology of disability.

This thesis creates perhaps an unfamiliar space for the reader to ‘step into.’ I present stories representing an often forgotten people whose voices are not heard because of the multitude of substitute stories that may seem more ‘acceptable.’ Rosie’s, Tom’s and Catharine’s stories speak for themselves: heart-rending, confronting, poignant, joyful, profound and intuitive steeped in the human experience of pain and new life. The stories placed before the reader is invitation to listen and appreciate the message and inherent spirit that seeks to find a home in

¹ Eileen Glass, “The Spirituality of L’Arche in Australia” in *Compass; A Review of Topical Theology* Vol. 26, 5-8 1992, 6.

² Ruard Ganzevoort, “Narrative Approaches,” in Miller-McLemore, *Wiley-Blackwell Companion*, 214. See also Jaco Dreyer, “The Narrative Turn in Practical Theology,” *Verbum et Ecclesia* 35, no. 2 (2014): 4.

the other. A practical-narrative theological method is outlined, which best suites to elucidate these stories and evoke response.

This chapter is divided into four distinct sections. First, the introduction addresses the Venn diagram and theological reflection. Second, practical-narrative theology includes Bernard Lee's appropriation of Aristotle's ways of knowing and its significance for Vanier and a stimulus for the researcher's own thinking; together with this I address Christophaxis and the significance of story. Third, practical theology addresses pastoral theology and pastoral care, and spirituality. Fourth, the conclusion summarises this chapter.

Theological reflection focuses on the interconnection between my own and others' life experiences. The Venn diagram provides a helpful schema to situate this interplay between the stimuli of analysis. However, it is equally clear from this diagram that the interpretation remains that of the author.

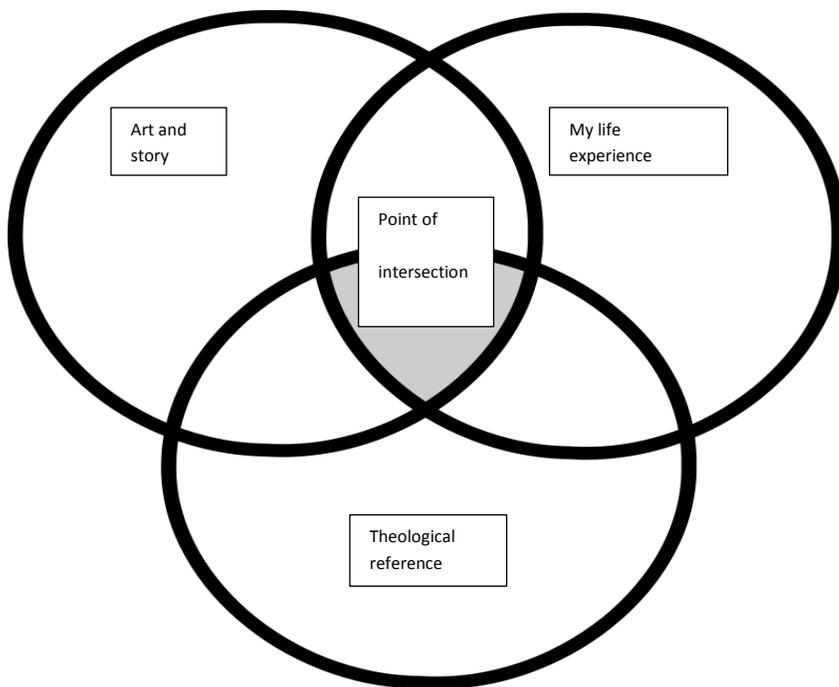


Figure 2: A Venn diagram showing the point of intersection between art and story, my life experience and theological reference.

In this thesis the stimulus is Rosie’s story and Tom and Catharine’s stories as revealed through their artwork. Moreover the writer’s experience living with epilepsy in a L’Arche community offers further stimulus. The writer reflects theologically, drawing from relevant data found in scripture and tradition. In the Venn schema, this interplay is called “the point of intersection.” The distinctive narratives and spiritual practices of L’Arche come to the fore for reflection and analysis.

Where is Jesus in Rosie, Catharine and Tom’s stories? I disclose this through theological reflection in dialogue between experience and tradition. The point of intersection between human experience and scripture provides rich material for reflecting theologically.³ See figure 3, which is a constant guide for me. I consider lived experience and Christian scripture that ‘dovetails’ with and illumines experience.

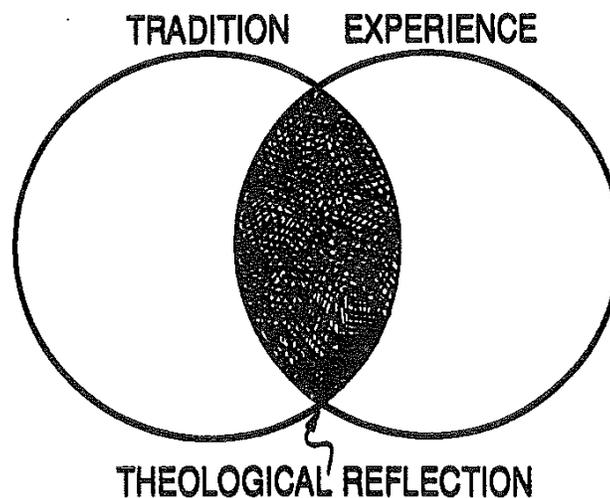


Figure 3: O’Connell and de Beer’s illustration

The experience I consider is not only outer experience⁴ also inner experience.⁵ I establish what drives the outer experience;⁶ often this is the richness⁷ when I explore the ‘depth of the

³ Patricia O’Connell Killen and John de Beer, *The Art of Theological Reflection*, 2nd ed. (New York: Crossroad , 2012), ix.

⁴ Cf. Killen and de Beer, *Art of Theological Reflection*, 21.

⁵ Cf. Killen and de Beer, *Art of Theological Reflection*, 21.

⁶ Patricia Killen and John De Beer, *The Art of Theological Reflection* (New York: Crossroad, 1994) 45.

experience' which becomes like a journey⁸ when I reflect theologically. There is a continuum of reflection: in the particular experience I consider, there are feelings.⁹

Theological reflection in this study draws on human experience in ordinary situations of daily living in Christian community¹⁰ with interfaith dimensions. This provides a lens to see all that is fragile, wanting, blessed and graced. The shared life of community while never perfect allows me to reflect theologically.

3.2 PRACTICAL-NARRATIVE THEOLOGY

3.2.1 WAYS OF KNOWING

An overview of Aristotle's three ways of knowing *epistēmē*¹¹ (scientific/theoretical knowledge), *technē*,¹² (skill/craft knowledge) *phronesis* (practical wisdom involving praxis, right action) provides helpful background for articulating a practical theological method. Adapting Aristotle's epistemology Bernard Lee argues praxis (thoughtful practical action) should be highlighted as having a central position between *epistēmē* and *technē*. For Lee praxis "earns priority from the character of 'being human' ... a collaborator with God and community in building God's reign."¹³ My intention is not to enter into an analysis of Aristotle's epistemology. However, Lee's adaptation of Aristotle is nonetheless helpful for grounding a practical-theological method that gives pride-of-place to 'praxis'.

First I clarify praxis. Lee writes "the practical reason that allows us to know what the good life is called *phronesis*."¹⁴ Further, Lee believes "praxis is not so much a way of knowing about social things in abstraction, but more like reflective and consciously purposeful activity-value

⁷ Killen and De Beer *Art of Theological Reflection*, 1st ed., 45.

⁸ Killen and De Beer *Art of Theological Reflection*, 1st ed., 45.

⁹ Killen and De Beer, *Art of Theological Reflection*, 1st ed., 30-31.

¹⁰ L'Arche Daybreak, "Dayspring Chapel," accessed July 18, 2015, <http://www.larchedaybreak.com/about-us/dayspring-chapel/>.

¹¹ Lee, "Practical Theology," 32.

¹² Lee, "Practical Theology," 34.

¹³ Lee, "Practical Theology," 34.

¹⁴ Lee, "Practical Theology," 32.

laden activity.”¹⁵ Barbara Fleischer takes this one step further; this second kind of knowledge “. . . is practical wisdom for living in the world and relating within the community . . .”¹⁶ In this thesis I refer to action as praxis informed by Lee and Fleischer’s definition of praxis. This incorporates at times, communal reflection, for example, questioning how to ‘cultivate’ informed approaches to welcome Rosie in her profound grief.

As Lee cites Aristotle he understands poesis as knowing, how to make well the things we need. Chapter six focuses on Tom and Catharine’s painting and drawing respectively; each art piece represents the skill of the artist. My focus in chapter six on core member art concurs with Heather Walton’s observation:

Recently . . . there have been attempts to come to an understanding of poetics that places it in a more balanced and productive relationship with *phronesis* and affirms the importance of both in the practice of an ethical and creative faith.¹⁷

Lee’s adaptation of Aristotle’s ways of knowing cites *technē* as the third way of knowing and by including this concept acknowledges Walton’s thought above. Adapting Aristotle’s epistemology, Lee argues praxis is thoughtful, practical action which should be offered central position between *epistēmē* and *technē*. In turn this befits a practical theological method centred on spirituality and narrative.

3.2.2 JEAN VANIER AND ARISTOTELIAN THOUGHT

We turn to Aristotelian thought “. . . every consciously directed activity has an end for the sake of which everything that it does is done.” Further, Aristotelian thought understands “this end may be described as its good.”¹⁸ Jean Vanier’s reliance on the study of Aristotelian thought helped to provide a sense of meaning for his life in Christian faith and “Jesus vision of

¹⁵ Lee, “Practical Theology,” 32.

¹⁶ Barbara Fleischer, “Virtues and Praxis in Ministry Education” *Reflective Practice: Formation and Supervision in Ministry* 32 (2012) 174.

¹⁷ Heather Walton, “Poetics,” in *The Wiley-Blackwell Companion to Practical Theology*, ed. Bonnie Miller-McLemore (Chichester, UK: Wiley-Blackwell, 2012) 178.

¹⁸ Aristotle, *The Ethics of Aristotle* trans J. Thomson (Middlesex, England: Penguin Classics, 1955) 36.

humanity.”¹⁹ Before founding L’Arche Vanier endlessly pursued different life choices that would finally culminate in finding a place he could call home.²⁰ The purpose of his search climaxed when he shared life with Raphael Simi and Philippe Seux; he was surprised when introduced to an “awakening (of) the qualities of his heart” which taught him the “art of listening and friendship based on parity.”²¹

My personal life journey resulted in sharing life in a L’Arche community; through different encounters with the core member I was challenged to ‘listen with an attentive ear’ and in this discovered how I was being called to friendship. Lee reflects on the Aristotelian concept of *epistēmē* “. . . that seeks to understand the nature of things”²² Lee’s understanding persuade me to consider praxis of core member art in chapter six a way of understanding creative expression and reflecting on its particular goodness in light of the gospel. By focusing on praxis I contrast chapters five and six, likened to death and new life respectively.

3.2.3 ARISTOTELIAN CONCEPT OF THREE WAYS OF KNOWING AND THE GOOD

The Aristotelian approach has parallels in more recent methodological articulations, such as that proposed by John Swinton and Harriet Mowat: examining current praxis; considering the culture and context in which what is happening happens; bringing to bear theological reflection on the situation and the current praxis; finally, altering the praxis in light of the reflection.²³ Lee’s adaptation of Aristotle gives centrality to praxis a more helpful foundation for my methodology than other formulations. The thesis employs three Aristotelian concepts developed by Lee. The subsequent adaptation of these concepts by Lee allows me to ‘cultivate’ a way of approaching methodology for the thesis. Praxis and *technē* within the

¹⁹ Jean Vanier, *Made for happiness; Discovering the Meaning of Life with Aristotle*, (London: Darton, Longman and Todd, 2001) xii.

²⁰ Kathryn Spink, *The Miracle, The Message, The Story* (London: Darton, Longman and Todd, 2006) 30-31.

²¹ Spink, *The Miracle, The Message, The Story*, 64.

²² Lee, “Practical Theology,” 32.

²³ John Swinton and Harriett Mowatt, *Practical Theology and Qualitative Research* (London: SCM, 2006), 95.

context of L'Arche underpin my contention that praxis and *technē* as ways of knowing elucidate how persons in L'Arche work towards the Good.

Lee refers to Aristotle's concept of *epistēmē* when he refers to theoretical knowledge as the most profound of human pleasures, when, for example, one questions considerations such as "What is society?"²⁴ June 1962 Vanier defended his doctoral thesis on 'Happiness as Principle and End of Aristotelian Ethics.'²⁵ Well before the foundation of L'Arche Vanier studied ". . . Aristotelian ethics (which) . . . helped him (Vanier) to grasp the connection between ethics, psychology, and spirituality;"²⁶ in turn this directly or indirectly influenced the flourishing of L'Arche.

The established spirituality of L'Arche was significant when I first came to L'Arche and continues to encourage my choice to be part of L'Arche. The Aristotelian principle of *epistēmē* is important; this is a stimulus for me to appreciate the value in researching and writing about L'Arche which helps me to know and better understand how L'Arche works for the common good.

Lee's reflection on praxis captures the essence of a practical theological methodology in this thesis when he refers to Jesus' metaphor for the eschaton as the kingdom of God; we do not just enter the kingdom of God after our death; we live the kingdom of God in the here and now in the reality of our daily lived experience.²⁷

Ray Anderson makes an important distinction between *practice* and *praxis*. According to Anderson, *practice* "tends to refer to tasks which carry out a plan or actions that relate theory to a task."²⁸ Therefore we refer to occupational therapists having a *practice* or the *practice* of a

²⁴ Lee, "Practical Theology," 32.

²⁵ Kathryn Spink, *The Miracle, The Message, The Story: Jean Vanier and L'Arche* (London: Darton, Longman and Todd, 2006) 49.

²⁶ Vanier, *Made for Happiness*, xiii.

²⁷ Lee, "Practical Theology," 33.

²⁸ Ray Anderson, *The Shape of Practical Theology: Empowering Ministry with Theological Praxis* (Downers Grove IL: Intervarsity, 2001), 47.

physiotherapist.²⁹ While *praxis* also involves tasks, the emphasis is not on “performing of the tasks” but on the “meaning (that) is discovered.”³⁰ Hence, this thesis focuses on importance of *praxis* understanding the lived experience of L’Arche.

Aristotelian thought attends to *praxis* of friendship and isolates the importance of sameness in friendship “. . . the friendly feelings which are exhibited toward our friends and by which Friendships are characterised, seem to have sprung out of those which we entertain toward ourselves.”³¹ The *praxis* of L’Arche in foundational years indicates a departure from Aristotelian thought on Vanier’s part. Spink records Vanier’s visit to the asylum of St. Jean les Deux Jumeaux³² and stresses how Vanier referred to the encounter with persons living with disability as a “yearning for friendship”; she indicates how he valued cultivating friendships with Raphael Simi and Philippe Seux.³³

Aristotelian thought on *praxis* directed towards the Good is an important consideration; this is stimulus and incentive for me to explore the journey of Daybreak community and Rosie which illustrates how together in L’Arche we search for meaning through the journeying despite our differences.

Aristotelian thought refers to art as an expression “in which the soul may arrive at the truth.”³⁴ *Technê* as a form of *praxis* is concerned with “how to make well the things we need, how to do the particular procedures that *praxis* requires . . .”³⁵ Vanier refers to art work of the person living with intellectual disability in ‘The L’Arche Jubilee International Online Art Exhibition’ when he says “these paintings are gifts that they have done . . .”³⁶ When reflecting theologically on Tom and Catharine’s art both Aristotelian thought and Vanier’s thought is like a constant ‘light to guide’ when I write; each artist through their imagination

²⁹ R. Anderson, *Shape of Practical Theology*, 47.

³⁰ R. Anderson, *Shape of Practical Theology*, 47.

³¹ Aristotle, *The Nicomachean Ethics*, 103.

³² Spink, *The Miracle, The Message, The Story*, 56.

³³ Spink, *The Miracle, The Message, The Story*, 63-64.

³⁴ Aristotle, *The Ethics of Aristotle*, 174.

³⁵ Lee, “Practical Theology,” 32.

³⁶ Jacque Boughner, “L’Arche International Art Exhibition.” Accessed December 4, 2014.

<http://art.larche.org/congratulations-to-the-artists-a-message-from-jean-vanier/>

explores through their painting/drawing a particular ‘pathway’ to arrive at the truth of their respective focus.

Each way of knowing or understanding informs another way of knowing. Metaphorically we consider the human person as an interconnected web drawing on *epistēmē*, praxis and *technē*. This thesis focuses on praxis and *technē*. Because of this emphasis it is difficult for me to ‘make the shift’ to include *epistēmē*. I acknowledge the importance of *epistēmē*, as Lee presents the development is generally from “what we know to doing what we can do based on what we know.”³⁷ This correlates with a link between *epistēmē* and praxis. Likewise *epistēmē* links with *technē*: what we know informs how, for example, we ‘do art.’

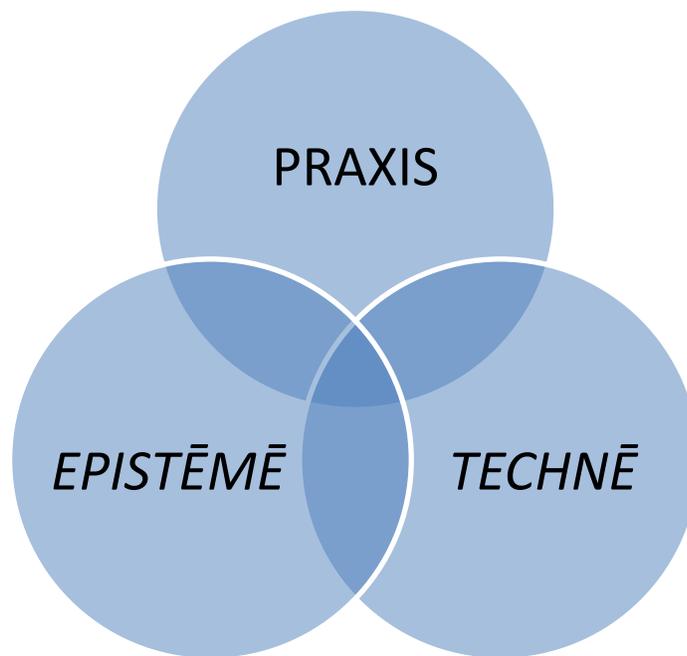


Figure 4: Bernard Lee’s diagram: the interrelation between *epistēmē*, praxis and *technē*

When I examine and reflect theologically I concentrate on persons and their humanity in the given situation. It is through a person’s humanity that together with others the kingdom of God is ‘built.’

³⁷ Lee, “Practical Theology,” 34.

3.2.4 CHRISTOPRAXIS

Chapter five addresses Jean Vanier's notion of the double wound.³⁸ I raise the importance of the metaphor of balm, which Etty Hillesum refers to in her diaries.³⁹ Practical theology in this thesis is concerned with daily faith experience of persons sharing their lives in a faith community.

Claire Wolfteich argues "practical theology has gotten preoccupied with ... the relation between theory and practice and the nature of practical reason."⁴⁰ Anderson builds on Wolfteich's argument when he cites Don Browning's model,⁴¹ which emphasises practical reason, to respond to questions such as "How should we live?"⁴² Anderson affirms this model of practical reason as "an attempt to integrate theory and practice in an ongoing process of action and reflection,"⁴³ and notes human experience is given central position in this model.⁴⁴ Therefore Browning's model is reliant on practical reason and anthropology. This thesis does not concentrate on the connection between theory and practice. Rather, I search for meaning when I consider the story of Rosie's journey at L'Arche Daybreak and the story that Tom and Catharine relay through their art pieces.

Anderson argues Christophaxis should be given central position in Browning's model because human experience is informed by "the continuing ministry of Christ through the power and presence of the Holy Spirit."⁴⁵ Wolfteich and Anderson say practical theology is too preoccupied with a theory/praxis relationship and risk losing the soul of practical theology, a Christological praxis that authenticates practical theology.⁴⁶ For example, where is Jesus in the

³⁸ Vanier, *Man and Woman*, 55.

³⁹ Hillesum, *Interrupted Life*, 196.

⁴⁰ Claire Wolfteich, "Graceful Work: Practical Theological Study of Spirituality," *Horizons* 27, no. 1 (Spring 2000): 10.

⁴¹ Don Browning, *A Fundamental Practical Theology: Descriptive and Strategic Proposals* (Minneapolis, MN: Fortress, 1991), 26–27.

⁴² R. Anderson, *Shape of Practical Theology*, 28.

⁴³ R. Anderson, *Shape of Practical Theology*, 26.

⁴⁴ R. Anderson, *Shape of Practical Theology*, 27.

⁴⁵ R. Anderson, *Shape of Practical Theology*, 29.

⁴⁶ Gerald O'Collins and Edward Farrugia, *A Concise Dictionary of Theology*, rev. and exp. ed. (Mahwah, NJ: Paulist, 2000), 42.

praxis of the community? How is this expressed collectively or individually to reveal Jesus the Christ as the One the community follows?

Anderson is supported in his argument when he cites Todd Bolsinger, who says “in essence, his [Browning’s] method, though helpful, is largely anthropologically, rather than theologically based.”⁴⁷ Furthermore Bolsinger alludes to the central position needing to be offered to Christopraxis in Browning’s model when he notes that “the central issue is not what we are doing but what God is doing.”⁴⁸ Building on this, Anderson refers to practical theology grounded in Christopraxis as the inner core of its encounter with the Spirit’s ministry in the world. While Wolfteich and Anderson do not deny the relevance of practical reason, they emphasise this should not be overstated to the exclusion of Christopraxis or spirituality⁴⁹ as introduced by Wolfteich. My thesis is anthropologically based. This is a study of people in a particular context and how they share the experience of their lives. This approach to some degree draws on Browning’s model. However, it is imperative that anthropology be informed by Christological praxis for this study.⁵⁰

3.2.4 CHRISTOPRAXIS: CENTRAL POSITION

I move now to justify the use of Christopraxis in this thesis; here, I give an example of a L’Arche community that has an interreligious focus. L’Arche homes in India are named Asha Niketan or “Home of Hope” where persons live united “with religious and cultural differences.”⁵¹ Mr Tiwali refers to the prayer room at Asha Niketan Calcutta (now Asha Niketan Kolkota) and notes how *Arati* the ritual invocation of the Lord is undertaken twice daily before the multi-religious emblem, a symbol of the interreligious identity of the Calcutta community (now Kolkata).⁵²

⁴⁷ Todd Bolsinger, “The Transforming Communion: A Trinitarian Spiritual Theology” (DTh diss., Fuller Theological Seminary, Pasadena, CA, 2000), 34.

⁴⁸ Bolsinger, “Transforming Communion,” 39.

⁴⁹ Wolfteich, “Graceful Work,” 10.

⁵⁰ Bastedo, “Encounter with the Other,” 1.

⁵¹ Mr Tiwali, “L’Arche Asha-Niketan-Chennai,” *Letters of L’Arche* 96 (June–August 1998): 11, accessed July 1, 2015, <http://inter.larche.org/f/nf5588ai/lda96enroc.pdf>.

⁵² Mr Tiwali, “Daridranarayan and Karmayoga,” *Letters of L’Arche* 96 (June–August 1998): 14.

The Nandi Bazzar community has representatives from the Hindu, Muslim and Christian faiths.⁵³ The interreligious expression of L'Arche is essential and is a rich component of this international organisation. However, this is neither the focus nor within the scope of this study. The L'Arche Daybreak community is the central focus of this thesis. Like the Nandi Bazzar community, nevertheless, Daybreak is not solely Christian in its faith expression. This community celebrates special feasts of other religions, such as the Jewish and Islamic traditions.⁵⁴ However, the L'Arche Daybreak website for 2016 shows weekly community worship service at the Dayspring chapel are Christian services.⁵⁵

This study, considers L'Arche Daybreak from a Christian perspective. In one of his earliest reflections Vanier notes that "L'Arche is a Catholic home ... open to all those who suffer, without any distinction of class, culture or religion; religious practice is entirely optional."⁵⁶ Yet Kathryn Spink in her second biography of Vanier records how Mass at 7.30 am was obligatory each day until one day Philippe (a core member) asked why he needed to go to Mass.⁵⁷ Vanier realised "the Spirit could only express itself in freedom" and hence Vanier reflected that "the more fragile a person's liberty was, the more it must be protected and respected."⁵⁸ In these two quotes we note the identity of L'Arche in the foundational years as Catholic. However, at the same time, the Catholic foundations were inclusive of all faith expressions and the need to value a free manifestation of the Spirit. Boughner in personal email correspondence notes L'Arche Daybreak was founded by "an Anglican couple who were formed in Trosly."⁵⁹ Daybreak subsequently evolved as a "Christian community with interfaith dimensions."⁶⁰

⁵³ L'Arche International, "L'Arche and Islam Meeting," in *L'Arche International Meeting Ground* (Nandi Bazaar, India: L'Arche International, 2014), accessed June 23, 2015, http://inter.larche.org/en/news/2014-03-07_larche_and_islam_2014_meeting.

⁵⁴ L'Arche Daybreak, "Dayspring Chapel."

⁵⁵ L'Arche Daybreak, "Dayspring Chapel Schedule," accessed March 22, 2016, <http://www.larchedaybreak.com/resources/dayspring-schedule/>.

⁵⁶ Vanier, *Man and Woman*, 17.

⁵⁷ Spink, *Miracle*, 64.

⁵⁸ Spink, *Miracle*, 64.

⁵⁹ Email correspondence from Jacquie Boughner to C. Anderson, November 18, 2015.

⁶⁰ Email correspondence from Jacquie Boughner to C. Anderson, November 18, 2015.

Rakhi Paul, coordinator of the day care centre, writes of Bapi coming to L'Arche Kolkata; "he was like a whirl wind and a wild animal"; and Paul writes that "after nine years ... something new has spilled over into all our hearts, the joy of having a big family that loves its members just as they are."⁶¹ I refer to Rosie's personal transformation in L'Arche Daybreak which becomes a mutual transformation similar to the transformative process for Bapi in L'Arche Kolkota in Asha Niketan India.

Consideration of Rosie's story from a Christian perspective in no way dismisses L'Arche Daybreak as a Christian community with interfaith dimensions in its spiritual expression of community.⁶² This study is limited to considering the community as a Christian community, with interreligious dimensions set aside as a topic for others to study.⁶³

Praxis in this study is Christopraxis informed by the events of Christ's death and life story, which inspires and directs persons of good will who believe in the Christ story to journey together. This is a God-with-us reality, together persons discover, as Anderson writes, "what God is doing through the Spirit."⁶⁴ The continuing Christ story informs the praxis of the faith community, Daybreak L'Arche,⁶⁵ and it is from this reality I consider a practical-narrative theology "grounded in Christopraxis as the inner core of its encounter with the Spirit's ministry in the world."⁶⁶ It is important to qualify my approach. Eileen Glass⁶⁷ is currently the international vice coordinator of L'Arche. In personal email correspondence Glass writes: "the movement from the place of death (depression, violence, fear, self-loathing . . .) to new life is a consistent narrative across the communities of L'Arche."⁶⁸ Further, Glass writes:

⁶¹ Rakhi Paul, "L'Arche Kolkata: Friendship Is Contagious," *Letters of L'Arche* 115 (2005): 17, accessed November 30 2015, <http://inter.larche.org/f/nf5622ai/lda115enroc.pdf>.

⁶² L'Arche Daybreak, "Dayspring Chapel."

⁶³ L'Arche Daybreak, "L'Arche Daybreak Richmond Hill Ontario."

⁶⁴ R. Anderson, *Shape of Practical Theology*, 52.

⁶⁵ Jacquie Boughner, "2013 Reflection: Tom Krysiak Painting 'Love,'" (Toronto: Daybreak L'Arche Community, 2013).

⁶⁶ R. Anderson, *Shape of Practical Theology*, 52.

⁶⁷ L'Arche International, "International Leaders" in *L'Arche International meeting Ground* 2015, accessed August 10, 2014,

http://inter.larche.org/en/international_organisation/international_leaders.

⁶⁸ Email correspondence from Eileen Glass to C. Anderson, January 21, 2016.

While the experience is common, the way of articulating it will be shaped by a belief system of the person describing it. A Hindu might well describe that passage in terms of a blessing from the Lord Krishna for example.⁶⁹

Daily, persons in L'Arche Kolkota pray: "Asatoma Satdga Maya, Mrityorma Maya, Lead me from fear to truth; lead me from darkness to light; lead me from death to immortal life."⁷⁰ The expression is different between L'Arche Daybreak and L'Arche Kolkota, yet the communication is similar: both see the movement from darkness to light, which is focus of chapter five.

Further, chapter five does not presume all community members in L'Arche Daybreak are Christian. While I situate L'Arche Daybreak in the Christian tradition, this is in a non-exclusive way. In this thesis Christopraxis is a useful expository lens through which to understand the process of 'balm for the wound'; for example, Rosie's story in chapter five.

3.2.5 PRACTICAL THEOLOGY AND STORY

Story is situated in practical and pastoral theology in this thesis study because story and storytelling are important characteristics of L'Arche generally.⁷¹ Charles Gerkin notes the word 'pastoral' is infused with layers of meaning that rest in a story of a people held in a "collection of writings": stories that tell of the Christian community's beginnings.⁷² We are reminded by Ganzevoort that religious practices "are often directly related to narratives."⁷³ I concur with Ganzevoort; the identified praxis of Daybreak L'Arche and Catharine's and Tom's art is related to story.

Further Gerkin says 'pastoral' can be metaphorically understood as "a vessel into which the storied history of the community has poured certain meanings."⁷⁴ The pastor of the community is the storyteller who, like an empty vessel, holds the oral story of Rosie and

⁶⁹ Email correspondence from Eileen Glass to C. Anderson, January 21, 2016.

⁷⁰ Paul, "L'Arche Kolkata," 17.

⁷¹ Hazel Bradley, "Storytelling," *Letters of L'Arche* 113 (2004): 14–15, accessed August 25, 2015, <http://inter.larche.org/f/nf5620ai/lda113enroc.pdf>.

⁷² Charles Gerkin, "Story and Goal: Christian Life in the Modern World," in *Widening the Horizons: Pastoral Responses to a Fragmented Society* (Philadelphia: Westminster Press, 1986), 26.

⁷³ Ganzevoort, "Narrative Approaches." 214.

⁷⁴ Gerkin, "Story and Goal," 27.

commits herself to write and record this story as pastoral praxis that incarnates the Christian story of death and resurrection. The story is part of storied history of the Daybreak community and deserves to be retold it is a story of darkness and hope. Ganzevoort writes, “Religious (spiritual) practices” form essential material for “theological reflection in practical theology” and frequently openly “relate to narratives.”⁷⁵ The spiritual practices I cite provide necessary material to reflect theologically; this directly relates to the narrative of Rosie coming to the community. Both Catharine and Tom demonstrate how each of their particular stories through art is like a vessel that ‘pours’ forth meaning for the collective storying of the community.⁷⁶

3.3 PRACTICAL THEOLOGY

A practical-narrative theological method, as outlined by Terry Veling, is not predominantly concerned with “great systems of thought”.⁷⁷ Rather it focuses on the lived experiences of people’s ordinary, everyday stories.⁷⁸ According to Veling, this narrative approach to practical theology is more about “understanding” than “knowing.” For him the understanding person is one who is compassionate and therefore has the ability to suffer with others. This thesis draws on this understanding of practical theology in its concern for the marginalised and those who suffer. I focus on lived experience, which identifies with practical theology.

Bonnie Miller-McLemore likewise purports practical theology is rarely concerned with methodical considerations of information “about God ... church or classic texts.”⁷⁹ Writing and research in this thesis does not rely for example, on manuscripts that depend on meticulous accounts of church guidelines. This thesis constantly refers the reader to a particular experience, often marked by an encounter with the other that is embedded in the context of L’Arche Daybreak. This parallels with Miller-McLemore’s and Veling’s understanding of practical theology.

⁷⁵ Ganzevoort, “Narrative Approaches,” 214.

⁷⁶ Boughner, “2013 Reflection,” 1.

⁷⁷ Terry Veling, *Practical Theology: On Earth as It Is in Heaven* (Maryknoll, NY: Orbis Books, 2005), 10.

⁷⁸ Kathleen Norris, *The Quotidian Mysteries: Laundry, Liturgy and “Women’s Work”* (New York: Paulist, 1998), 40–41.

⁷⁹ Bonnie Miller-McLemore, “The Contributions of Practical Theology,” in *Wiley-Blackwell Companion*, 2.

This thesis also draws on Jean Vanier, whose thoughts on establishing L'Arche communities reinforce similar principles of practical-narrative theology. Vanier writes: "Community is made by the gentle concern people show each other every day"⁸⁰ and "it is made by small gestures of caring, by services and sacrifices."⁸¹ In chapter six blessings come from Tom's and Catharine's art, both for themselves and for the viewer. Vanier speaks to this when he "suggests [it] is the mystery to which we are called ... to live like Jesus who became small and weak."⁸² Vanier continues: "Jesus is hidden in ... the poorest ... whom God has chosen to confound the intellectual and powerful of the earth—and also, it has to be said, of the Church itself."⁸³

In chapter five I examine Rosie's welcome and 'plumb the depths' of this experience; this allows me to explore compassion and understanding as introduced by Veling. While persons welcome Rosie with certain skills of knowledge, primarily persons receive Rosie from a place of compassion. Miller-McLemore writes the immediate lived experience is the hallmark of practical theology⁸⁴ which correlates with Veling and Vanier.

Chapter five refers to story, and people who are part of this story. Primarily I reflect on Rosie and her participation in her story. To support this approach I turn to consider Anton Boisen, who writes: "I have sought to begin not with the ready-made formulations contained in books but with the living human documents and with actual social conditions in all their complexity."⁸⁵ Boisen's thought offers foundational material to consider Rosie's life experience. It is "the living human document" I refer to in this study.⁸⁶

⁸⁰ Jean Vanier, *Community and Growth*, 2nd ed. (Homebush, NSW: St. Paul, 1989), 48.

⁸¹ Vanier, *Community and Growth*, 48.

⁸² Jean Vanier, *Signs of the Times: Seven Paths of Hope for a Troubled World*, trans. Ann Shearer (London: Darton, Longman and Todd, 2013), 145.

⁸³ Vanier, *Signs of the Times*, 145.

⁸⁴ Miller-McLemore, "Contributions of Practical Theology," 7.

⁸⁵ Anton Boisen, *The Exploration of the Inner World: A Study of Mental Disorder and Religious Experience* (Philadelphia: University of Pennsylvania Press, 1971), 185.

⁸⁶ Elaine Graham, Heather Walton, and Frances Ward, *Theological Reflection: Sources* (London: SCM, 2007), 52.

So, we are taken one step further. One of the dominant and essential undertakings of practical theology is to ‘unearth’ standards that inform practices.⁸⁷ Practical theological method for this thesis examines and theologically reflects on standards of support/care in L’Arche. This reveals L’Arche, and represents a particular ethos of care/support to wider society that allows us to address central principles of L’Arche and to examine how these principles are lived out.

3.3.1 PRACTICAL THEOLOGY, PASTORAL CARE AND PASTORAL THEOLOGY

This is an exercise in practical-narrative theology in which I situate pastoral theology and pastoral care. Barbara McClure notes “pastoral care can be defined as a form of practical theology specified as an intentional enacting and embodying of a theology of presence, particularly in response to suffering.”⁸⁸ Carmen Cervantes, Allan Deck and Ken Johnson-Mondragon write pastoral theology is used “to convey a specific, rich meaning: a practical theology applied to a theology of a liberating pastoral action of the community of faith.”⁸⁹ Both quotations have pastoral care and pastoral theology situated as a form of practical theology, intentionally embodying a theology of presence, principally in response to suffering, and a liberating pastoral action of the community of faith. According to Miller-McLemore both a pastoral and a practical theology share a common concern: both theologies are “caught in the act of people’s lives.”⁹⁰

Practical-narrative theology according to Miller-McLemore denotes a common way of doing theology relating to “the embodiment of religious belief in the day-to-day lives of individuals and communities.”⁹¹ This understanding is not unlike theology of presence or pastoral action proffered by the community of faith, cited in McClure and Cervantes, Deck and Johnson-

⁸⁷ Elaine Graham, *Words Made Flesh: Writings in Pastoral and Practical Theology* (London: SCM, 2009), 152.

⁸⁸ Barbara McClure, “Pastoral Care,” in Miller-McLemore, *Wiley-Blackwell Companion*, 270.

⁸⁹ Carmen Cervantes, Allan Deck, and Ken Johnson-Mondragon, “Pastoral Ministry and Vision: Latino/a Contributions to the Transformation of Practical Theology in the United States,” in *Invitation to Practical Theology: Catholic Voices and Visions*, ed. Claire Wolfteich (New York / Mahwah, NJ: Paulist, 2014), 169.

⁹⁰ Bonnie Miller-McLemore, “Also a Pastoral Theologian: In Pursuit of Dynamic Theology,” *Pastoral Psychology* 59 (2010): 820.

⁹¹ Bonnie Miller-McLemore, *Christian Theology in Practice: Discovering a Discipline* (Grand Rapids, MI / Cambridge UK: William B. Eerdmans, 2012), 103.

Mondragon. Beyond this, Miller-McLemore says the subject matter of practical theology is frequently defined through common words that “suggest movement in time and space such as action, practice, praxis, experience, situation, event and performance.”⁹² Elaine Graham writes “bodily practice is the agent and the vehicle of Divine disclosure,”⁹³ which is not unlike McClure’s understanding of pastoral care being embodiment of a theology of presence. Together with this Graham reminds “embodiment ... points us to the performative, incarnational nature of all theology,”⁹⁴ which reflects insights of Cervantes, Deck and Johnson-Mondragon.

3.3.2 PRACTICAL THEOLOGY AND PASTORAL THEOLOGY: COMMON CONCERNS

Graham refers to pastoral and practical theology interchangeably. William Madges observes “practical or pastoral theology is that form of theology that is primarily concerned with serving and building up the Christian community.”⁹⁵ Madges, albeit in a different context from Graham, also considers practical and pastoral theology interchangeably. However, Miller-McLemore has a particular opinion in relation to pastoral and practical theology, which I now consider.

3.3.3 PRACTICAL THEOLOGY AND PASTORAL THEOLOGY / PASTORAL CARE: DIFFERENCES

According to Miller-McLemore, practical theology offers a particular contribution “as that discipline most concerned with mediating and integrating knowledge within theological education and between seminary, congregation and wider society.”⁹⁶ In contrast Claire Wolfeich states practical theology “has gotten preoccupied”⁹⁷ with attributes of practical theology such as Miller-McLemore highlights above. To support her argument, Wolfeich

⁹² Miller-McLemore, “Contributions of Practical Theology,” 14.

⁹³ Graham, *Words Made Flesh*, 79.

⁹⁴ Graham, *Words Made Flesh*, 79.

⁹⁵ Brennan Hill, Paul Knitter, and William Madges, *Faith Religion and Theology: A Contemporary Introduction*, rev. ed. (Mystic, CT: Twenty-Third, 1997), 313.

⁹⁶ Miller-McLemore, “Contributions of Practical Theology,” 6.

⁹⁷ Wolfeich, “Graceful Work,” 10.

stresses “serious study of spirituality is a central task of practical theology.”⁹⁸ For the moment, I bracket this discussion of spirituality and practical theology. Miller-McLemore seems to isolate knowledge as the main component of practical theology to the detriment of considering other disciplines as ‘partners’ such as pastoral theology and pastoral care. To support her argument, Miller-McLemore defines pastoral theology as “person- and pathos-centred and focused on the activity of care.”⁹⁹

I agree with McClure, who understands pastoral care as a *form* of practical theology, an intentional embodying of theology of presence principally expressed in response to suffering. Further I support Cervantes, Deck and Johnson-Mondragon, who understand pastoral theology as *practical theology* applied to a theology of liberating *pastoral action* of the community of faith. Wolfteich’s argument that practical theology has become preoccupied with methodological concerns is an important caution. Practical theologians should take the opportunity to liberate practical theology from inattentiveness to spirituality and embodiment. Graham responds to Wolfteich’s view point when Graham names embodiment as the incarnational nature of all theology.

There are points of intersection and commonality in pastoral theology and pastoral care: there is no clear demarcation between these theologies. However, there are points of particularity that inevitably address the human condition and show how persons relate in their individual and collective life experience.

3.3.4 PRACTICAL THEOLOGY, PASTORAL THEOLOGY AND SPIRITUALITY

Wolfteich writes: “any theology is impoverished when separated from the lived experience of faith and from critical study of that experience.”¹⁰⁰ Further, she believes “any situation of suffering calls for a practical theology response.”¹⁰¹ This thesis particularly responds to suffering, in chapter five. I rely on principles of practical theology to offer the reader a reflection on Rosie’s distressing situation.

⁹⁸ Wolfteich, “Graceful Work,” 8.

⁹⁹ Miller-McLemore, “Contributions of Practical Theology,” 6.

¹⁰⁰ Wolfteich, “Animating Questions” 122.

¹⁰¹ Wolfteich, “Graceful Work,” 11.

Wolfteich argues “spirituality should not be understood simply as a sub-discipline of practical theology but rather as a disciplinary partner.”¹⁰² She continues “we are seeing a resurgence of interest in ‘spirituality’ yet ‘spirituality’ today refers to a wide range of desires, practices, lifestyles, values, and world views not all of which are ‘religious.’”¹⁰³

Mark McIntosh builds on Wolfteich’s beliefs, he asks the poignant question: “Who is this God who makes self-known in the infinite helplessness of an infant born all untimely to poor people and the forsakenness of one being executed as an enemy of the state?”¹⁰⁴ McIntosh continues and asks the question does theology stays in comfortable and “academically” correct places and avoids places of “human waiting and speechlessness,” exemplified by “women at the foot of the cross.”¹⁰⁵ Finally, he answers his own question: “the critical function which spirituality serves for theology is not a matter simply of adding one more source for theology to consider”; nor “a matter of judiciously taking people’s experiences seriously along with ‘rational’ thought, but a matter of exposing theology to the profound questioning that animates the very heart of the community’s struggle to be faithful.”¹⁰⁶

Wolfteich’s preceding reflections offer good reference material for chapter five and to some extent chapter six. Beyond this, McIntosh introduces the embodied, vulnerable Jesus, and names the place of spirituality not solely involved in ‘rational’ thought. McIntosh emphasises spirituality’s ability to address and ‘unearth’ deep questions that stimulate the heart of the community’s struggle to be faithful. He captures the focus of chapter five: the human waiting and speechlessness of the community in the face of Rosie’s profound grief. Spirituality is in partnership with, and of service to, practical and pastoral theology. I draw from McIntosh a true understanding of God in chapter five that cannot be “divorced from spirituality” nor, to its

¹⁰² Wolfteich, “Animating Questions,” 123.

¹⁰³ Wolfteich, “Graceful Work,” 12.

¹⁰⁴ Mark McIntosh, *Mystical Theology: The Integrity of Spirituality and Theology*, ed. Lewis Ayres and Gareth Jones (Malden, MA: Blackwell, 1998), 17.

¹⁰⁵ McIntosh, *Mystical Theology*, 17.

¹⁰⁶ McIntosh, *Mystical Theology*, 17.

detriment, one that describes a God alien to the encounter between Daybreak community and Rosie.¹⁰⁷

3.4 CONCLUSION

This chapter has established a practical-narrative theology method for this thesis which attends to the immediate lived situation, the encounter and the embodied experience. I established the importance of Lee's appropriation of Aristotle's three ways of knowing predominantly praxis and *technē* as an important part of a practical-narrative method. Further, I justified this method because Aristotle's ways of knowing are the means through which the Good is attained. Building on this I recognised this thesis is an exercise in practical theology, in which I situate pastoral theology and pastoral care. Further, I established I reflect theologically on core member artwork in chapter six through the lens of Aristotle's third way of knowing, *technē*, which dovetails with Jacquie Boughner's framework for core member art. In this thesis I refer to praxis rather than practice; praxis implies a discovered meaning through the carrying out of tasks. This sheds light on lived experience in the welcome of Rosie and in Tom's and Catharine's artwork. Further, I referred to Christopraxis, which designates praxis as central to be illumined by the Jesus story.

Spirituality is treated as disciplinary partner with practical theology that 'unearths' reflections and responses to questions of praxis in chapters five and six. Story and storytelling are situated within practical and pastoral theology, both important characteristics of L'Arche generally.

Further I presented principles of theological reflection and introduce reference points I use when I reflect theologically in chapters five and six. Chapter four adapts Paul Ricoeur's mimetic arc; key points presented in Ricoeur's mimetic arc allow the researcher to reflect theologically in chapters five and six.

¹⁰⁷ McIntosh, *Mystical Theology*, 15.

CHAPTER FOUR: PAUL RICOEUR'S MIMETIC ARC

*“As a text for theology, art is especially related to both fundamental and practical theologies. Art reveals significant aspects of the particular human situations to which God’s word is addressed, and on which theology must therefore reflect if it is to be relevant and intellectually responsible.”*¹

Professor (Rev) Richard Viladesau

4.1 INTRODUCTION

This chapter establishes reference points for theological reflection for chapters five and six. First, I introduce Paul Ricoeur’s mimetic arc and the three phases according to Ricoeur, which form narrative. This allows me to reflect on Rosie’s story in chapter five when I consider her story in three phases. Second, I introduce the “Remembering Celebrating Dreaming” document (RCD);² after this I correlate key words from RCD document which allows me to consider the primacy of encounter in the second phase of Rosie’s story. Figure 6 on page 81 provides a summary and ‘snapshot’ of how the writer connects material in this chapter to form Ricoeur’s adapted mimetic arc.

4.2 PAUL RICOEUR'S MIMETIC ARC

Paul Ricoeur refers to “the unity of the traversal from mimesis₁ to mimesis₃ by way of mimesis₂.”³ I present Ricoeur’s mimetic arc and the prominent phase of the narrative as “mimesis₂.” However, mimesis₂ is dependent on mimesis₁ and mimesis₃. William Dowling addresses mimesis;⁴ he considers how Ricoeur understands Aristotle’s thought about *mythos*, or narrative. Aristotelian interpretation of *mythos* corresponds to a Greek appreciation of mimesis translated as “imitation” or “representation”, yet it is always associated with the

¹ Richard Viladesau, *Theology and the Arts: Encountering God through Music, Art and Rhetoric* (Mahwah, N.J. : Paulist, 2000), 124.

² Annie Duke, “Remembering Celebrating Dreaming: Assistant Formation” (Canberra: L’Arche Genesaret, 2011).

³ Paul Ricoeur, *Time and Narrative*, vol. 1, *Temps et Recit* (Chicago: University of Chicago Press, 1984), 53.

⁴ William Dowling, “Mimesis,” in *Ricoeur on Time and Narrative: An Introduction to “Temps et recit,”* ed. William Dowling (Notre Dame, IN: University of Notre Dame Press, 2011).

“puzzling intuition that makes us want to say that art imitates life.”⁵ While Ricoeur is influenced by Aristotle’s concept of mimesis, Ricoeur understands Aristotle’s “mimesis praxeos” or “imitation of the action” in a far more complex way.⁶ Ricoeur presents an “arc of operations.”⁷ There are three phases that constitute a “single continuous process;”⁸ each phase is dependent on another. My adaptation of Ricoeur’s mimetic arc allows me to consider each phase of story, and draw phases to a unity.

Mario Valdes offers further insight into Ricoeur’s three mimetic phases; mimesis¹ signifies the earlier understanding of the human deed: what the human action is, with its meaning, its imagery and connection to this particular time. Further the plot of a story would not be logical if it did not shape what is already reckoned in human action.⁹ This brings us to the second phase of the mimetic arc, mimesis², the configuration or main activity of the story. Mimesis³, represents the final phase, there is movement to the “transfigured world” from a “prefigured world” that has emerged “through the mediation of a configured world.”¹⁰ Therefore mimesis₁, mimesis₂ and mimesis₃ refer to the prefigurative, configurative and refigurative stages of a narrative, respectively. See figure 5, Ricoeur’s mimetic arc.

⁵ Dowling, “Mimesis,” 1.

⁶ Dowling, “Mimesis,” 2.

⁷ Dowling, “Mimesis,” 3.

⁸ Dowling, “Mimesis,” 3.

⁹ Mario Valdes, ed., *A Ricoeur Reader: Reflection and Imagination* (Toronto: University of Toronto Press, 1991), 142–43.

¹⁰ Valdes, *Ricoeur Reader*, 151.

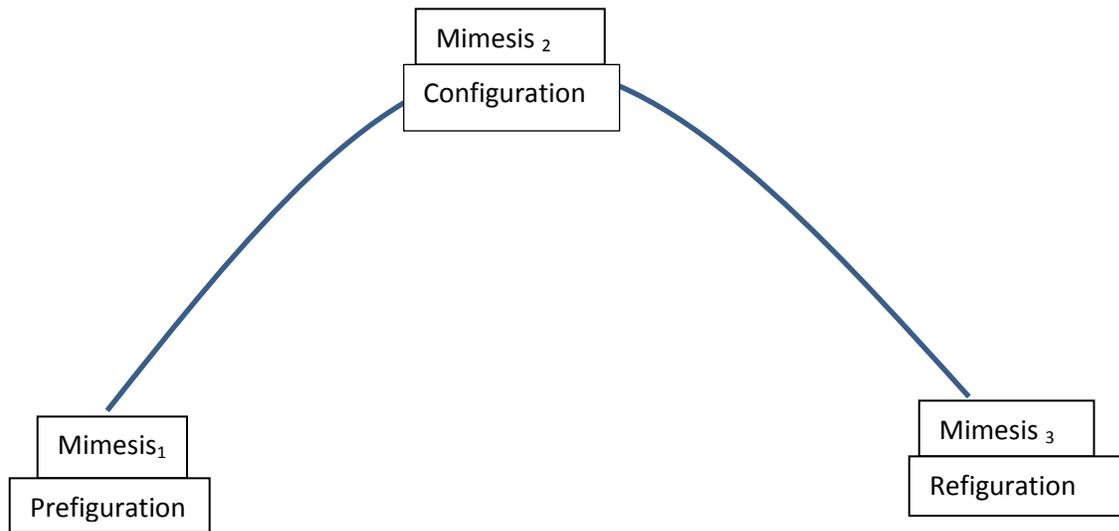


Figure 5 Ricoeur’s mimetic arc

Analysis and subsequent adaptation of Ricoeur’s mimetic arc provides the researcher with a framework to consider, for example, Rosie’s story; the researcher considers spiritual praxis as part of each phase of story. Stephen Pattison acknowledges “the Greek verb *graphein* denotes both writing and image-creating.”¹¹ Further he explains “Words on pages are in fact images themselves . . .”¹² The prefigurative phase of Rosie’s story refers the reader to the crib a powerful image for the researcher which reveals reflections from her own experience; this is addressed in chapter five. Pattison’s point is reinforced; the researcher acknowledges the image of crib in the text and this ‘carries her’ to another situation and time. This inner movement re-enforces Pattison’s appeal to theologians, “. . . to develop Christian theology and practice that values artefacts, and reflects on relationships with them more carefully and critically.”¹³ Zo Bennett explores what John Ruskin has to offer practical theology and directs the reader to Ruskin who writes “The greatest thing a human soul ever does in this world is to

¹¹ Stephen Pattison, *Seeing Things: Deepening Relations with Visual Artefacts* (London: SCM Press, 2007) 16.

¹² Pattison, “Seeing Things,” 16.

¹³ Pattison, “Seeing Things,” 258.

see something and tell what it saw in a plain way.”¹⁴ Ruskin builds on this when he says “To see clearly is poetry, prophecy and religion- all in one.”¹⁵ In chapter five and six I employ this praxis to stop, reflect and attempt to see meaning clearly in Rosie’s story and meaning in Tom and Catharine’s painting and drawing.

The introduction of Remembering Celebrating Dreaming document to adapt Ricoeur’s mimetic arc allows the researcher to draw from principles cherished by L’Arche Australia; to remember is to acknowledge the past, to dream believe in future possibilities and to celebrate marks times of importance or particular life transitions. The introduction of the encounter and its primacy highlights a key ‘charism’ of L’Arche; one could term as beatitude. This will be addressed.

Gerard Loughlin believes narrative for Ricoeur “is that work which renders experience significant, humanly meaningful.”¹⁶ Chapter five presents Rosie’s story which highlights for Mosteller and Bastedo as writers, Daybreak community and self as researcher, the prominence of experience inherent in this narrative. Further, the storyline quite profoundly presents layers of meaning intrinsic to the resiliency of the human spirit.

Martha Downey writes “. . . narrative theology . . . serve (s) to further parse the issue of centrality in connecting God with story.”¹⁷ Loughlin’s observations direct the researcher to values of Practical theology which Bonnie Miller-McLemore believes deals with “everyday faith and life.”¹⁸ Rosie’s story embedded in ordinary events of daily life reflects the link between actions comprising this story and discovering parallels with the Christ story. Further, the story of Rosie is ‘planted’ in Daybreak L’Arche community, the re-telling of this story is

¹⁴ E. T. Cook and Alexander Wedderburn eds. *The Complete Works of John Ruskin Modern Painters* Volume 111, part 1V, chapter XV1 (Longman’s Green &Co, 1903), 1628.

<http://www.lancaster.ac.uk/depts/ruskinlib/Modern%20Painters#.pdf>

¹⁵ Cook and Wedderburn, *Modern Painters*, 1628.

¹⁶ Gerard Loughlin, *Telling God’s Story: Bible, Church and Narrative Theology* (Cambridge, United Kingdom: Cambridge University Press, 1996) 139.

¹⁷ Martha Downey, “A Perspective on Narrative Theology: Its Purpose, Particularity, and Centrality,” *Theoforum*, 43 (2012): 294.

¹⁸ Bonnie Miller-McLemore, ed. *The Wiley-Blackwell Companion to Practical Theology* (Chichester, West Sussex: Wiley-Blackwell, 2012), 7.

fertile ground; Thomas Boomershire writes “Storytelling creates community” and “. . . Men and women who know the same stories deeply are bound together in special ways.”¹⁹ The story unfolds in the next chapter; deep bonds between community members who share this story are apparent. Loughlin, Downey, Miller-McLemore and Boomershire’s viewpoints support story as important for practical theological reflection.

Pattison supports a key direction I take in this thesis; he writes “. . . words and images work best when they are put alongside each other providing complementarity and critique.”²⁰ Theological reflections alongside Tom’s painting and Catharine’s drawing are examples of this. Throughout this thesis I rely on image; this assists the researcher to illumine textual information. Viladesau points to thirteenth-century canon lawyer and liturgist Bishop William Durand recorded as writing, “. . . for paintings appear to move the mind more than descriptions . . .”²¹ Repeatedly images cited in this thesis represent an interior movement in the researcher which allows her to see clearly, allowing a particular point to be developed. This is supported by Viladesau; he writes, “. . . as a text for theology art is especially related to . . . practical theology”²². Building on this Viladesau believes “art is also one of the means by which the message is presented in a way that is persuasive and attractive giving a vision that can lead to moral conversion and action.”²³

4.3 “REMEMBERING CELEBRATING DREAMING” DOCUMENT

This document has been written for L’Arche Australia.²⁴ Claire Byrne developed RCD for the Sydney L’Arche community;²⁵ it was further developed by Jenny Trefry-Bath for the L’Arche Genesaret Canberra community. Trefry-Bath writes the RCD document “aims to meet the

¹⁹ Thomas Boomershire, *Story Journey: An Invitation to the Gospel as Storytelling* (Nashville: Abingdon Press, 1988) 18.

²⁰ Pattison, *Seeing Things*, 16.

²¹ Elizabeth Holt, ed. *A Documentary History of Art: the Middle Ages and the Renaissance, Volume 1*. (Princeton, New Jersey: Princeton University Press, 1981) 123.

²² Viladesau, *Theology and the Arts*, 124.

²³ Viladesau, *Theology and the Arts*, 124.

²⁴ Trefry-Bath, “Documents and Process.”

²⁵ Trefry-Bath, “Documents and Process,” 1.

individual needs and goals of each person with a disability.”²⁶ Further, Annie Patterson notes the RCD process “includes what other organisations might call an Individual Support Plan.”²⁷ Building on this, Patterson acknowledges the RCD document “forms part of L’Arche Genesaret’s [Canberra] legal responsibility as an organisation funded by Australian Capital Territory (ACT) Disability.”²⁸

Trefry-Bath elaborates on this when she writes the RCD process is “an opportunity ... for persons with disability to outline their personal goals and the support they would like in order to achieve these goals.”²⁹ The RCD process is centred on people living with disability in the L’Arche community. The process is totally inclusive of core members’ hopes and dreams. Further, Patterson notes “the RCD process reflects the identity of L’Arche as an intentional faith-based community and much more than a ‘disability service provider.’”³⁰

Patterson builds on this when she notes key components of the RCD process to be: *remembering*, reviewing and reflecting upon the core member’s life so far (particularly over the previous year); *dreaming*, so forming a vision of the core member’s future with concrete goals outlined to facilitate her or his growth and well-being; and *celebrating*: gathering with friends and family to share and rejoice in the gifts and hopes of the core member.³¹

4.4 REMEMBERING CELEBRATING DREAMING

4.4.1 REMEMBERING CELEBRATING DREAMING AND ENCOUNTER

While RCD offers the sequence, remembering, celebrating, dreaming, the implementation process in L’Arche Australia is remembering, dreaming, celebrating. Christian Salenson emphasises the importance of the encounter in L’Arche and notes encounter in L’Arche is

²⁶ Trefry-Bath, “Documents and Process,” 3.

²⁷ Duke, “Remembering Celebrating Dreaming,” 1.

²⁸ Duke, “Remembering Celebrating Dreaming,” 1.

²⁹ Trefry-Bath, “Documents and Process,” 3.

³⁰ Duke, “Remembering Celebrating Dreaming,” 1.

³¹ Duke, “Remembering Celebrating Dreaming,” 1.

“central” to the “originality of L’Arche” representing a prominent place of journey in L’Arche.³²

Friday, October 2, 2015, between 2 pm and 4 pm, I had a conversation with Michele Dorman, L’Arche International coordinator for spiritual life. Dorman made an important point: she reminds when Salenson refers to significance of the encounter in L’Arche he also refers to the encounter between persons who do not live with an intellectual disability. Importantly Salenson calls to mind that L’Arche is “defined . . . by the encounter;”³³ it is the quality of the encounter that becomes a hallmark of L’Arche.

I adapt RCD as *remembering, encountering, celebrating* (REC), which adapts Ricoeur’s mimetic arc as a point of reference for reflecting theologically.

4.4.2 REMEMBERING

In the RCD document “Remembering,” recalls the core member’s life and or previous year of his or her life; this allows me to consider grief through the lens of the wound in chapter five.

4.4.3 CELEBRATING

I refer to ‘death’ and resurrection. Life can seem in some situations like ‘little deaths’ at other times there is sense of resurrection. Lucien Richard supports my thought; he refers to paschal mystery as a “complex of symbols and stories in Christianity” that “illuminates and interprets the mysterious dimensions of suffering.”³⁴

Figure 6 on page 79 captures the essence of the discussion.

³² Christian Salenson, *L’Arche: A Unique and Multiple Spirituality* (Copreaux, France: Imprimerie de Montligeon, 2009), 17.

³³ Salenson, *L’Arche*, 2.

³⁴ Lucien Richard, *What Are They Saying about the Theology of Suffering?* (Mahwah, NJ: Paulist, 1992), 4.

RCD, adapted as REC		Phase in the Ricoeurian Mimetic Arc
Remembering	In chapter five I remember the initial phase of the story through the lens of the 'wound.'	Prefiguration
Encountering	Configuration second phase of Ricoeur's mimetic arc is the main part of the narrative. Encounter is central to narrative in Chapter five.	Configuration
Celebration	Celebration corresponds to the third phase of Ricoeur's mimetic arc, and is addressed particularly in chapter five.	Refiguration

Figure 6: Summary: adaptation of Ricoeur's mimetic arc

4.4.4 MIMETIC ARC, ADAPTED

Information in figure 7 presents the adapted Ricoeurian mimetic arc, which provides reference points for theological reflection and acts as a ‘guide’ for this writer in this thesis. See figure 7.

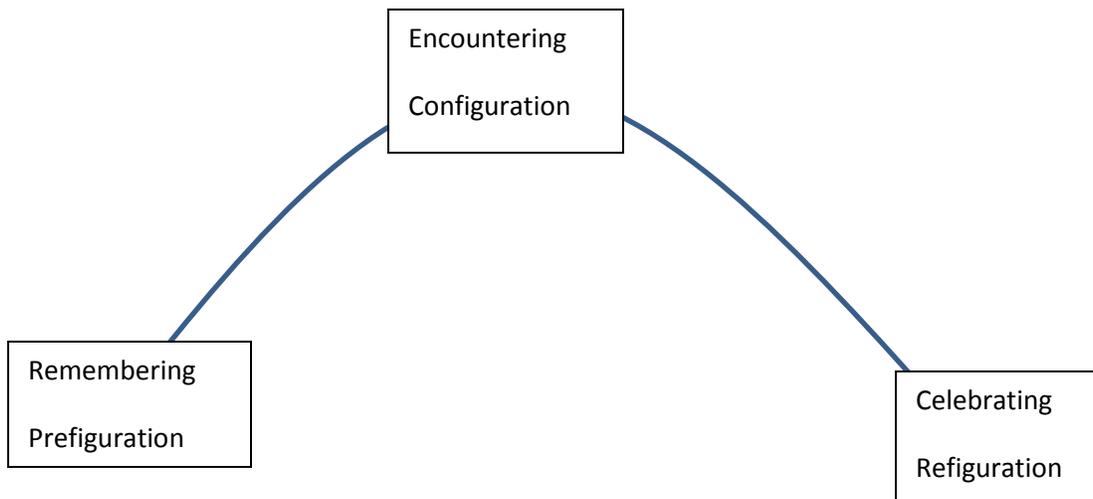


Figure 7: Ricoeur’s Mimetic Arc

4.5 CONCLUSION

This chapter offered an overview of Ricoeur’s mimetic arc and how the analysis of this is stimulus for my thinking. Together with this I introduced the significant L’Arche Australia document “Remembering Celebrating Dreaming” and introduced the import of the encounter. The main points of Ricoeur’s mimetic arc articulated with the adapted Ricoeurian mimetic arc. Further, I reflected on significance of story and art and how these are essential for practical theological reflection to discover meaning and present as a text for practical theology respectively.

The task is to proceed to chapter five a core chapter of this thesis; in this chapter I reflect theologically on Rosie’s story through the lens of Ricoeur’s mimetic arc.

CHAPTER FIVE: ROSIE'S STORY

“To be a Christian or to do theology actually requires solidarity with those on the margins of our society and world. Here the memory and stories of suffering break through to new expressions of Christian liberating praxis without which Christian faith and theology are but empty shells.”¹

Associate Professor Gerard Hall SM

5.1 INTRODUCTION

This chapter focuses entirely on the narrative of Rosie Decker,² which represents transition from institutional care to community life taken by many core members in L'Arche.³ Sue Mosteller's text⁴ and Mary Bastedo's thesis⁵ offer important textual information for the examination of this narrative and contribute significantly beginning to answer the research question: *What evidence is there that there is balm for the 'wound' for the person living in L'Arche?*

This chapter addresses 'balm' and 'wound,' two main aspects of the research question which represent a 'major shift' from a state of darkness to an individual and mutual transformation. Rosie's transition to L'Arche Daybreak community represented a profound grief experience for her.

Further, the chapter is an exercise in practical-narrative theology, when I situate pastoral care as the praxis of pastoral theology. The adaptation of Ricoeur's mimetic arc provides reference points to address the Jesus story of death and resurrection, which intersects with Rosie's story and allows me to reflect theologically. Additional contributions for practical-narrative theology are: praxis (as a way of knowing, according to Lee's appropriation of Aristotle's

¹ Gerard Hall, "Retrieving Memory, Narrative and Solidarity as Significant Categories for Practical Theology and Christian Engagement" (Paper presented at Association of Practical Theology in Oceania, Baulkham Hills, Sydney, "Being Christian in a World with the Marginalised" 2012), 1, accessed April 17, 2013,

<http://www.apto.asn.au/uploadedFiles/1367389089846-3340.pdf>.

² Bastedo, "Encounter with the Other," 3. Cf. Mosteller, *Body Broken*, 42.

³ Reimer, *Living L'Arche*, 105.

⁴ Mosteller, *Body Broken*.

⁵ Bastedo, "Encounter with the Other."

ways of knowing), Christopraxis, balm (as presence), and theology of disability. Limited reference to grief theory opens a window onto a spirituality of grief/suffering, which sits ‘at the side’ of a practical-narrative theology.

As a result of the information and learnings in this chapter this writer presents a seven-step Christopraxis distinctive to Rosie’s story; it is a way of understanding the identity of L’Arche Daybreak in the welcome of Rosie.⁶

5.2 JEAN VANIER AND TRANSITION

Vanier writes persons living with an intellectual disability “have been treated only in negative terms, as deficient, handicapped.”⁷ Continuing, Vanier says “in order to live they must make the transition from a negative self-image to a positive image.”⁸ Vanier leaves the reader with a question, “Who will help them make this transition?” This chapter begins to answer Vanier’s question. I focus on one story of transition in one L’Arche community: Rosie’s story in L’Arche Daybreak. We turn to place an important aspect of practical-narrative theology. As we will see, the *right place* L’Arche Daybreak both ‘shapes’ Rosie and allows her to blossom.

5.3 PRACTICAL THEOLOGY AND PLACE

The prefigurative, configurative and refigurative phases of Rosie’s story each represent a particular place: condemned children’s nursing home,⁹ L’Arche Daybreak, and the party at L’Arche Daybreak, respectively. While the three places are distinct, together these places contribute to, and form, continuous story.

⁶ *The Harper Collins Study Bible* (New York: Harper Collins, 1993). All scripture quotations are taken from the New Revised Standard Version in this thesis.

⁷ Vanier, *Man and Woman*, 12.

⁸ Vanier, *Man and Woman*, 12.

⁹ Bastedo, “Encounter with the Other,” 5.

Douglas Burton-Christie directs the reader to Simone Weil, who writes “to be rooted is possibly the most essential and yet least acknowledged requirement of the human soul.”¹⁰ I explore Rosie’s transition through places in three phases of her story. To use Marc Auge’s terminology, I suggest that the condemned nursing home where Rosie initially ‘lived’ represents “non-place.”¹¹ Auge makes the distinction between place and non-place when he notes that a place can be defined as a space that is “relational” and concerned with “identity,” while non-places such as “supermarkets” are generally not concerned with relationality.¹² I agree with Auge’s distinction and when I present Rosie’s initial living situation, it will be seen her ‘space’ discouraged communication/relationality and therefore could be considered non-place.

Burton-Christie builds on Auge’s thinking and notes as a society we increasingly lose the sense of “being shaped by ... the stories and culture of place.”¹³ I explore how Daybreak community is essential; it offers a new lease of life for Rosie beyond her original ‘place.’ The theological reflection indicates Rosie is shaped by place when she establishes herself with support at L’Arche Daybreak. This is a nurturing experience for Rosie and correlates with Weil’s belief; it is imperative to establish oneself: this is a crucial requisite of the human soul.

The Venn diagram is guide for the writer at certain points which provides a helpful schema to situate the interplay between the stimuli in this chapter. See figure 8.

¹⁰ Simone Weil, *The Need for Roots: Prelude to Declaration of Duties toward Mankind*, trans. Arthur Wills (1952; London: Routledge, 2002), 43.

¹¹ Marc Auge, *Non-Places: Introduction to an Anthropology of Supermodernity*, trans. John Howe (London: Verso, 1995), 77–78.

¹² Auge, *Non-Places*, 77–78.

¹³ Douglas Burton-Christie, “A Sense of Place,” *Way* 39, no. 1 (1999): 59, accessed November 7, 2015, <http://theway.org.uk/Back/39Christie.pdf>.

5.4 VENN DIAGRAM

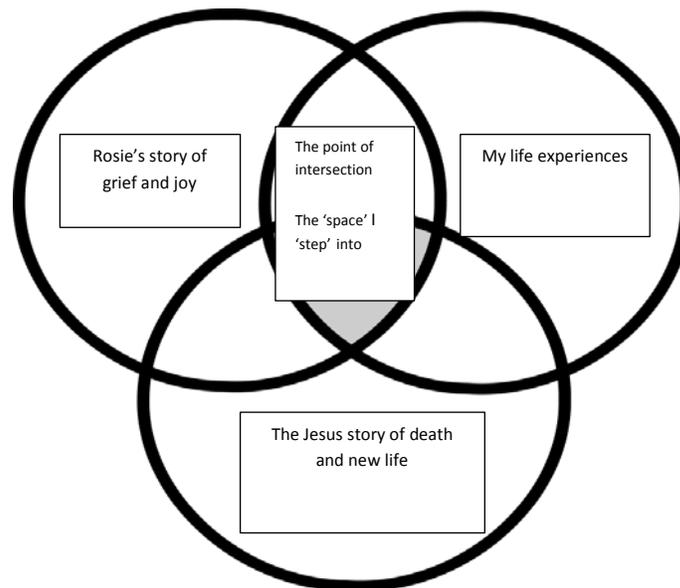


Figure 8: Venn diagram—Rosie’s story

The researcher contributes from her story where this intersects with Rosie’s story and the Jesus story.

5.5 THE THREE PHASES

5.5.1 THE PREFIGURATIVE PHASE

Mosteller records how Debbie from Daybreak first encountered Rosie.¹⁴ Continuing, Mosteller writes, “Rosie was a tiny, twenty-one- year-old homeless waif, living in a small crib with a grated top that looked like a cage.”¹⁵ Together with this, Mosteller writes, “It was totally ludicrous to secure the crib’s lid, since Rosie could neither sit up by herself, stand or walk.”¹⁶ Rosie being in this crib that looked like a cage is nonsensical and unjust. At this point I make a slight diversion. Mosteller’s text was written in 1996. Jared Owens who is a reporter with “The Australian” newspaper reports in 2015 “the case of a boy with special needs” who

¹⁴ Mosteller, *Body Broken*, 42.

¹⁵ Mosteller, *Body Broken*, 42.

¹⁶ Mosteller, *Body Broken*, 42.

was placed in a “cage-like structure” built for “a Canberra classroom.”¹⁷ Owens reporting is profoundly concerning. It seems, as reported by Mosteller and Owens, persons in positions of responsibility sometimes offer a serious lack of care for vulnerable persons. The question needs to be asked; have we learnt from methods previously employed to ‘care’ for the vulnerable other? We return to Rosie’s ‘living situation’ and her health condition.

Mosteller records, Rosie’s “narrowed oesophagus prevented her from eating anything as thick as a milkshake.”¹⁸ Building on this Mosteller notes Rosie was unable to communicate, was disconnected from family and friends, because she was “handicapped and (had been) abandoned at birth.”¹⁹ Close to the time when Debbie first encountered Rosie there was a meeting between Bastedo and Mosteller.²⁰ In a previous experience at L’Arche Edmonton there was “community conflict” and the departure from the community had been “painful” for Bastedo.²¹ The consequential transfer to the professional world of health care for Bastedo was interrupted by the prospect of returning to L’Arche; Bastedo identified an “excitement” for L’Arche when she spoke with Mosteller and “a great inner peace” when she spoke with Daybreak’s community leader.²² Bastedo returned to L’Arche with the knowledge she had acquired as a trained occupational therapist²³ and her community experience of L’Arche Edmonton.

I turn and reflect on the principal image of the crib in the prefigurative phase of Rosie’s story. Stephen Pattison requests us to “. . . think about, relate to and care for artefacts. . .”²⁴ Mosteller’s recording of the crib and Pattison’s belief to think, relate and care for artefacts is

¹⁷ Jared Owens, “Special Needs Boy Placed in Cage by Canberra School” *The Australian* (April 2, 2015): accessed June 3, 2016, <http://www.theaustralian.com.au/news/nation/special-needs-boy-placed-in-cage-by-canberra-school/news-story/a80959afa39e4a539ff4806896e32385>.

¹⁸ Mosteller, *Body Broken*, 42.

¹⁹ Mosteller, *Body Broken*, 42.

²⁰ Bastedo, “Encounter with the Other,” 4.

²¹ Bastedo, “Encounter with the Other,” 4.

²² Bastedo, “Encounter with the Other,” 4.

²³ Salt and Light Media, “Perspectives: Consecrated Life; Mary Bastedo” (2015), accessed February 20, 2016, <http://saltandlighttv.org/perspectives/pw-consecrated-life-mary-bastedo.php>.

²⁴ Pattison, “Seeing Things,” 259.

challenge and confrontation for self. Image of the crib reminds the researcher of another time and place when as a child she was hospitalised and confined in an iron-barred cot in hospital. This is a powerful memory prompted by Mosteller's description; my recollection is cot as place provided some physical support for personal needs. Through the bars I could look out and view the night-duty nurse knitting by the open fire a source of great comfort. At the same time this represented non-place; hospitalised in a cot for a young child is not usual or preferred place. The cot as object embodies place; therefore I relate to this providing limited nurture and darkness. I develop Mosteller's reference to the crib and Vanier's concept of the double wound; this is in line with Pattison's appeal; the value of artefacts and reflection on relationship with them being important to develop Christian theology and praxis.

5.5.2 THE CONFIGURATIVE PHASE

The encounter established in Ricoeur's adapted mimetic arc provides a valuable reference point when I examine the encounter between Rosie and the Daybreak community.

The main phase of the story refers to Rosie's response to the welcome at Daybreak L'Arche. Mosteller notes the community "were excited to welcome her (Rosie)," thinking she "would feel she had hit the jackpot," but "Rosie was not interested ... and had to live a deep bereavement."²⁵ The "screams"²⁶ and assistants' response to this highlight how memory is carried in Rosie's affect and body opens a window onto an important aspect of L'Arche: Kathryn Spink, in her second biography of Jean Vanier notes "distinct from many other communities, L'Arche was founded not on the word but in a very particular way on the body."²⁷

Christopraxis as 'balm' presents a way of knowing/understanding the identity of L'Arche Daybreak. I 'unearth' the Christopraxis of Daybreak L'Arche through deep questioning, which reveals the 'treasure' of L'Arche Daybreak, a deep faithfulness of waiting in front of Rosie's profound grief. Practical-narrative theology and spirituality connect and create rich partnership

²⁵ Mosteller, *Body Broken*, 43.

²⁶ Mosteller, *Body Broken*, 43.

²⁷ Spink, *Miracle*, 4.

that responds to major components of the research question, *What evidence is there that there is balm for the 'wound' for the person living in L'Arche?*

5.5.3 REFIGURATIVE PHASE

This phase refers to three events: “Rosie walking,” the party to celebrate Rosie’s “tenth anniversary at Daybreak,”²⁸ and the mutual transformation of Rosie and Zenia Kushpeta. The third event prominent in L’Arche is praxis. Bastedo writes, as a result of her relationship with Rosie, Zenia went on to found L’Arche Ukraine.²⁹

We now consider essential points that highlight the importance of Rosie’s story.

5.6 STORY

5.6.1 THE STORY: A CONTINUOUS STORY

Mosteller and Bastedo give voice and dignity to events that comprise Rosie’s life. Both women can be understood as pastoral. Like a metaphorical vessel that contains “storied history” of Rosie, Mosteller and Bastedo “pour”³⁰ meaning through their writing of Rosie’s story for Daybreak L’Arche, L’Arche International, academia,³¹ and society.³²

Ganzevoort identifies three dimensions in narrative approaches. My approach in this chapter is the third dimension which “empowers marginalized voices by creating an audience for their stories.”³³ Vanier notes persons in institutional care are often hidden from the public eye and their stories are often disguised by what society may perceive as having more prominence, a plethora of other narratives that concentrate on “honour, riches, power and respectability.”³⁴

²⁸ Mosteller, *Body Broken*, 46–47.

²⁹ Bastedo, “Encounter with the Other,” 16. .

³⁰ Gerkin, “Story and Goal,” 27.

³¹ Bastedo, “Encounter with the Other.”

³² Mosteller, *Body Broken*.

³³ Ganzevoort, “Narrative Approaches,” 214.

³⁴ Jean Vanier, *Drawn into the Mystery of Jesus through the Gospel of John* (Ottawa: John Garratt, 2004), 103.

Rosie's 'veiled' story could well have gone unnoticed. However, Mosteller and Bastedo empower a marginalised voice and create an audience for it. The spiritual praxis of the L'Arche Daybreak community is 'earthed' in communion; a constant movement to unity between the Daybreak community and Rosie; this is expressed as Rosie experiences grief or joy when community members are present with her (1 Cor 12:26).

5.7 VANIER AND THE DOUBLE WOUND

5.7.1 THE DOUBLE WOUND

Vanier's writing directs us to his concept of the two wounds: the primary wound, when persons have been wounded "psychologically or physically," and "the deeper wound, caused by the way people look at them [persons living with an intellectual disability] continually condemning the handicapped to live in an inferior place,"³⁵ which can be referred to as the secondary wound.

5.7.2 BALM AND THE WOUND

Reference to Michael Downey offers insight to balm for the wound in Rosie's story. Downey cites Etty Hillesum's experience. While Hillesum's context at Westerbork transit camp the last stop before Auschwitz and the context for this thesis L'Arche are very different, there are key points I draw from Downey's journal article which influence my approach to Rosie's story. Downey records how Hillesum gave herself to the "service of her people" when she freely made the decision to go to "Westerbork [as a social worker], a transit camp near Assen in the northeastern Netherlands."³⁶ In her diary Hillesum writes: "We should be willing to act as a balm for all wounds."³⁷ Downey outlines how Hillesum was a balm for the wounds of her people in the Westerbork camp through her actions.

³⁵ Vanier, *Man and Woman*, 55.

³⁶ Downey, "Balm for All Wounds," 24.

³⁷ Hillesum, *Interrupted Life*, 196.

Downey cautions the reader “against the tendency toward Christian appropriationism.”³⁸ Importantly, Barbara McClure writes, “as a set of practices of attention, pastoral care is not restricted to Christianity,” although the term ‘pastoral care’ originated in the Christian tradition.³⁹ As noted, in this thesis I refer to Christopraxis. Hillesum [was] a Jewish woman informed in her praxis (at Westerbork) by the “divine indwelling” and “human transformation.”⁴⁰ A divine indwelling, and openness to human transformation, cross the boundaries of religion. In this spirit, I parallel Hillesum’s service amongst her people and the welcome of Rosie. Hillesum names her service as balm. More than anything, it is her presence amongst her people that is of import. Subsequently, presence is a key consideration in pastoral theology, particularly in response to suffering.

In this chapter I explore the importance of presence in the welcome of Rosie. McClure supports this approach when she distinguishes key aspects of pastoral care as an “embodying of a theology of presence, particularly in response to suffering.”⁴¹ The word ‘balm’ as presented in Hillesum’s⁴² diary correlates with healing presence, an important component of pastoral care.

5.7.3 THEOLOGY OF DISABILITY

The configurative phase of Rosie’s story explores the encounter of Rosie with Daybreak community; this presents Rosie as a woman who grieves profoundly. The refigurative phase of Rosie’s story acknowledges how this woman ‘comes to life’ and is gift for Daybreak community. Rosie came to the community deeply scarred; she was bearing what Vanier refers to as the double wound.

³⁸ Downey, “Balm for All Wounds,” 18.

³⁹ McClure, “Pastoral Care,” 269.

⁴⁰ Downey, “Balm for All Wounds,” 18.

⁴¹ McClure, “Pastoral Care,” 270.

⁴² Hillesum, *Interrupted Life*, 196.

John Swinton notes “the surprise of the resurrection (apart from the obvious) is that Jesus’ wounds remain a part of his resurrected body”;⁴³ this equates with Nancy Eiesland, cited in chapter one, who invites us to re-understand the embodied resurrected Christ: “Why are you troubled ... look at my hands and feet ... It is I myself” (Luke 24:39). Swinton and Eiesland emphasise the wounds on Jesus’ body are prominent in his identity as the resurrected Christ.

Further, Eiesland states: “This revelation of God (with wounded hands and feet) disorders the social-symbolic order, and God appears in the most unexpected bodies.”⁴⁴ This chapter considers Rosie’s story and refers to important points of transformation and mutual transformation that are part of her story.

The Venn diagram allows me to communicate my personal story. The stimuli are Rosie’s story; the theological reference, John 20:27-28; and my life experience of uncontrollable epilepsy in my adolescent years.

Rosie represents the disfigured Christ: the wounds remain. When I contemplate how Swinton and Eiesland present the wounded Jesus and reflect on Rosie’s passage of grief, there is a strong sense in me of being brought up short. I am ‘turned around.’ Thomas cries, “My Lord and my God!” when he meets Jesus through Jesus’ woundedness (John 20:28). This encounter is not unlike when Mary Magdalene recognises Jesus and cries, “Rabbouni!” (John 20:15-16). It is the point when Thomas and Mary recognise Jesus that dovetails with my experience. Sometimes I meet Jesus through my woundedness when God stoops down to me, hears my cry (Ps 40:1): the humility of God is such that God meets me through a place of God’s woundedness. Further, at times in utter surprise like Mary Magdalene, I ‘recognise’ Jesus and there is a leap of joy (Luke 1:41-42). This chapter makes strong reference to Rosie’s passage of grief. It is my lived experience of traumatic illness and subsequent grief that provides me with a particular attitude to reflect theologically, especially on Rosie’s story.

⁴³ John Swinton, “Using Our Bodies Faithfully: Christian Friendship and the Life of Worship,” *Journal of Religion Disability and Health* 19, no. 3 (2015): 229, accessed November 17, 2015, <http://www.tandfonline.com/doi/pdf/10.1080/23312521.2015.1062350>.

⁴⁴ Eiesland, *Disabled God*, 100.

Swinton and Eiesland support my position: we look at Jesus with his wounds, not despite them, and Rosie is, first, a woman who comes to the Daybreak community. Second, Rosie happens to live with a disability. Again Eiesland supports my position that God appears in the most unexpected bodies—in this case, Rosie’s body. Bastedo writes:

I see your Spirit, Jesus in Rosie—the beauty of her gaze—such a privilege—like a glance of God—and her face, so expressive—such quick joy and delight ... and also her suffering—her sudden tears, her persistent loud humming, in her fragility and dependence. You call me through her Jesus.⁴⁵

Rosie represents ‘memory’ of the wounded Christ in the midst of a community who, because of the support of each other, were able to welcome her. It was love that Rosie was ‘plunged into’ and, as Swinton says, “Importantly love is not a concept; it is a practice that has a dynamic of giving *and* receiving.”⁴⁶ Therefore we see love in the Daybreak community not upheld as a concept but exercised as Christopraxis, which gives *and* receives.

Bastedo acknowledges how Rosie embodies the double wound in Rosie’s fragility and dependence. Eiesland and Swinton present the resurrected Christ marked by the wounds of the crucifixion. The presence of the crucified, wounded Christ amongst faithful believers reveals what is written: the Messiah is to suffer (Luke 24:46)—and the presence of Rosie in the Daybreak community reveals the suffering of this woman. Pastoral care predominantly addresses a situation of suffering, which correlates with Rosie as woman who lives with disability ‘marked’ by wounds that suggest the wounds of the wounded Christ.

I turn to introduce a spirituality of the heart.

5.7.4 SPIRITUALITY

Spirituality of the heart in this chapter acts as an expository lens to cultivate the sense of ‘balm for the wound.’ This chapter indicates how members of the Daybreak L’Arche community ‘tend’ to Rosie through a distinct approach, an attitude of heartfelt waiting on the other.

⁴⁵ Bastedo, “Encounter with the Other,” 9.

⁴⁶ Swinton, “Using Our Bodies Faithfully,” 239.

Vanier says “person is the heart.”⁴⁷ L’Arche as a body of people speaks of “the uniqueness and sacredness of each person regardless of handicap.”⁴⁸ The term ‘heart’ is used in Hebrew scripture in a metaphorical sense. Alejandro Diez-Macho states that in the Septuagint the word ‘heart’ has the same semantic tendency as in Hebrew: the significance of the heart is that of the “interior nature of a person.”⁴⁹ Alison Searle supports this: “the heart is that which defines the essence of our nature as human beings.”⁵⁰ Building on this, Searle draws our attention to the book of Proverbs: “Keep your heart (*leb*) with all vigilance, for from it flows the springs of life” (Prov 4:23).⁵¹ In this chapter members of the Daybreak community keep their ‘hearts’ attentive and watchful before Rosie. Attentiveness to Rosie bears fruit: new life for Rosie, and ultimately new life for the community. I turn now to Claire Wolfteich, who raises an important point in regard to spirituality.

Wolfteich notes “serious study of spirituality is a central task of practical theology.”⁵² A direction of this chapter at times turns to spirituality: this is spirituality of grief and spirituality of the heart, which concurs with Wolfteich’s preceding statement. Spirituality of grief is significant in this chapter: a major exercise that complements practical-narrative theology. Rosie’s story allows this writer to present to the reader spirituality of grief particular to Rosie’s situation and place, L’Arche Daybreak.

5.8 PASTORAL CARE

5.8.1 PASTORAL CARE AND SHEPHERDING

Pastoral care as a healing balm is of major concern to this thesis and essential to this chapter. When considering the concept of shepherding and pastoral care I build on presence and pastoral care. Barbara McClure explains the term ‘pastoral’ in pastoral care comes from the

⁴⁷ Michael Downey, “Jean Vanier: Recovering the Heart,” *Spirituality Today* 38 (1986): 339.

⁴⁸ Downey, “Jean Vanier,” 339.

⁴⁹ A. Diez-Macho, “The Heart in the Bible: Symbol of the Person,” in *With a Human Heart*, ed. E. J. Cuskelly (Kensington, NSW: Chevalier, 1981), 48.

⁵⁰ Alison Searle, *The Eyes of Your Heart: Literary and Theological Trajectories of Imagining Biblically* (Eugene, OR: Wipf and Stock, 2008), 37.

⁵¹ Searle, *Eyes of Your Heart*, 37.

⁵² Wolfteich, “Graceful Work,” 8.

Latin *pastorem*,⁵³ meaning ‘shepherd.’ It includes in its deepest meaning the concept of “tending to the needs of the vulnerable,”⁵⁴ which correlates with the story I focus on: Rosie as very vulnerable, ‘tended’ to by members of the Daybreak community. Annemie Dillen acknowledges the pastor requires training and at the same time she declares that “he or she [the pastor] does not approach the other on the basis of his or her [problem-solving] skills which give him or her power over the other, but on the basis of shared humanness.”⁵⁵ I acknowledge the particular skills of persons who welcome Rosie;⁵⁶ however, ultimately the welcome comes from recognition of people’s shared humanity.⁵⁷

Over time Bastedo ‘discovered’ how Rosie “lived so totally in her body ... [she] moved me from my head, with all its preoccupations, to be more present in my body ... [which] meant waiting ... being more attentive to body language—eyes, touch, smiles, and movement.”⁵⁸ Building on this, Bastedo acknowledges how Rosie showed her “that ‘personhood’ is not defined by intellectual capacities or abilities, but by the human heart in its capacity to love and be in relationship.”⁵⁹ Further, Bastedo writes, “as Rose grew in trust and a sense of belonging, so did I.”⁶⁰ It is at this point Bastedo acknowledges “we were growing together, becoming more human,”⁶¹ which correlates with Dillen’s point that the pastor approaches the other not from a position of professional power but from the position of a shared humanity.

⁵³ McClure, “Pastoral Care,” 269.

⁵⁴ McClure, “Pastoral Care,” 269–70.

⁵⁵ Annemie Dillen, “Power, Justice, Asymmetry and Relationality in Pastoral Care and Parent–Child Relationships,” *International Journal of Practical Theology* 14 (2011): 206.

⁵⁶ Bastedo, “Encounter with the Other,” 4. Bastedo notes during her six years away from L’Arche she completed a BSc in occupational therapy.

⁵⁷ Bastedo, “Encounter with the Other,” 7. Bastedo writes: “It seemed that all my good professional efforts to create a good program for Rose came to naught. Rose confronted me with my power, my desire to control her, even my violence. But she refused to be controlled.”

⁵⁸ Bastedo, “Encounter with the Other,” 15.

⁵⁹ Bastedo, “Encounter with the Other,” 15.

⁶⁰ Bastedo, “Encounter with the Other,” 15.

⁶¹ Bastedo, “Encounter with the Other,” 15.

McClure cautions us when she asserts the image of the shepherd has been “challenged” for the implications this image holds, namely that the caregiver has more authority and understanding than the “dependent sheep.”⁶²

5.8.2 VANIER AND THE IMAGE OF SHEPHERDHOOD

Rosie needed people who would be with her in the long journey of discovering home at L’Arche Daybreak. More than anything she needed faithful friends. Vanier notes the shepherd cares for persons “who are entrusted to them.” Importantly Vanier writes “caring is not coddling or protecting; it implies firmness and helping people to make ‘good choices.’”⁶³ Within the context of L’Arche Vanier presents a broader understanding of shepherdhood than McClure.

Implications of Vanier’s notion of shepherdhood concern liberation for the other, allowing him or her to come to a point where he or she can make decisions. This does not leave persons dependent on the pastor. Vanier’s stance on shepherdhood is *one* opinion that provides a counterargument to the view that shepherdhood might represent the possibility the caregiver has more authority than her or his ‘sheep.’⁶⁴

5.8.3 CARE OF THE OTHER

McClure builds on the image of shepherdhood and addresses the notion of *care*, which she says “specifies further the theme at the heart of pastoring—attentive concern for another.”⁶⁵ Further McClure notes persons with different needs and recipients of pastoral care “have

⁶² McClure, “Pastoral Care,” 276.

⁶³ Vanier, *Drawn into the Mystery*, 184.

⁶⁴ I appreciate McClure’s statement that the image of the shepherd will be challenged because of its implications. Further, like many positions of power entrusted to persons, these positions are open to abuse of the trust placed in the person. Possibly most images for the pastoral care worker will be open to different interpretations.

⁶⁵ McClure, “Pastoral Care,” 269.

ongoing needs for meaning, love, relationship, and community.”⁶⁶ Building on this McClure maintains that, regardless of context, pastoral care attempts to meet these needs.⁶⁷

Mosteller focuses on the other; The story is told from the position of a shepherd (ess) who imitates the heart of the true Shepherd; it recounts Rosie’s story “with knowledge and understanding” (Jer 3:15). As pastor, Mosteller ‘brings the text alive’ when she recounts “human experience.”⁶⁸ Together with this, as befits practical-narrative theology, Mosteller employs *phronesis*, or “practical wisdom,” she recalls the fragments of the story and weaves them together into one.⁶⁹ For example, Mosteller relies on *phronesis* in the introduction to her text; she holds no illusions about the reality of community life in L’Arche; openly Mosteller confronts how “deceptions about self (myself) and others can be stripped away.”⁷⁰ According to Mosteller, community is both a fragmented and “blessed” place.⁷¹

5.8.4 THE VULNERABILITY OF THE PASTOR

Mosteller as woman living in community is aware of her limitations and how limitations can be exposed in community life. As a result, Mosteller is “source of healing,”⁷² credible storyteller who acknowledges her heart has been wounded. Henri Nouwen supports Mosteller’s position; he concedes it is a prerequisite for the “minister” (pastor) to recognise this vulnerability as the “starting point” in her or his ministry.⁷³

Mosteller unveils a story which probably would never have been told had she not told it. Witnessing to Rosie’s life, Mosteller makes this story available to L’Arche Daybreak, L’Arche International, and society generally. Importantly, Mosteller’s version of Rosie’s story opens a window onto the praxis of L’Arche Daybreak, Here I bracket the praxis of L’Arche and turn to

⁶⁶ McClure, “Pastoral Care,” 270.

⁶⁷ McClure, “Pastoral Care,” 270.

⁶⁸ McClure, “Pastoral Care,” 273.

⁶⁹ McClure, “Pastoral Care,” 274.

⁷⁰ Mosteller, *Body Broken*, 18.

⁷¹ Mosteller, *Body Broken*, 18–19.

⁷² Henri Nouwen, *Ministry and Spirituality* (New York: Continuum, 2002), 109–10.

⁷³ Nouwen, *Ministry and Spirituality*, 109–10.

the notion of the ‘living human document’; this ‘sheds light’ on the importance of each person’s story.

5.8.5 THE LIVING HUMAN DOCUMENT

A story of human experience inevitably has the ability to touch our humanity. Rosie’s story is no exception. Rather than rely on theory Boisen turned to his concept of ‘living human document.’ Harry Meserve supports the understanding of human experience; he notes “every person’s story is a living human document,” and taking the time to explore one’s individual experience “leads to deeper understanding of others.”⁷⁴ Mosteller and Bastedo focus on Rosie’s life experience; they present Rosie to the reader initially as a written document that unfolds little by little and takes the reader on a journey through darkness to beautiful light.

5.8.6 THE LIVING HUMAN WEB

Boisen’s concept of the living human document centres on individual experience. Bonnie Miller-McLemore is credited with broadening Boisen’s concept when she coins the phrase “living human web”⁷⁵ and argues the notion serves to represent the “critical role of the wider political context and the relocation of pastoral care within communities where the minister is not its only agent.”⁷⁶ In this instance I use the term ‘web’ to highlight how Rosie came to a place (L’Arche Daybreak) where the pastor was not the only representative of pastoral care: Rosie came to a place where there is a network of people who live interdependently—a hallmark of L’Arche.

Miller-McLemore notes living human web captures what she says Boisen’s expression did not, and maintains living human web represents a shift from the individualistic to help rethink the role of pastoral care. Having said this, I argue nevertheless, the notion of living human document still serves a purpose. Bastedo’s recording of her relationship with Rosie presents initially and solely as a living human document; it is in this way that we are introduced to

⁷⁴ Harry Meserve, “Anton Boisen and the Cure of Souls,” *Journal of Religion and Health* 32 (1993): 5, accessed November 11 2014, <http://doi.org/10.1007/BF00995811>.

⁷⁵ Miller-McLemore, *Christian Theology in Practice*, 26.

⁷⁶ Miller-McLemore, *Christian Theology in Practice*, 26.

Rosie. Miller-McLemore argues “those within the web who have not spoken must speak for themselves” and she lists groups: “Gender, feminist and black studies all verify the knowledge of the underprivileged, the outcast, the underclass, and the silenced.”⁷⁷

It is curious McLemore writes those in the web who have not spoken must speak for themselves; yet from her list of groups, she omits persons living with a disability. These persons cannot always speak for themselves, as Rosie’s story indicates: Bastedo and Mosteller must tell this story for Rosie. Therefore we are confronted with forgotten and unnamed people who are omitted by Miller-McLemore. Swinton supports my point when he writes, “What forms the core of disability is the recognition of a shared experience of oppression, marginalisation and injustice.”⁷⁸

Miller-McLemore criticises Boisen; she writes, Boisen “refused the marginalised, ostracised status of the mentally ill patient.”⁷⁹ According to McLemore the lesson to learn is “we must hear the voices of the marginalised from within their own contexts.”⁸⁰ Further Miller-McLemore says Boisen did not accept his reality as an isolated mentally ill patient in a hospital. This chapter hears the ‘voice of Rosie’ through two writers: Bastedo and Mosteller, who ‘give voice’ to Rosie’s story. The telling of Rosie’s story correlates with McLemore’s point: the need to hear the voice of the marginalised from their own context.

5.8.7 ROSIE AND THE LIVING HUMAN WEB

Rosie was welcomed to community by a team of persons. Bastedo writes:

I have an image of the three of us with Rose on the first day of our program. Rose sat on the couch and the three of us sat in a circle around her watching, trying to engage with this extraordinary, unpredictable little person.⁸¹

Pastoral care exercised through a team of persons is what Miller-McLemore refers to as pastoral care embedded in a living human web, while Barbara McClure uses the expression

⁷⁷ Miller-McLemore, *Christian Theology in Practice*, 42.

⁷⁸ Swinton, “Disability, Ableism, and Disablism,” 445.

⁷⁹ Miller-McLemore, *Christian Theology in Practice*, 42.

⁸⁰ Miller-McLemore, *Christian Theology in Practice*, 43.

⁸¹ Bastedo, “Encounter with the Other,” 5.

“*communal-contextual* pastoral care” which refers to “communal responsibility of church members in a model of care for all.”⁸² *Communal-contextual* pastoral care, in this thesis shares this principle, but is focused on an intentional faith community. Vanier writes of his understanding of community, people who gather together “work from a new vision of human beings and their relationships with each other and God.”⁸³ This differs from a church community; Vanier proffers “Community life [L’Arche] isn’t simply created by either spontaneity or laws.”⁸⁴ Further, Vanier writes, “Many people seem to believe that creating a community is a matter of simply gathering together under the same roof ...”⁸⁵ However, Vanier reflects, “It [community] needs a certain discipline and particular forms of nourishment.”⁸⁶ Miller-McLemore’s and McClure’s understandings of a team approach to pastoral care provide rich insight into the pastoral care approach of Daybreak L’Arche community and their welcome of Rosie.

There is dual expression of pastoral care in L’Arche Daybreak: the praxis of pastoral care, when Mosteller as pastor authors Rosie’s story, and the *communal-contextual* pastoral care praxis, when three persons comprise a team in the “Day Program.”⁸⁷

5.9 THEOLOGICAL REFLECTION

5.9.1 THEOLOGICAL REFLECTION AND ROSIE’S STORY

Throughout this chapter there is constant ‘to and fro’ between the lived experiences of Rosie’s welcome to L’Arche Daybreak, on the one hand, and tradition, in this case Christian scripture. This befits O’Connell and de Beer’s diagram⁸⁸ as guide for reflecting theologically. Further, as proffered by O’Connell and de Beer, I rely on “inner dimension of experience”⁸⁹ when I trust my inner resources. For example, I ask certain questions. How do I feel about Rosie’s situation

⁸² McClure, “Pastoral Care,” 275.

⁸³ Vanier, *Community and Growth*, 10.

⁸⁴ Vanier, *Community and Growth*, 12.

⁸⁵ Vanier, *Community and Growth*, 11.

⁸⁶ Vanier, *Community and Growth*, 12.

⁸⁷ Bastedo, “Encounter with the Other,” 6.

⁸⁸ Killen and de Beer, *Art of Theological Reflection*, ix.

⁸⁹ Killen and de Beer, *Art of Theological Reflection*, 21.

in the condemned nursing home? What do I think about the nursing home's response to Rosie? How do I feel about Rosie's response to L'Arche Daybreak's welcome of her?

Bastedo introduces Rosie, similarly to Mosteller, when she notes, "She [Rosie] was extremely thin, with a child's physique ... and at night she slept in a crib with a lid on it to prevent her from climbing out."⁹⁰ However, Mosteller writes, "it was totally ludicrous to secure the crib's lid, since Rosie could neither sit up by herself, stand or walk."⁹¹ Presented to us is a problem. Why fasten the crib's lid if there was no way Rosie was physically capable of getting out of the crib? Any theology of import, notes McLintock-Fulkerson, "arises out of dilemmas."⁹²

5.9.2 THE CRIB AND THE CONCEPT OF THE DOUBLE WOUND

The symbol, of the crib, correlates with remembering in the prefigurative phase of Ricoeur's adapted mimetic arc. I focus on the crib, which opens a window onto Vanier's concept of the double wound and a pastoral response to this dilemma in Daybreak L'Arche. This is in keeping with Terry Veling's understanding of practical-narrative theology: this theology is more about "understanding" than "knowing."⁹³

As recorded by Mosteller, Rosie is "handicapped and [was] abandoned at birth,"⁹⁴ which represents Vanier's notion of the original wound. Further, there is the subsequent wound, the rejection of the person living with disability, often by "parents, family, neighbours and society at large," which is cause of "deep anxiety and suffering" for the person living with a disability.⁹⁵ In the second instance it seems persons who care for Rosie do not know or do not want to know how to care for Rosie; they secure the lid on the crib – an action that looks like a rejection.

⁹⁰ Bastedo, "Encounter with the Other," 3.

⁹¹ Mosteller, *Body Broken*, 42.

⁹² Mary McClintock Fulkerson, *Places of Redemption: Theology for a Worldly Church* (Oxford: Oxford University Press, 2007), 13.

⁹³ Veling, *Practical Theology*, 10–11.

⁹⁴ Mosteller, *Body Broken*, 42.

⁹⁵ Downey, "Region of Wound and Wisdom," 191.

McLintock-Fulkerson convinces the reader when she says “Wounds generate thinking” and “like a wound, theological thinking is generated by a sometimes inchoate sense that something *must* be addressed.”⁹⁶ The transition for Rosie from nursing home to L’Arche represents a response from Daybreak L’Arche: an “embodied theology of presence” in front of this “suffering woman” that befits pastoral care as referred to by McClure.⁹⁷

Like Mark McIntosh, I question, “Who is this God who makes self-known in the infinite helplessness of an infant born all untimely to poor people.”⁹⁸ Rosie mirrors McIntosh’s query of who God is: a woman, abandoned, the size of a child, lies helpless in a crib and in front of this helplessness the very people who are to care for her are unable to do this.

The wound opens a window onto a key component of this chapter; Rosie’s response to the welcome of the Daybreak L’Arche community is a huge outpouring of grief. This will be addressed. However, the task at hand is to introduce praxis and Christopraxis and how these are central to this study.

5.9.3 PRAXIS AND CHRISTOPRAXIS

In this chapter I refer to praxis; it is the praxis of the community that ‘unearths’ multiple layers of meaning for Rosie and the community. Christopraxis distinguishes this community; it is how people do what they do and the choices they make in that doing. Bastedo refers to this when she notes: “At the heart of L’Arche is the experience of encounter with the other, an experience that can be both transformative and revelatory of the Trinitarian mystery of God-with-us.”⁹⁹

Throughout these writings I weave the concept of Christopraxis; this relates to the human experience and, as Anderson notes, is informed by “the continuing ministry of Christ through the power and presence of the Holy Spirit.”¹⁰⁰

⁹⁶ Fulkerson, *Places of Redemption*, 13–14. This is McClure’s emphasis.

⁹⁷ McClure, “Pastoral Care,” 270.

⁹⁸ McIntosh, *Mystical Theology*, 17.

⁹⁹ Bastedo, “Encounter with the Other,” 1.

¹⁰⁰ R. Anderson, *Shape of Practical Theology*, 29.

Wolfteich refers to spirituality as a “disciplinary partner” for practical theology. I rely on practical-narrative theology and spirituality when I explore the configurative phase of Rosie’s story which is marked by her outpouring of grief, at the heart of this chapter.

5.10 GRIEF

5.10.1 THE BODY CENTRAL TO GRIEF

The configurative phase of Rosie’s narrative is marked by the encounter between the Daybreak community and Rosie. The response from Rosie is profound grief, which Mosteller describes: “her cries became screams which pierced our ears and lasted for hours ... she rocked banging herself against the wall ... and continued to scream most days for more than two years!”¹⁰¹

Byron Anderson notes “memories [are] sedimented in the body.”¹⁰² The compound memories Rosie holds of abandonment and living in the crib in the nursing home are caught in her body and she releases these memories. This is a dilemma for the community. What to do? How to be with Rosie? Mosteller records: “it was not easy to stay long with Rosie so we in the community took turns caring for her and telling her by our words and actions that she was precious.”¹⁰³ Mosteller notes, “She would have none of it.”¹⁰⁴

This represents the journey: the encounter of the Daybreak community with Rosie; it is symbolic of many similar encounters in L’Arche.¹⁰⁵ The community shared the responsibility to stay with Rosie; there was an unreserved commitment to this grieving woman. This image of persons who were *with* Rosie under a horrific outpouring of grief is reminiscent of faithful followers of Jesus who stay and watch at the foot of the cross as he hangs helpless, slowly dying as a result of an appalling public execution (John 19: 24-27).

¹⁰¹ Mosteller, *Body Broken*, 44.

¹⁰² Byron Anderson, “Memory, Tradition, and the Re-Membering of Suffering,” *Religious Education* 105 (2012): 130, accessed February 7, 2012, <http://dx.doi.org/10.1080/00344081003645129>.

¹⁰³ Mosteller, *Body Broken*, 44.

¹⁰⁴ Mosteller, *Body Broken*, 44.

¹⁰⁵ Rigby, Rigby, and Treanor, *My Home in L’Arche*, 34–35.

Gene Edward Veith Jr notes that “we want complete and understandable answers, evidence of tangible spiritual power, all conveyed by an impressive, well-run, and effective institution. Instead God gives us the cross.”¹⁰⁶ L’Arche Daybreak ‘turn their back’ on being impressive and effective. The community chooses the way of the cross. Bastedo notes it is “the weakest members” who are at the “heart of the L’Arche charism” and the Daybreak community makes a collective choice to be “present” and to live with the weakest members.¹⁰⁷ The Daybreak community incarnates this choice when collectively they opt to sit by the side of Rosie, who basically lives her own crucifixion: total abandonment by friends, family and society at large. In this instance Christopraxis follows the way of the cross. Bastedo notes the community accepts to be a “particular kind of presence” as Rosie calls this forth from them.¹⁰⁸ This being-with is a way of entering an interior road, perhaps less travelled, with the other. Swinton says to “sit *with* others in suffering” is “the true meaning of the cross.”¹⁰⁹

Claire Wolfeich notes when we address spirituality solely from a theological approach there is danger it would be exclusively linked to “established doctrines” and offer no place for individual or collective “human experience.”¹¹⁰ L’Arche Daybreak, despite their effort to offer love, was met with steely resistance from Rosie.¹¹¹ To be with Rosie is not an easy call: this makes demands on a person’s humanity to empty self, hear the cry of Rosie, be like the women and men at the foot of the cross harrowed by this experience yet watchful and alert, trusting in hope that life will come. Stanley Hauerwas supports this reflection.

The issue is not what we do, but rather who we ought to be in order to be capable of accepting all suffering as a necessary aspect of human existence.... [and importantly to] ... welcome them [persons with an intellectual disability] into our midst in a manner that allows them to flourish.¹¹²

¹⁰⁶ Gene Edward Veith Jr, *The Spirituality of the Cross: The Way of the First Evangelicals* (Saint Louis: Concordia, 1999), 58.

¹⁰⁷ Bastedo, “Encounter with the Other,” 3.

¹⁰⁸ Bastedo, “Encounter with the Other,” 4.

¹⁰⁹ John Swinton, *Raging with Compassion: Pastoral Responses to the Problem of Evil* (Grand Rapids, MI: William B. Eerdmanns, 2007), 102. This is Swinton’s emphasis.

¹¹⁰ Wolfeich, “Graceful Work,” 16.

¹¹¹ Mosteller, *Body Broken*, 44.

¹¹² Stanley Hauerwas, *Suffering Presence: Theological Reflections on Medicine, the Mentally Handicapped and the Church* (Edinburgh: T and T Clark, 1988), 167.

Rosie's grief is welcomed in a particular way when persons choose to be present to Rosie. The community travels a journey *with* Rosie. Pamela Cooper-White notes for pain to be transformed into suffering there must be communication of "that pain to another living being," which requires "meaningful articulation."¹¹³ Rosie represents to us an authentic transformation of her pain. She communicates to her friends, who receive her cry and support each other. Mosteller writes, "we needed each one another and friends to hold on in front of her."¹¹⁴ The psalmist's lament reflects Rosie's cry:

My God, my God, why has thou forsaken me?
I cried for help, but alas, thy help is far from me.
I cry by day but thou dost not answer. (Ps 22:1-2)

A greater Spiritual awareness in a grief situation can lead to the discovery of a deeper meaning. I discovered this, during October 2015 when one of my younger brothers died suddenly. Spiritual awareness at this time led me to realise how I could begin to discover deeper spiritual meaning in this situation.

5.10.2 GRIEF AND MEANING-MAKING

Robert Niemeyer cites recent epistemological understanding of clinical practice when he refers to constructivism views: human beings are "inveterate meaning-makers" who interpret their experience "in terms of different themes that express their particular cultures, families and personalities."¹¹⁵ The particular 'culture' of L'Arche Daybreak values making meaning of the lived experience of Rosie's grief for the community. This has allowed me to glean rich information that informs the reader of praxis in L'Arche Daybreak. Particular aspects of the culture of L'Arche include the encounter, the importance of the person living with a disability, celebration, and how persons respond to these elements of the culture. Each writer records Rosie's experience as she or he experiences Rosie: within the context of pastoral care or the day program. The writers introduce Rosie to the community and to those beyond this

¹¹³ Pamela Cooper-White, "Suffering," in Miller-McLemore, *Wiley-Blackwell Companion*, 25.

¹¹⁴ Mosteller, *Body Broken*, 44.

¹¹⁵ Robert Neimeyer, *Lessons of Loss: A Guide to Coping* (Clayton, Vic.: Australian Centre for Grief and Bereavement, 2000), 86–87.

community. This gives Rosie a place in the community; she is a woman with a story, and a woman who belongs to L'Arche Daybreak; this gives meaning to Rosie's life.

We note how Rosie was received. Mosteller and Bastedo in their texts echo the words from Deuteronomy: "You shall also love the stranger" (Deut 10:19). Central to the collective response to Rosie was an authentic love of the stranger. This readiness to welcome mirrors a familiar narrative when, before his impending death, Jesus laid aside his garments and poured water into a basin and began to wash the disciples' feet and to wipe them with the towel that was tied around him (John 13:5). At the heart of community, members' response to Rosie's grief is love, when they 'took off their garments' to 'wash the feet' of their sister who was estranged. As Jesus obeys the will of his Father, so this community seeks to be faithful friends to Jesus. It was a collective love that responded to Rosie's grief. Interdependently persons practiced a love for the other that expressed a collective response to Jesus' commandment to "love your neighbor as yourself" (Matt 22:37).

The response of the community to Rosie, initially as stranger, is laced with love. There is a certain 'naked' vulnerability when one makes oneself freely available to the other person without counting the cost. It was not easy to stay long with Rosie, and the community, as Mosteller notes, tried to trust in a life beyond "radical abandonment."¹¹⁶ The persistent praxis of Daybreak community as they 'sat with' Rosie in her darkest hour expresses unconditional love resulting in Rosie's "choice to live,"¹¹⁷ as I address. The Daybreak Christian faith community manifests a pastoral action that befits pastoral theology.

5.10.3 GRIEF AND MERCY

Mosteller refers to Rosie's coming to the community and cites examples of persons present to Rosie. One example is when Rosie ceases breathing and an assistant 'DJ' "gather [s] her into his arms" and takes Rosie to the hospital.¹¹⁸

¹¹⁶ Mosteller, *Body Broken*, 44.

¹¹⁷ Mosteller, *Body Broken*, 48.

¹¹⁸ Mosteller, *Body Broken*, 44.

Rosie comes to the community a woman stripped and beaten, bruised by family and representatives of society (Luke 10:30). The community moved with pity (in this case, represented by DJ) bandaged Rosie's wounds (Luke 10:33). The image of DJ as he gathers Rosie in his arms invokes a feminine image from scripture: the writer likens the comfort of God to the maternal disposition of a mother for a child (Isa 66:13). DJ embodies the authentic mercy shown to Rosie by the community. Maggie Ferguson refers to the Archbishop of Canterbury, Justin Welby, and his response to a talk by Jean Vanier.¹¹⁹ Welby notes "it requires constant discipline in the busyness of life, to allow our eyes to be drawn back to those who are weakest."¹²⁰ DJ exemplifies this discipline; his eyes are 'drawn back' to Rosie, who represents one of the weakest members. Elaine Graham refers to those who accompany persons who are grieving:

Those who care for the suffering are impelled to teach the rest of us how to learn from it, not to shield us. To seek to avoid suffering is to deny our finitude and vulnerability to pain and death.¹²¹

The image of DJ holding Rosie is evocative and pedagogical: it represents one man's response to profound grief and encourages us to trust a response to grief, to be courageous in face of deep suffering. Rosie's lamentation was to the point of death. DJ's arms give shape to this stage of Rosie's journey in the Daybreak community as his arms provide a resting place, a place of communion where the other is held. Further, DJ's arms are life support for Rosie that provide a transitional passage in time that enables Rosie's revival in the hospital. Graham notes "a practical theology that tells stories of embodiment can really examine what it might mean for God to be revealed in a *human* body, broken and suffering."¹²² Rosie offers practical-narrative theology an image when, through her many sufferings, we identify with the broken body of the Christ (John 19:18).

¹¹⁹ Maggie Ferguson, "Why Do the Strong Need the Weak?," *Intelligent Life Magazine*, February 2, 2015.

¹²⁰ Ferguson, "Why Strong Need Weak?"

¹²¹ Elaine Graham, *Transforming Practice: Pastoral Theology in an Age of Uncertainty* (London: Mowbray, 1996), 116.

¹²² Graham, *Words Made Flesh*, 83. This is Graham's emphasis.

Robert Hupka through photography captures a particular perspective of Michelangelo's sculpture of the *Pietà*: a moment 'when time stood still,' a time of mercy when the virgin holds her crucified son.¹²³ DJ holding Rosie in his arms is reminiscent of this image of the *Pietà*.¹²⁴ The image of the *Pietà*, figure 9 captures the essence of how DJ embraces Rosie.

¹²³ Robert Hupka, *Michelangelo Pieta: 150 Photographs and Commentary* (New York: Crown, 1975).

¹²⁴ Hupka, *Michelangelo Pieta*.



Figure 9 Michelangelo's *Pietà*, carved from one block of white Carrara marble, in St Peter's Basilica, the Vatican. Source: Wikimedia Commons, the free media repository.

There is a masculine image in scripture which correlates with Rosie in DJ's arms. Joseph of Arimathea, a member of the Jewish council was waiting expectantly for the kingdom of God, sought permission from Pilate for the body of Jesus. According to the four gospels it was Joseph who was the first person to hold Jesus' lifeless body (Matt 27:59, Mark 15:42, Luke 23:53, John 19:38). Joseph took down the body of Jesus and placed it in an unused "rock-hewn tomb" (Luke 23:50-53). Both DJ and Joseph provide a resting place, a 'cradle,' that gives dignity to the other. This masculine version of the *Pietà* offers a point of poignant reflection when we consider a different gender approach to the practice of compassion.

Salenson refers to the debates of history in regard to good works and faith, noting we are "not saved by good works but by the grace of faith."¹²⁵ It is grace of faith which prompts both DJ and Joseph to hold the other at a crucial hour. Faith in Rosie's life enables DJ to continuously provide a resting place for Rosie; it is faith in the kingdom of God which prompted Joseph to gather in his arms the crucified body of Jesus resting Jesus' body in dignity. DJ's action is one of trust and belief reminiscent of the scriptural image of Joseph gathering Jesus' body in his arms. Faith in the other is of prominent importance in L'Arche. The image of DJ gathering Rosie in his arms is indicative of this, which, in turn symbolises the Christian spirituality of L'Arche Daybreak as Christopraxis.¹²⁶

5.10.4 GRIEF AND VULNERABILITY

Bastedo writes Rosie underwent "major surgery" (to her oesophagus), but despite this Rosie continued to have "difficulties."¹²⁷ Continuing Bastedo reflects how Rosie's "fragility and suffering made me feel helpless, inadequate, and insecure in my relationship with her."¹²⁸ Vulnerability is part of Rosie and Bastedo's relationship, which is representative of many mutual relationships in L'Arche, which, in turn, are referred to in the *Charter of L'Arche*.¹²⁹

¹²⁵ Salenson, *L'Arche*, 21.

¹²⁶ L'Arche Daybreak, "Dayspring Chapel."

¹²⁷ Bastedo, "Encounter with the Other," 11.

¹²⁸ Bastedo, "Encounter with the Other," 11.

¹²⁹ Treanor, "Role of Friendship," 197–200. The third aim in the *Charter of L'Arche* notes that L'Arche seeks to offer a sign, not a solution; and that a society to be truly human must be founded on

Figure 10 presents an image that offers an inclusive understanding of the *Charter of L'Arche* for persons living with an intellectual disability in L'Arche.

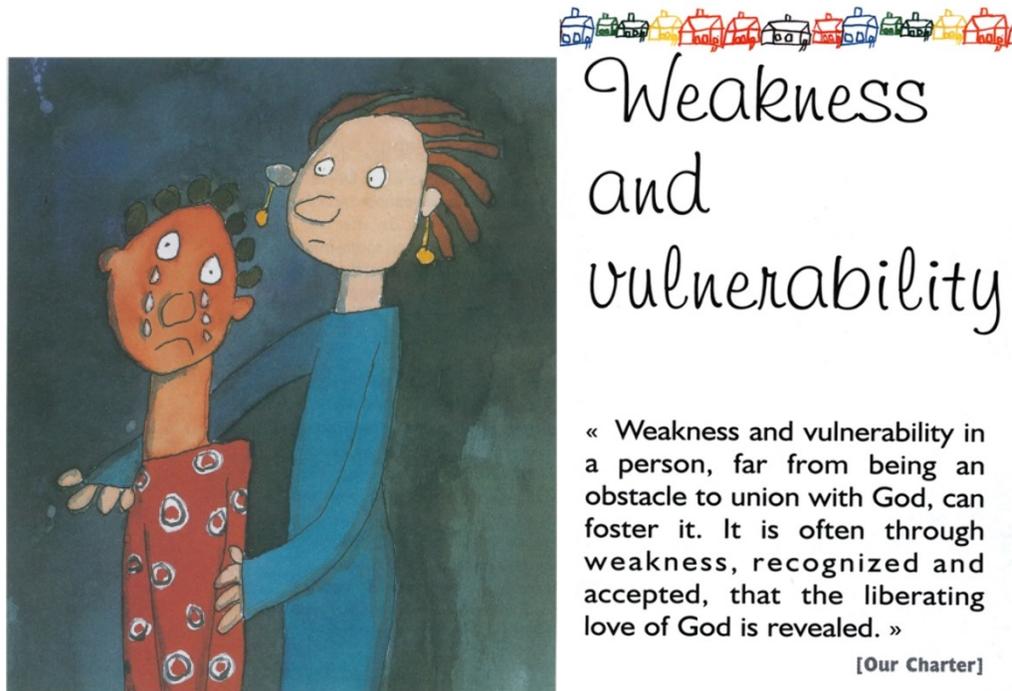


Figure 10: Madelaine Ellis and Elisabeth Eudes Pascal’s artwork. The image supports the text from the *Charter of L'Arche*.

Figure 10 illustrates mutual relationship: one person present to the other who is in a vulnerable situation. This could be Rosie and Bastedo. The fourth fundamental principle in the *Charter of L'Arche* reads, “weakness and vulnerability in a person, far from being an obstacle to union with God, can foster it. It is often through weakness, recognised and accepted, that the liberating love of God is revealed.”¹³⁰ Bastedo acknowledges insecurity she felt in front of Rosie and at the same time writes it was “support of the community” that made it “possible”

welcome and respect for the (weak) vulnerable and downtrodden. The third fundamental principle in the charter states people living with an intellectual disability are able to touch hearts and call others to unity through their simplicity and vulnerability.

¹³⁰ Rigby, Rigby, and Treanor, *My Home in L'Arche*, 198.

for her (Bastedo) to “stay in relationship with Rosie.”¹³¹ Bastedo refers to the Christopraxis of the community: the importance placed on persons in the community who support and uphold each other.

Swinton writes, “*Being a Christian is something that we do together.*”¹³² Further, he emphasises what we do together “is a physical reality” we “participate in with our bodies.”¹³³ Together, embodied, people of L’Arche Daybreak express God’s temple, where God’s Spirit dwells (1 Cor 3:6).

5.10.5 GRIEF AND THE ENCOUNTER

An encounter between John, a core member, and Rosie changed Rosie’s situation of profound grief: he “showered her with his attention” and Rosie “could accept his kisses and his affection.”¹³⁴ Salenson observes L’Arche “chooses to make the encounter central”¹³⁵ to L’Arche’s identity. Further, Salenson writes “L’Arche is an experience of encounter between people, some of whom are living with a disability.”¹³⁶ In this instance the encounter was between John and Rosie, two core members of L’Arche Daybreak. As Salenson infers, the centrality of the encounter in L’Arche is not limited to the encounter between persons living with a disability. Building on this Salenson states the only way of knowing whether an “encounter is true is by looking at one’s own experience.”¹³⁷ My experience in L’Arche informs me of the value and depth of many encounters between persons living with a disability and others who do not live with a disability. Importantly Salenson writes “we make a mess of many an encounter as a result of the agendas we attach to them.”¹³⁸ This is also true of my experience in L’Arche, whether the other person ‘got it wrong’ or I ‘messed up.’ The quality of the encounter becomes a hallmark of L’Arche and of course this is open to human

¹³¹ Bastedo, “Encounter with the Other,” 7.

¹³² Swinton, “Using Our Bodies Faithfully,” 230. Swinton gives the emphasis to this quote

¹³³ Swinton, “Using Our Bodies Faithfully,” 230.

¹³⁴ Mosteller, *Body Broken*, 44.

¹³⁵ Salenson, *L’Arche*, 17.

¹³⁶ Salenson, *L’Arche*, 24.

¹³⁷ Salenson, *L’Arche*, 18.

¹³⁸ Salenson, *L’Arche*, 18–19.

error. To further this conversation requires delving into forgiveness and transformation which is beyond the present focus of this study.

The encounter between John and Rosie is a key event in the configurative phase of the narrative; Rosie becomes relaxed with John. This encounter interrupts Rosie's deep sorrow: the attention offered by John gifted Rosie at a crucial time in her life and Rosie entered a new stage of her journey. This experience led to Rosie trusting other key people at L'Arche Daybreak, representing a new beginning; this is 'fleshed out' in the next section.

5.11 NEW LIFE

5.11.1 SIGNS OF NEW LIFE

The encounter with John had a 'snowball' effect: Rosie would allow key people like DJ and Mary [Bastedo], the day program coordinator, to hold her in their arms for a time and talk with her.¹³⁹ The situation of Rosie living in the community was changing, even if at first this appeared only as 'glimmers' of hope. Perhaps the memories of persons in the community sitting with her in her grief and of DJ holding her body in his arms represented comfort for Rosie to understand her present situation in a new way. Mosteller tells the story of Rosie through the experience of embodiment and Bastedo supports this when she emphasises Rosie lived so totally in her body. Very slowly Rosie became more comfortable with human touch. She came to accept being held by the other.

In the refiguration phase of this narrative celebration is pivotal to Rosie's and the assistant's experience. There is the journey from profound grief to a new reality. According to Mosteller, this journey for the community "was like having a tiny glimpse of resurrection."¹⁴⁰ This shift can be seen to 'mirror' the Christian story of death and resurrection. Rosie's story offers the reader a refreshing turn, life beyond a very challenging and 'dark' period for Rosie and the community.

¹³⁹ Mosteller, *Body Broken*, 44–45.

¹⁴⁰ Mosteller, *Body Broken*, 46.

5.11.2 REFIGURATION PHASE: THE JOURNEY FROM GRIEF TO CELEBRATION

The third phase of the narrative proceeds from prefigurative and configurative phases, respectively. I refer to two events: “Rosie walking,” and the party to celebrate Rosie’s tenth anniversary at Daybreak.¹⁴¹

Celebration is pivotal to Rosie’s and the assistant’s experience. The shift from ‘darkness’ to ‘light’ can be seen to ‘mirror’ the Christian story of death and resurrection. Rosie’s story offers the reader a refreshing turn, life beyond a very challenging time for Rosie and the community.

5.11.3 ROSIE STANDS

Mosteller ‘paints a picture’ of Rosie flourishing after surgery: “Rosie was moving about on the second day after surgery,” and “[was] ready to leave the hospital on the third [day].”¹⁴² Together with this Rosie “began ... to enjoy her food and she ... gained weight, and gained energy.”¹⁴³ Mosteller notes there were constant “new signs that Rosie was actually *in there*” and was deciding to ‘come out’ to express the authenticity of herself.¹⁴⁴ Beyond this, Mosteller records a memorable day when, at twenty-five years of age, Rosie, “holding on to the coffee table rose into a standing position!”¹⁴⁵ Swinton notes “we cannot truly be who we are without the other members who form the body of Jesus.”¹⁴⁶ Rosie was coming out and, as Mosteller says, she would “risk giggling.”¹⁴⁷ This is a new Rosie who is becoming who she truly is and possibly because she knows other members of Daybreak are *with* her.

¹⁴¹ Mosteller, *Body Broken*, 46–47.

¹⁴² Mosteller, *Body Broken*, 45.

¹⁴³ Mosteller, *Body Broken*, 45.

¹⁴⁴ Mosteller, *Body Broken*, 46. The emphasis is Mosteller’s.

¹⁴⁵ Mosteller, *Body Broken*, 45–46.

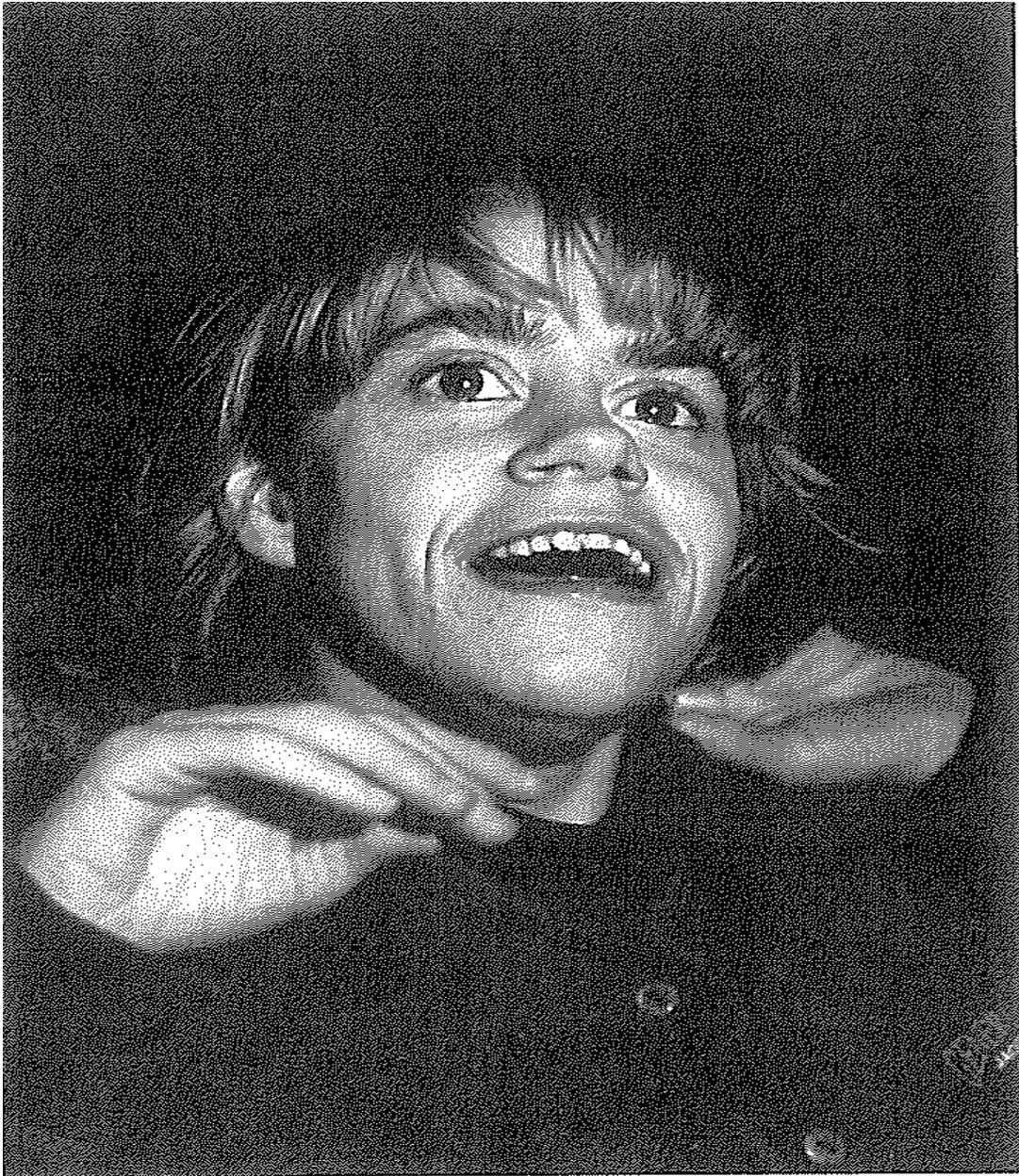
¹⁴⁶ Swinton, “Using Our Bodies Faithfully,” 231.

¹⁴⁷ Mosteller, *Body Broken*, 46.

It could be said that Rosie's flesh was crying out, expressing the words of the psalmist:

But as for me, I walk in my integrity ...
My foot stands on level ground ...
I will bless the Lord. (Ps 26:11)

See figure 11, a photo of Rosie.



Rosie

Figure 11: Photo of Rosie, with kind permission of the Daybreak community

Rosie claims her reality, her story reaches far beyond the ‘cage-like crib’; she chooses her new truth, her body standing and earthed in a new reality. Rosie was walking, even though hesitatingly. Mosteller records how Rosie’s walking offered a “tiny glimpse of the resurrection.”¹⁴⁸ This embeds Rosie’s story into the Christian story of resurrection.

The cage-like crib Rosie lived a considerable part of her life could be compared to the tomb where Jesus body was laid (Luke 23:53). Like women who discovered an empty tomb on Easter Sunday (Luke 24:2), the Daybreak community discover the ‘tomb’ Rosie spent most of her life to be empty. Before their eyes Rosie is walking to freedom.

Rosie’s ability to walk about allowed her a new experience of life; she had choice. Mosteller writes if the room where she was eating her meal was too crowded; Rosie sometimes would leave for her room “for some time alone.”¹⁴⁹

Rosie is in a ‘new place’ within herself, as are the persons who support her. Those who sat with her in her profound grief enter a new passage of the journey with her. The woman who was lame now walks. Through her being, she shares with the Daybreak community the story of the resurrection of Jesus. Like the disciples on the road to Emmaus, Rosie’s ‘resurrection’ surely caused persons’ hearts to burn within (Luke 24:32).

Swinton, refers to the writer, St Paul when he writes, “Paul rips away the veil of independence and individuality and challenges us to think corporately and christologically about who we are and what we should be doing with our bodies.”¹⁵⁰ Rosie chooses to have eye contact, to laugh, to enter into this community.

5.11.4 THE PARTY: GRIEF OVERCOME

“The house was jammed with over thirty old friends who came to celebrate.”¹⁵¹ This was a celebration, time to rejoice in Rosie’s “tenth anniversary at Daybreak.”¹⁵² Mosteller describes

¹⁴⁸ Mosteller, *Body Broken*, 46.

¹⁴⁹ Mosteller, *Body Broken*, 46.

¹⁵⁰ Swinton, “Using Our Bodies Faithfully,” 232.

¹⁵¹ Mosteller, *Body Broken*, 47–48.

¹⁵² Mosteller, *Body Broken*, 47.

Rosie's disposition at the party, focusing the reader's attention on eye contact, human touch, the sense of merriment, and the consumption of party food—all positive elements how Rosie incarnated herself at this party given in her honour and how Rosie “walked about like the queen of the castle.”¹⁵³

In personal email correspondence Mosteller refers to the praxis of celebrating with Rosie as part of the “unfolding mystery.”¹⁵⁴ The community had journeyed with Rosie, hearing her cry, being there for her, and waiting for the time it took before she would be able to emerge into her new reality.

The time of celebration testifies to the importance of hearing, waiting, and believing in Rosie. This was Rosie's moment to let her ‘light’ shine. Sparkle she did, before her friends at the party. The one who was lost had been found and now the tables are turned as she is able to stun others with her “beautiful smile” and walking to new life.¹⁵⁵

Salenson refers to celebration noting it “takes into account the general shape of a community but in recreating it produces something new.” Further, Salenson broadens this when he importantly says, “a celebration is anticipatory, eschatological and prophetic.”¹⁵⁶

What was being re-created was Rosie's choice of participation in the community, which, in turn, allowed for a richer expression of the community. This celebration offered an element of anticipation, an understanding of the expression of the kingdom of God in our midst, and glimpse of the kingdom of God beyond the present. Further, Rosie's lived experience was to have a profound effect on Zenia,¹⁵⁷ who over a period of time came to know and share deep friendship with Rosie.

¹⁵³ Mosteller, *Body Broken*, 48.

¹⁵⁴ Email correspondence from Sue Mosteller to C. Anderson, May 12.

¹⁵⁵ Email correspondence from Sue Mosteller to C. Anderson, June 19.

¹⁵⁶ Salenson, *L'Arche*, 51.

¹⁵⁷ Bastedo, “Encounter with the Other,” 16.

5.11.5 ROSIE AND ZENIA: MUTUAL TRANSFORMATION

This chapter witnesses to Rosie's personal transformation, possible because Daybreak community did not only welcome and include Rosie but the community wanted Rosie to belong as one with them. Swinton reminds "only when your gifts are longed for can community truly be community."¹⁵⁸ Swinton builds on this: "When we belong people long for our presence in the same way as the prodigal son's father longed for the presence of his wayward son (Luke 15:11-32)."¹⁵⁹

Bastedo refers to when Rosie "stood up" and says this action was a "fundamental change in her person."¹⁶⁰ Further, Bastedo describes this change: "She [Rosie] moved from being someone who was being cared for to someone who belonged."¹⁶¹ Therefore Swinton's point supports Bastedo's experience of Rosie.

Beyond this, Bastedo refers to a "musical drama *One Heart at a Time* the story of Rosie's life and friendship with Zenia," which "was made available to thousands of people who were moved to tears and inspired."¹⁶² Bastedo makes a poignant point; she acknowledges how Rosie's life "became a place of encounter with God for many who came to know her."¹⁶³

This is an appropriate place to introduce the reader to a seven-step Christopraxis unique to particular praxis of Daybreak community.

¹⁵⁸ John Swinton, "From Inclusion to Belonging: A Practical Theology of Community, Disability and Humanness," *Journal of Religion Disability and Health* 16, no. 2 (2012): 183, accessed February 15 2013, <http://www.tandfonline.com/doi/pdf/10.1080/15228967.2012.676243>.

¹⁵⁹ Swinton, "Inclusion to Belonging," 183.

¹⁶⁰ Bastedo, "Encounter with the Other," 31.

¹⁶¹ Bastedo, "Encounter with the Other," 31.

¹⁶² Bastedo, "Encounter with the Other," 30–31.

¹⁶³ Bastedo, "Encounter with the Other," 30–31.

5.12 SEVEN-STEP CHRISTOPRAXIS

5.12.1 KEY EXPRESSIONS OF CHRISTOPRAXIS

The seven key expressions of Christophaxis at L'Arche Daybreak in light of Rosie's story are gleaned from Mosteller and Bastedo's rich textual information. Together with this I think it is my lived experience in L'Arche filled with the richness of grace and my human frailty that forms a 'backdrop' to inform this praxis. First, hear the cry of the other (Prov 21:13); second, empty self (a kenotic praxis); third, receive the cry in love; fourth, be a waiting presence for the other; fifth, listen to the cry of self (in the assistant); sixth, allow the Spirit to come; seventh, enter a praxis of communal celebration.

These seven key expressions of praxis of L'Arche Daybreak offer a lens into a spirituality of the heart, expressed through Daybreak community in their welcome of Rosie. Also spirituality of the heart is reflected to persons by Rosie as an unfolding mystery referred to by Mosteller. Swinton notes "The body of Christ is not intended as a metaphor" and Swinton directs us to the apostle Paul (1 Cor 3:16), who highlights that it is *together* we form the temple of God.¹⁶⁴

L'Arche Daybreak community together hears Rosie's cry and becomes 'empty' to hear the cry with love. In praxis of selfless waiting and consistent presence, eventually Rosie comes 'home.' As Reinders notes, "to be loved by someone implies that the most important thing in our lives is something we can only receive as gift."¹⁶⁵ If this was true for Rosie, it was true for many persons, such as Mosteller, Bastedo and Zenia. Each person listened to the cry of self, allowed the Spirit to come, and celebrated at the party, watched "One Heart at a Time," or travelled to and celebrated with L'Arche in the Ukraine. Consequently it is only gift that each one can receive, because the One who first gave love ultimately authors this story. We are not servants to each other: we are friends (John 15:15).

¹⁶⁴ Swinton, "Using Our Bodies Faithfully," 230. This is Swinton's emphasis.

¹⁶⁵ Hans Reinders, "The Power of Inclusion and Friendship," *Journal of Religion, Disability and Health* 15, no. 4 (2011): 432, accessed April 4, 2015, <http://www.tandfonline.com/doi/full/10.1080/15228967.2011.619341>.

These seven key points of Christopraxis generally correlate with a *communal-contextual* expression of pastoral care in the Daybreak community and could well be important and valuable for L'Arche International together with the praxis of pastoral care with vulnerable persons in other church and faith communities.

5.13 CONCLUSION

This chapter has highlighted one woman's journey from a condemned children's nursing home to L'Arche Daybreak community. My adaptation of Ricoeur's mimetic arc provided reference points to reflect theologically on this story. A theology of disability and spirituality of the heart provided a foundation to explore pastoral care. The movement from the living human document to the living human web opened a window onto a *communal-contextual* model of pastoral care. Principles of theological reflection have been demonstrated: a constant movement between lived experience and scripture. Vanier's double wound provided a lens to explore Rosie's grief in the configurative phase of the story.

I identified Christopraxis central to this chapter: a way of understanding the identity of L'Arche Daybreak. The focus on spirituality of grief allowed this writer to highlight the difficult journey Rosie has taken with the community. Prominent considerations in the Christopraxis of this community are embodiment and presence—important expressions of pastoral care. Further, a consistent 'image' of togetherness was identified: communities do what they do *together*, characteristic of understanding of the body of Christ as cited in Swinton. The study of grief marked by the encounter with John moved to two important moments of 'resurrection' for Rosie: when Rosie stood and Rosie's party. Building on this, mutual transformation was addressed that witnesses to the spirit of L'Arche. The writer presented a seven-step pastoral care Christopraxis identified throughout this text.

Finally, may Rosie's life have a final word? After major surgery in July 2005 Rosie nearly died. Her friends gathered by Rosie's hospital bed. Bastedo writes Rosie made an "astonishing recovery."¹⁶⁶ During this time at home Rosie "went around with an amazing smile and spirit

¹⁶⁶ Bastedo, "Encounter with the Other, 16-17.

of gratitude; she knew her life was a gift and that it was *so good!*”¹⁶⁷ December 7 2005 Rosie died at age 43 years old.¹⁶⁸ Bastedo directs us to the Wisdom literature read at Rosie’s funeral, which offered the gift of Rosie’s life: a breath of the power of God ... a reflection of eternal light, a mirror of the working of God (Wisdom 7:24-28).

This chapter has offered the reader insight into the life of Rosie, whose journey represents a ‘taste’ of the wonder of our God. The following chapter concentrates not on the grief experience but on core member art. Recently L’Arche International hosted an online international exhibition of art pieces created by persons living with an intellectual disability in L’Arche. The task we now turn to is to explore the depth and meaning of the stories that Tom and Catharine tell through their art pieces.

¹⁶⁷ Bastedo, “Encounter with the Other, 17.

¹⁶⁸ Bastedo, “Encounter with the Other,” 16.

CHAPTER SIX: CORE MEMBER ART

“In our day, perhaps the religious art that will fill us with awe and wonder is the art that is an expression of vulnerability, by those who are vulnerable.”¹

Jacque Boughner, curator L’Arche International On-line Art Exhibition 2014

6.1 INTRODUCTION

This chapter focuses on core member art, with particular emphasis on two key artists, namely Catharine Keir and Tom Krysiak. The introduction offers the reader an outline of major considerations in this chapter. In order to situate Catharine’s and Tom’s contributions this chapter is divided into major sections. The first section is “Jean Vanier and Spirituality,” in which I address several key points: the persons who were welcomed at the foundation of L’Arche, spiritual influences on Vanier, and relevant spiritualities.

The second major section, “Pastoral Care and Core Member Art,” addresses pastoral care as a form of practical theology and how pastoral care is an important praxis of the Daybreak community especially as this relates to core member art. Further I consider story essentially because Catharine and Tom each tell a story to the viewer through their art. I proceed and address Christopraxis because Tom’s and Catharine’s art is centered on the Christian story. Further, I introduce Jean Vanier and his thought on core member art. Moreover, material on Jacque Boughner, professional artist and curator of core member art, complements the section on Vanier.

The above mentioned two main sections provide the foundation for presenting the remaining two principal sections of this chapter: Tom’s painting, *Love*, and Catharine’s drawing, *The Good Samaritan*. I reflect theologically on these two pieces of art which helps address the lack of theological writing on the Christian artwork of persons living with intellectual disability. The analysis of the artwork is the researcher’s theological understanding of it.

¹ Beth Porter, “The Art of L’Arche Members: An Interview with Jacque Boughner,” *A Human Future* 11 (2012), 3, accessed August 15, 2013, http://www.larche.ca/a_human_future/ahf_v11_n1_jacque_boughner_spring_2012.pdf.

I now address practical theology and *technē*; core member art can be understood as a ‘form’ of praxis known as *technē*.

6.2 PRACTICAL THEOLOGY AND *TECHNĒ*

Core member art represents expression of praxis named *technē*. Both Tom’s and Catherine’s art pieces offer the reader a story. In the praxis of their corresponding art pieces each artist provides deeper meaning through the action of their art. I refer to Jacquie Boughner, who notes depth of meaning is a reliable feature of core member art.

It is imperative to cite the spiritual influence of the founder of L’Arche, Jean Vanier.

6.3 JEAN VANIER AND SPIRITUALITY

6.3.1 FOUNDATION OF L’ARCHE: THE INITIAL WELCOME

The welcome of Raphael, Philippe and Dany to the first L’Arche home offers a primary example of how, from the beginning of L’Arche, meaning has been discovered through praxis.

Vanier refers to when he went to an asylum near Paris and met Raphael Simi and Philippe Seux. Further, he explains he “bought a dilapidated house in Trosly, a village in Northern France, and invited them [Raphael and Philippe] to come and live” with him in this house.²

A recurring theme in Vanier’s writings is the meaning discovered through the praxis of welcoming men and women living with an intellectual disability.³ Vanier writes, “As I began to live with Philippe and Raphael, the first thing I discovered was the depth of their pain.”⁴ Spink also records how Vanier reflects on the foundational period of L’Arche as a time when he considers he “had come home.”⁵ Sharing life with Raphael and Philippe was a different

² Jean Vanier, *The Heart of L’Arche: A Spirituality for Every Day* (London: SPCK, 2013), 28.

³ Jean Vanier, *Becoming Human* (Toronto: House of Anansi, 1998). Here Vanier writes: “community life with men and women who live with an intellectual disability has taught him a great deal about what it means to be human.” Vanier, *Man and Woman*, 22: Here Vanier refers to persons living with an intellectual disability and how persons often express themselves from the level of the heart.

⁴ Vanier, *Heart of L’Arche*, 28.

⁵ Spink, *Miracle*.

experience from, Vanier's preceding time in the navy; the experience living with Raphael and Philippe represented an important turning point in Vanier's life.

Further, Vanier considers how "church and society" seek to be seen to be doing something for people with disabilities but "do they see that truly [these people have] something to offer in return?"⁶ When I first lived in a L'Arche community in Australia I visited a person in an institution whom we were to welcome to the community. The attitude of some members of staff at this institution was questionable, as was the condition of the institution. My experience in L'Arche was truly meaningful. It was through building relationships that I came to know and understand the giftedness of persons (living with an intellectual disability), for example, to be host at the dinner table and exercise sincere and authentic welcome to visitors. Vanier's story and my story can be told many times over by persons who have experienced the gift of L'Arche. This is not mere words but human experience in community that makes a difference to persons' lives.

6.3.2 THE SPIRITUAL INFLUENCE OF PÈRE THOMAS PHILIPPE

This part of the chapter introduces two points: the spiritual influence of Père Thomas Philippe⁷ on Vanier and the differences between Thomas Philippe and Vanier. Kathryn Spink records although Thomas Philippe was steeped and shaped in theological language he was a man in whom "the heart consciousness" was already well established.⁸ In personal correspondence Spink writes Thomas Philippe's ministry with persons living with an intellectual disability informed him of the requirement to "rediscover all [his] theology under the sign of the heart."⁹ Thomas Philippe had an awareness of the concept of the heart from, at first, it seems, his theological study, but when he encountered persons living with an intellectual disability he learned to re-assess his theological knowledge by turning to the symbol of the heart.

⁶ Vanier, *Heart of L'Arche*, 29.

⁷ I refer to Père Thomas as Thomas Philippe, which differentiates from Philippe Seux who Vanier welcomed to the first L'Arche home.

⁸ Spink, *Jean Vanier and L'Arche*.

⁹ Email correspondence from Kathryn Spink to C. Anderson, October 7, 2008.

Additionally, when Vanier encountered Thomas Philippe in Trosly, Vanier was surprised by Thomas Philippe's understanding of the "spiritual openness of handicapped people" and these persons' "place in the heart of God."¹⁰ Vanier was influenced by Thomas Philippe to the extent Vanier referred to Thomas Philippe as his "spiritual father."¹¹ It was the encounter with persons living with an intellectual disability that was the turning point for Vanier. Michael Downey names this as the "decisive event" in Vanier's life and the greatest influence on Vanier in regard to a spirituality of the heart.¹² Hence, while Thomas Philippe was spiritually influential in Vanier's life, Vanier's encounter with persons living with an intellectual disability was critical; this directed Vanier to appreciating a spirituality of the heart from his personal experience.

Spink introduces Dr Preaut as, "a man with many years of professional experience with mentally handicapped people ... who had initiated in the village of Trosly-Breuil a home and workshop for mentally handicapped young men known as the Val Fleuri."¹³ Spink writes, "Dr Preaut invited Père Thomas to come as chaplain to ... the Val Fleuri ..."¹⁴ Further, Spink notes Thomas Philippe accepted Dr Preaut's request "before Christmas 1963."¹⁵ Consequently Thomas Philippe in capacity as chaplain would, for example, visit the foyers; this is in contrast to Vanier, who lived the daily experience of community with Raphael and Philippe.

Thomas Philippe writes: Cardinal Lienart "ordained me a Dominican priest at the Saulchoir at Kain in Belgium ..."¹⁶ So Thomas Philippe's primary identity was as an ordained Dominican priest. Spink in her second biography of Vanier writes, "Before he [Vanier] had even found a house in which to live, he informed Père Thomas that he would open a small *foyer* on 4-5 August."¹⁷

¹⁰ Spink, *Jean Vanier and L'Arche*, 34.

¹¹ Downey, "Region of Wound and Wisdom," 188.

¹² Downey, "Region of Wound and Wisdom," 190.

¹³ Spink, *Jean Vanier and L'Arche*, 31.

¹⁴ Spink, *Jean Vanier and L'Arche*, 31.

¹⁵ Spink, *Miracle*, 52.

¹⁶ Thomas Philippe, *You Are Precious in My Eyes*, trans. Caroline Morson (Trosly-Breuil: La Ferme-Diffusion, 2002), 10–11.

¹⁷ Spink, *Miracle*, 59.

From the foundational period of L'Arche there were different opinions for the future direction of L'Arche. Spink writes: "Père Thomas Philippe also maintained that a welcome should be extended to any poor person [to come and live in L'Arche]." ¹⁸

Vanier ... on the basis of his experience of having to make choices in relation to Dany ... had identified the need to be selective; if L'Arche wanted to help people with mental disabilities it could not for their sake take in marginal people and drug addicts also. ¹⁹

Vanier and Thomas Philippe were not in agreement as to who could be welcomed into L'Arche. From my experience living in L'Arche, Thomas Philippe's vision is not practical. Vanier's decision was grounded in his lived experience: he had needed to make choices for the common good. This is one example only. Spink importantly refers to differences between the two men that created "tensions" that "would be experienced in the different L'Arche communities throughout the world." ²⁰

Thomas Philippe had considerable spiritual influence on Vanier. However, I have established there were significant differences in each person's thinking and practical approach to living community.

6.3.3 JEAN VANIER: COMMUNICATION THROUGH THE BODY

Kathryn Spink in her first biography of Vanier cites his understanding of the prominence of the body in L'Arche:

L'Arche as distinct from many other communities is founded not on the word but in a very particular way on the body. Mentally handicapped people tend to be people of few words but people for whom the body with its pains, its pleasures and its capacity for expression and relationship features prominently. ²¹

Spink raises awareness in regard to lived experience of L'Arche, of which I am very familiar. When I lived in a L'Arche community, people who lived with an intellectual disability largely were people of few words. At the same time there were gestures that 'spoke more loudly than

¹⁸ Spink, *Miracle*, 80.

¹⁹ Spink, *Miracle*, 80.

²⁰ Spink, *Miracle*, 80.

²¹ Spink, *Jean Vanier and L'Arche*, 4.

words.’ At times one person at the dinner table would stretch out her hands, calling us to join hands before the meal as we prayed grace. I received this as a gesture that called us as a community to a place of unity.

A quite profound experience I witnessed in L’Arche was when we were gathered for community prayer. A woman who was often not verbal came to the center of the room and spontaneously for about three minutes danced her response to our prayer. This was a very poignant moment for me.

Elaine Graham writes, “Bodily *practice* is the agent and the vehicle of Divine disclosure.”²² In this quotation Graham captures the essence of the action of this woman who powerfully danced her prayer in silence and brought the gathered community to a place where time stood still. There was a strong sense for me of the Divine incarnated through this woman’s presence.

My personal lived experience mentioned above indicates how communication through the body by persons living with an intellectual disability can represent significant experiences for the person who does not live with an intellectual disability.

The next task is to address the interior journey. This is significant because this dovetails with how I interpret core member art.

6.4 SPIRITUALITY

6.4.1 SPIRITUALITY AND THE INTERIOR JOURNEY

Tom and Catherine ‘journey me’ to a particular interior place, when they change the way I see/understand the Christ and the Good Samaritan parable, respectively. Thomas Merton’s writings assist me to establish this point. Merton wrote to his friends:

Our real journey in life is interior: it is a matter ... of an ever greater surrender to the creative action of love and grace in our hearts.²³

²² Graham, *Words Made Flesh*, 79.

²³ Thomas Merton, *The Asian Journal of Thomas Merton* (London: Sheldon, 1974), 296.

Claire Wolfeich argues “mystical texts within spirituality research” represent a “gap in practical theology research.”²⁴ My citing of Merton represents a readiness to begin to fill the research gap to which Wolfeich refers. When I reflect theologically and offer my interpretation of Tom’s and Catharine’s artwork I refer to the interior journey when I cite my experience.

Douglas Burton-Christie refers to “a singular moment of awakening in Merton’s life”²⁵ when “Thomas Merton stood barefoot and alone, gazing up at the huge Buddhas at Polonnaruwa in Sri Lanka.”²⁶ This experience is described by Burton-Christie as a “breakthrough that left him [Merton] unalterably transformed.”²⁷ Further, Burton-Christie reminds, Merton’s moment of awakening is a “profound experience of place” and represents for Merton, a sense of “homecoming” in response to a “lifetime spent searching for it.”²⁸ Burton-Christie reflects on a mystical experience for Merton that helps me express my experience in reflecting on Tom’s and Catharine’s art.

John Swinton makes an important point when he says “theology has mostly been constructed without consideration of the experience of people with disabilities.”²⁹ This chapter considers Catharine’s and Tom’s art and the impact of this art on me, which ‘journeys me’ to a new interior place which is enriching and theologically like a ‘breath of fresh air.’

The next task is to reflect on a spirituality of intuition; this is a guiding principle for Vanier and the development of L’Arche.

²⁴ Claire E. Wolfeich and Jörg Schneider, “A Comparative Research Conversation: American Catholic and German Protestant Spirituality Studies,” *International Journal of Practical Theology* 17 (2013): 110, accessed August 3, 2015,

<http://search.proquest.com/docview/1458265015?accountid=8194>.

²⁵ Douglas Burton-Christie, “Place-Making as Contemplative Practice,” *Anglican Theological Review* 91, no. 3 (2009): 347, accessed January 14, 2016,

<http://search.proquest.com/docview/215256218?accountid=8194>.

²⁶ Burton-Christie, “Place-Making,” 347.

²⁷ Burton-Christie, “Place-Making,” 347.

²⁸ Burton-Christie, “Place-Making,” 348.

²⁹ Swinton, “Disability, Ableism, and Disablism,” 443.

6.4.2 A SPIRITUALITY OF INTUITION

Aristotle wrote: “By human excellence we mean not that of man’s body but that of his soul; for we call Happiness a working of the Soul.”³⁰ Vanier refers to different levels of happiness as “accumulation of wealth” or as “something deeper within ourselves” when we “trust our intuition.”³¹ Building on this Vanier affirms confidence and reliance on intuition as being something that can be deeply satisfying. This correlates with Vanier’s trust in his own intuition in his life journey that has allowed many persons to find a home in L’Arche. I expand on this thought when I turn to particular ways Vanier and Thomas Philippe have approached their respective spiritualities.

The beginnings of L’Arche are ‘marked’ by two different spiritual persuasions: Vanier and Thomas Philippe shared an understanding of the importance of the heart through their encounter with persons living with an intellectual disability. However, Thomas Philippe’s “theological formation and the greater part of his ministry had taken place in the years prior to the Second Vatican Council.”³² On the other hand, when Vanier left the navy, Spink notes that “General Vanier [Jean’s father] exhibited his extraordinary trust in his son’s intuitions.”³³ Further, Mosteller discloses “Jean has always lived by intuition.”³⁴ Mosteller builds on this; she cites how Vanier would refer to a new direction in L’Arche and he would say, “I think we need to do this.”³⁵ Mosteller notes Vanier’s ideas sometimes seemed “crazy.”³⁶ Intuition is a continuing ‘theme’ in Vanier’s life: from when Vanier made his second major decision to leave the navy, to the foundational period of L’Arche, when Vanier heard “the primal cry of

³⁰ Aristotle, *Nicomachean Ethics*, 22.

³¹ Vanier, *Made for Happiness*, 13.

³² Spink, *Miracle*, 81.

³³ Spink, *Miracle*, 30.

³⁴ Mosteller, Sue. “The Seeds of L’Arche.” 29 min. 38 sec. video recording. *Vimeo*, February 21, 2014, accessed December 7, 2015, <http://www.larche.org/video-watch-sue-mostellers-keynote-address-on-the-seeds-of-larche>.

³⁵ Mosteller, “Seeds of L’Arche.”

³⁶ Mosteller, “Seeds of L’Arche.”

people with disabilities.”³⁷ Further, in planning the direction of L’Arche Vanier trusted his intuition although this did not always seem logical to others.

Mosteller referring to Vanier’s intuition reflects on a passage from scripture about the time the Holy Spirit overshadowed Jesus after his baptism: “You are my Son, the Beloved: with you I am well pleased” (Luke 3:22).³⁸ The Father names the identity of his son: beloved of the Father. I return to this point. Vanier trusts what he believes: the interior way to ‘follow’ described as intuition by Mosteller and Vanier’s father. From my experience it is not always an assured position to ‘step aside’ and trust how I perceive differently, especially if most people in the group think otherwise. Vanier’s continuous trust in his intuition has allowed the movement of L’Arche to blossom beyond all expectations.

Further, Vanier’s fidelity to an ‘intuitive approach’ informs a particular spirituality that could easily go unnoticed [in L’Arche] and yet Vanier’s attention to this has been vital for the founding of L’Arche. An intuitive spirituality has a fourfold movement: stop; listen, to the still small voice (1 Kgs 19:12); trust (Ps 34:8); speak (Prov 15:23).

The ‘road less travelled’ is a familiar road for Vanier, who went to an interior perhaps uncomfortable place and ‘questioned,’ trusted, and followed the intuitive ‘voice.’ This represents wisdom, a meditation of the heart (Ps 49:3). Vanier embodies the Father’s words, ‘You are my beloved,’ and I think this welcomes his (Vanier’s) true identity as a son of God. Further, it is from his identity as beloved of God that Vanier encourages others to be beloved of God. Mosteller describes Vanier’s intuition as a gift for L’Arche and notes “Jean trusted and entrusted L’Arche” to others and because of that people were able to trust themselves and go forward in L’Arche.³⁹

Also Mosteller points out “Jesus said blessed are the poor (Luke 6:20) not blessed are those who care for the poor.”⁴⁰ This statement holds wisdom for L’Arche and the churches generally because, as L’Arche has discovered, it is not about coming to L’Arche and wanting to help

³⁷ Spink, *Miracle*, 59.

³⁸ Mosteller, “Seeds of L’Arche.”

³⁹ Mosteller, “Seeds of L’Arche.”

⁴⁰ Mosteller, “Seeds of L’Arche.”

people so much as receiving the gift of the person living with an intellectual disability. Mosteller further shapes her statement when she says “everyone has a gift” and refers to how we [in L’Arche] did not anticipate the extent of the giftedness of persons living with an intellectual disability.⁴¹ Beyond this, Mosteller writes this giftedness is the “treasure we are slowly unwrapping”⁴² and proceeds to name some of the gifts of persons living with an intellectual disability as “confidence, love, spontaneity and maturity.”⁴³ Further Mosteller emphasises we are “duty bound to receive the gift that others give.”⁴⁴ Tom and Catharine’s artwork is gift providing rich foundation for me to reflect theologically.

6.4.3 SPIRITUALITY OF THE HEART

Vanier writes, “they [persons living with an intellectual disability] ... have taught me the immense value of qualities of the heart as distinct from those of the mind, it is perhaps mainly at the level of the life of grace and faith that they have opened my eyes and my mind.”⁴⁵ This statement of Vanier ‘rings true’ with my own lived experience in L’Arche. I remember a particular encounter when living in a L’Arche community as an assistant. Luke had been living in an institution. Many times Luke would become angry. One day Luke and I were in the yard. Pointing to the sky Luke said: “Look Cathy, a bird.” There was a sense of freedom in his voice that I had not previously noted. As an assistant in the community I believed this was a ‘watershed moment’ for Luke. It was like Luke realised he was not constricted by the institutional experience: he lived in a situation that held promise that his fulfilment as a person was imminent.

Downey draws attention to persons who do not live with an intellectual disability when he notes that “It is precisely when their vulnerability is revealed that non-handicapped persons are most in touch with the heart.”⁴⁶ The ‘interior shift’ in Luke I perceived was liberation: he was in a particular ‘space in himself’ I had not experienced. On reflection this interior shift

⁴¹ Mosteller, “Seeds of L’Arche.”

⁴² Mosteller, “Seeds of L’Arche.”

⁴³ Mosteller, “Seeds of L’Arche.”

⁴⁴ Mosteller, “Seeds of L’Arche.”

⁴⁵ Jean Vanier, *Eruption to Hope* (Toronto: Griffin, 1971), 47.

⁴⁶ Michael Downey, “Disfigurement and Reconfiguration,” *Theoforum* 38 (2007): 317.

poignantly touched a vulnerable place in me. Like Luke I was familiar with living in a confined non-place when I was hospitalised for long periods of time at a young age. The psalmist's words are appropriate for my experience: when I am poor and needy [Jesus] takes thought for me / for the Lord is my help and deliverer (Ps 40:17).

Vanier sees the person in her or his totality as heart. Thoughtful consideration of spirituality is a major exercise in practical theology. Reflection on Tom's and Catharine's art pieces reveals the interior journey of the heart as significant; this links with Merton's thought on the importance of the interior journey.

The person as heart was personally transforming for Vanier. Swinton builds on Vanier's thought when he reflects "no one loses the affective ability of the heart."⁴⁷ Swinton establishes it is the authenticity of the human heart a person can always rely on. Swinton's concept is addressed when I reflect on Tom's and Catharine's art pieces.

6.4.4 THEOLOGY OF DISABILITY

Both Catharine and Tom, in keeping with Vanier's understanding, hold in their bodies the concept of double wound. Eiesland and Swinton emphasise to the reader imprinted on Jesus' resurrected body are wounds of the crucifixion.⁴⁸ Further, Eiesland directs the reader to these wounds, identifying Jesus as disabled God who is recognised by a person living with a disability because such a person is familiar with his or her physical or intellectual disability. Like Swinton and Eiesland, Boughner points us to the cross and Jesus to emphasise "Perhaps the most significant religious art in this secular world, is produced by those who experience the cross every day ... the person who is disadvantaged."⁴⁹

This chapter acknowledges Catharine's and Tom's artwork: each is 'marked' by her or his experience of living with intellectual disability. Catharine and Tom each are an embodied

⁴⁷ John Swinton, "Finding Time for the Things that the World Forgets: The Fragility of Humaneness and the Power of Being Vulnerable" (keynote address at "Spirituality and Disability: Vulnerability, Dependency and Interdependency" conference, Centre for Theology and Ministry, University of Melbourne, 2014).

⁴⁸ Eiesland, *Disabled God*, 99; Swinton, "Using Our Bodies Faithfully," 229.

⁴⁹ Porter, "Art of L'Arche Members," 3.

memory of the wounded Christ. In personal correspondence Boughner reflects: “The ‘cross’ [experienced by core members] is that of the deepest sense of the cross—rejection, humiliation, and separation (from receiving and giving love).”⁵⁰ Therefore, as cited: Vanier (who presents the concept of the double wound), Eiesland, Swinton and Boughner concur on the experience and significance of woundedness, whether that is of Christ or of persons who live with a disability whose bodies are reminiscent of the wounded Christ.

Swinton calls to mind the important task in front of us, “to see the holiness of even the most broken body,” which calls us “to act differently” for it is then that “we function generously and gently.”⁵¹ Further, Swinton continues and observes, by respecting the broken body of another, “we become not just servants to the disabled: we become friends: heart to heart, soul to soul.”⁵² A companion or ‘mate’ is not only someone who is included but someone who belongs. Friends are persons who at times work side by side (in this instance I refer to a L’Arche community), eat at the same table, share in the joys and sadness of life.

Curiously, both Tom’s and Catharine’s art pieces in some way refer to the wound (how I perceive this). Core member art in this chapter acknowledges the artists and my belief that this art is of importance in our world today. At the same time the artists may live with the *experience of the cross*, often a profound familiarity with shame that, as Boughner writes in personal correspondence is an experience of “separation from receiving and giving love.”⁵³

Boughner informs us religious art of importance today is the artwork of persons who are marginalised in society. This is the focus of this chapter—to ‘tease out’ the theological significance of Tom’s and Catharine’s art. I now consider the praxis of pastoral care in the Daybreak L’Arche community and how this pastoral care communicates through core member art.

⁵⁰ Email correspondence from Jacquie Boughner to C. Anderson, August 17, 2013.

⁵¹ Swinton, “Using Our Bodies Faithfully,” 237.

⁵² Swinton, “Using Our Bodies Faithfully,” 237.

⁵³ Email correspondence from Jacquie Boughner to C. Anderson, August 17, 2013.

6.5 PASTORAL CARE AND CORE MEMBER ART

6.5.1 PASTORAL CARE

Vanier as a primary source establishes principles of pastoral care that articulate how pastoral care is to be lived out in L'Arche communities. First Vanier throws light on an understanding of community: "To grow in human ways and inner freedom we need both sharing and communal prayer, and solitude, reflection, inwardness and personal prayer."⁵⁴

As a member of L'Arche Genesaret, I direct the reader to the inclusion of shared prayer in the life of L'Arche. After the evening meal community members pray together in the home. Further, on community retreat weekends, members often express communal prayer creatively; for example, through artworks. Moreover, there is the opportunity to participate in combined community retreats, for example, the long-term members of L'Arche Australia retreat. The shared prayer in small groups provides a context to contribute one's reflections to the group. This is often a very rich communal experience.

In personal correspondence Boughner makes the following observation: the strength of L'Arche Daybreak "comes from its spiritual foundation and community worship is an important part of life here."⁵⁵ The Daybreak website notes the three main points of the Dayspring Mission statement which are *solitude*, *community* and *ministry*.⁵⁶ Therefore, Dayspring chapel which opened "in 1985", is integral to the Daybreak community, for the purpose "to support the spiritual lives of all members of the community..." Further, Dayspring chapel concretely offers spaces for worship and contemplation as well as spaces for meetings, formation and retreats.⁵⁷ In personal correspondence Boughner writes, 'community' refers to the "nurturing of living relationships in community as a gift from God and a path of spiritual

⁵⁴ Vanier, *Community and Growth*, 192.

⁵⁵ Jacquie Boughner email correspondence to C. Anderson, March 30, 2014.

⁵⁶ L'Arche Daybreak, "Dayspring Chapel."

⁵⁷ L'Arche Daybreak, "Dayspring Chapel."

growth.”⁵⁸ The understanding of ministry is: “To share the mission and spirituality of L’Arche as a sign of hope and love for the world.”⁵⁹

Boughner’s identification of solitude and community in Dayspring’s Mission statement is consistent with Vanier’s naming of the importance of communal prayer and solitude in community so community may flourish. During the time I lived as an assistant in L’Arche we set aside a small, rather inconspicuous room that offered space for personal and communal prayer. This space provided for personal prayer and solitude needed in community that Vanier refers to.

Boughner points out “the pastoral team works with core members in engaging in participation of community activities and events.”⁶⁰ This identifies with Barbara McClure’s naming of a team expression of pastoral care as being “*communal-contextual* pastoral care.”⁶¹ Further, Boughner in personal correspondence advises “The pastoral team works with all core members in engaging in participation of community activities and events – which includes members of the Craft Studio.”⁶² Boughner notes “core member artists’ work has been used to illustrate the Lenten booklet, wedding service papers and funeral service papers.”⁶³ Tom Krysiak’s painting hangs in the Dayspring chapel. This is one example of an art piece commissioned by the pastoral care team.⁶⁴ Further, core member art has been “incorporated into liturgical vestments worn by the priests.”⁶⁵ This information gives the reader an insight into the liturgical use of core member art.

6.5.2 STORY

There are myriads of stories that have been told and continue to be told in L’Arche. Both Mary Bastedo and Sue Mosteller were the ‘story-keepers’ of Rosie’s story, a story of death and new

⁵⁸ Jacquie Boughner email correspondence to C. Anderson, March 29, 2014.

⁵⁹ Jacquie Boughner email correspondence to C. Anderson, March 29, 2014.

⁶⁰ Jacquie Boughner email correspondence to C. Anderson, March 27, 2014.

⁶¹ McClure, “Pastoral Care,” 275.

⁶² Jacquie Boughner email correspondence to C. Anderson, March 27, 2014.

⁶³ Jacquie Boughner email correspondence to C. Anderson, March 27, 2014.

⁶⁴ L’Arche Daybreak, “Dayspring Chapel.”

⁶⁵ Jacquie Boughner email correspondence to C. Anderson, March 27, 2014.

life. It could be said the very soul of L'Arche is expressed through story. The L'Arche Daybreak community leader, Carl MacMillan, supports this statement when he says "Storytelling is at the heart of L'Arche."⁶⁶

In keeping with importance of story in L'Arche I present Catharine's drawing and Tom's painting in this chapter. Each art piece tells a story and introduces the reader to another aspect of storytelling in L'Arche. Ironically 'roles' are reversed. Persons who are supported in L'Arche are now the keepers-of-the-story, so to speak. Tom invites us to re-understand the Christ and tells a different story, which may conflict with preconceived understandings of the Christ other persons might have. Catharine has selected a familiar story, the Good Samaritan parable. The 'story-line' of the parable differs when Catharine offers a different 'spin' to this parable. Tom's and Catharine's art pieces represent an embodied praxis, a catalyst and means to reveal the Divine.

Both Catharine and Tom demonstrate through their artwork how their particular stories are like vessels that pour forth meaning for the collective storying of the community.⁶⁷ The truth of the Jesus story in Tom's and Catharine's art is "heard in the darkness of human poverty, misery, and suffering."⁶⁸ This is not the end of the story, as story celebrates Christ in the midst of suffering and poured forth as Spirit.

6.5.3 CHRISTOPRAXIS

Tom's painting and Catharine's drawing are Christocentric: the artwork is centred on "the person and work of Jesus Christ."⁶⁹ The painting *Love* is Tom's expression of the Christ. The Good Samaritan is a drawing of a familiar Christian parable by Catharine. In this chapter I will refer to Gerald Arbuckle when he reflects on the Good Samaritan parable and how persons beyond Christianity receive this.

⁶⁶ Mosteller, "Seeds of L'Arche."

⁶⁷ Boughner, "2013 Reflection," 1. Boughner, in her theological reflection on Tom's art, notes that it was completed for the 2013 Advent season, and hangs above the altar in the Dayspring chapel. This is an example of how core member art offers theological and spiritual meaning for the collective storying of the community.

⁶⁸ John Navone, *Seeking God in Story* (Collegeville, MN: Liturgical, 1990), 42.

⁶⁹ O'Collins and Farrugia, *Dictionary of Theology*, 42.

Vanier provides primary source material and offers insight into core member art. Boughner as professional artist, curator of core member art exhibitions and member of the pastoral care team at L'Arche Daybreak,⁷⁰ provides key information relating to core member art.

6.6 CORE MEMBER ART

6.6.1 JEAN VANIER AND CORE MEMBER ART

Core member art is a recurring and significant reference in various L'Arche publications.⁷¹ The international online jubilee art exhibition was a major celebration for the L'Arche international jubilee year in 2014 and shows the importance of core member art in L'Arche generally. Vanier delivers a message to all who peruse this exhibition: "As you look at the paintings look at the people through the paintings."⁷² Vanier's point is: first, think about the people who represent the 'face' behind these paintings. Always Vanier will refer to the person living with an intellectual disability; this is a recurring theme in his writings.⁷³

At this point I refer the reader to Vanier's reflection on the double wound:

We can rarely do anything to help the primary wound, but we can and must work on the wound of rejection, by giving new confidence, encouragement and support to those who ... live in a world that seems only for those who are strong.⁷⁴

From the beginning of L'Arche in 1964 Vanier has spoken of the importance of creative opportunities for men and women who live with an intellectual disability and come to L'Arche from institutions.

⁷⁰ Jacquie Boughner, "Biographical Selections" (Ottawa: National Gallery of Canada, 2015).

⁷¹ Wilson, *My Life Together*, 90. James Fraser's art piece of the angels, could be interpreted theologically. Together with this Philip Yates's drawing on page 56 is symbolic of an important praxis in L'Arche the footwashing that occurs throughout the world in each L'Arche community every Holy Thursday..

⁷² Boughner, "L'Arche International Art Exhibition."

⁷³ Jean Vanier, *The Scandal of Service: Jesus Washes Our Feet* (London: Darton, Longman and Todd, 1996), 7; Jean Vanier, *Finding Peace* (London: Continuum, 2003), 6–7; Vanier, *Drawn into the Mystery*, 238–39.

⁷⁴ Vanier, *Man and Woman*, 55.

In personal correspondence Boughner cautions: “It is not about Jean’s [Vanier’s] personal analysis of core member art as valuable—it is about his analysis of their voice as valuable—Jean will always refer back to the person [core member] themselves as the voice of wisdom.”⁷⁵

Therefore, as Boughner writes, “Jean’s own primary source was the core member with whom he lived.”⁷⁶ Core member art is the physical object that holds the wisdom I interpret and ‘unpack’ in this chapter.

When I reflect theologically on Catharine’s and Tom’s art pieces I trust my lived experience among persons who live with intellectual disability in L’Arche. My interpretation and theological reflection on Tom’s and Catharine’s art pieces represents what Boughner names as “one of many of the possible expressions of Jean’s discovery—the value and teachings of the vulnerable voice.”⁷⁷ Boughner in personal correspondence names Vanier’s notion of vulnerability as “revolutionary,” an understanding that is founded on Vanier’s “personal discovery of the importance and value of a relationship with those who are vulnerable.”⁷⁸ This is an experience for Vanier where he ‘discovers’ as Boughner writes, “the core member voice has many expressions—in gesture, presence, touch ... and core member art is but one expression of that voice.”⁷⁹

Vanier knows well the life experience of many people who live with intellectual disability, which is seen, for example, in my reference to him and the notion of the double wound. From the foundation of L’Arche Vanier saw it as imperative that persons living with a disability have a ‘physical space’ to express themselves creatively, such as a studio. In 2009 I was part of a group of twelve persons who travelled to Trosly-Breuil in France to participate in a retreat with Vanier. In a small craft shop, which is part of L’Arche Trosly community, numerous beautifully individually handcrafted items were available for purchase. This is one example of many opportunities offered for persons living with an intellectual disability in L’Arche

⁷⁵ Jacquie Boughner email correspondence to C. Anderson, January 18, 2016.

⁷⁶ Jacquie Boughner email correspondence to C. Anderson, January 18, 2016.

⁷⁷ Jacquie Boughner email correspondence to C. Anderson, January 18, 2016.

⁷⁸ Jacquie Boughner email correspondence to C. Anderson, January 18, 2016.

⁷⁹ Jacquie Boughner email correspondence to C. Anderson, January 18, 2016.

communities to express their art. The literary material in my honours thesis⁸⁰ ‘came alive’ for me when I viewed various buildings that I had referred to in the thesis, part of the history of L’Arche. One building was *Val Fleuri*, (which had been a state-supported structure and institution in 1965) for 32 men who lived with a disability. Vanier was asked to become director of *Val Fleuri* on March 22, 1965.⁸¹

Vanier refers to the core member paintings in the online art exhibition as “gifts,” and requests the viewer of these paintings to “welcome the gift,” for, in doing this, “we are welcoming those people who have done them.”⁸² Further, Vanier appeals to the viewer to “listen” to the people who present their paintings as gifts.

My approach to Tom’s and Catharine’s art is to appreciate Swinton’s challenge to ‘hold’ the holiness of the wound and allow myself to be surprised by a small ‘reflection’ of a sense of resurrection. Gently I allow the gift in both Catharine’s and Tom’s art to be ‘unwrapped’ as I listen to each person’s message through their art. This approach corresponds with Vanier when he appeals for us to “look at the people through the paintings.”⁸³

6.6.2 JACQUIE BOUGHNER AND CORE MEMBER ART

Boughner cautions, the concealed meaning in core member art may not be appreciated, but be seen as “simple images of child-like design and colour.”⁸⁴ Further, she reminds core member artworks are “mature works” with “deeply felt intuition and life experience.”⁸⁵ At the same time she does not understand the categorisation of core member art as “professional art, amateur art or folk art.”⁸⁶ Rather:

⁸⁰ C. Anderson, “Jean Vanier and L’Arche.”

⁸¹ Spink, *Miracle*, 69-70.

⁸² Boughner, “L’Arche International Art Exhibition.”

⁸³ Boughner, “L’Arche International Art Exhibition.”

⁸⁴ Boughner, “2013 Reflection,” 1.

⁸⁵ Boughner, “2013 Reflection,” 1.

⁸⁶ Jacquie Boughner, “A Newsletter of the L’Arche Daybreak Community “ Fall (Toronto: L’Arche Daybreak, 2006), 1, accessed July 7, 2015, <http://www.larchedaybreak.com/resources/newsletters/>.

I felt that the art in L'Arche [core member art] had a profound presence of liberation—a freedom rooted in our human reality and physicality, that transcends the body, and that, paradoxically is experienced by the viewer, intuitively in their own body.⁸⁷

Tom's and Catharine's art pieces each represent Boughner's understanding of core member art; this is addressed and I draw attention to Boughner's conviction core member art is experienced by the viewer intuitively in his or her own body. Ironically trust in intuition can be traced through the story of L'Arche. In a strange way we see a connection between the story of L'Arche and how core members present their artwork.

In 2014 I attended a conference in Melbourne.⁸⁸ John Swinton was the keynote speaker; from lived experience in L'Arche I identified with what Swinton said; he pointed out “L'Arche gives people back their story.”⁸⁹ This is true for the person living with an intellectual disability. Also, I believe this is true for many persons who do not live with an intellectual disability who are members of L'Arche. However, the latter group of persons is not the focus of this thesis.

Through their art Tom and Catharine are liberated to tell a story to the viewer. Catharine and Tom are in a ‘place’ that allows them to tell stories; therefore Swinton's words are applicable for the praxis of core member art.

6.6.3 A UNIQUE PERSPECTIVE

Beth Porter interviewed Jacquie Boughner in regard to core member art. The journal article provides a framework for the analysis of core member art.⁹⁰ Boughner offers a unique perspective through her work as a professional artist and through her many and varied involvements with L'Arche.

⁸⁷ Boughner, “Newsletter,” 1.

⁸⁸ Swinton, “Finding Time.”

⁸⁹ When I reflect theologically on Tom's art I acknowledge his identity as an artist, a part of his story.

⁹⁰ Porter, “Art of L'Arche Members,” 1–4.

Lindsay Farrell's journal article addresses marginalised groups and the visual arts,⁹¹ but unlike Porter's article, he does not mention persons living with an intellectual disability. Reflecting on such exclusion, Swinton notes the experience of persons living with a disability is not represented in theological writings.⁹² Yet Catharine's and Tom's artwork acts as a prism to gain a different theological perspective on the Good Samaritan parable and the Christ, respectively.

6.6.4 AN EMBODIED PRAXIS

Persons living with an intellectual disability offer a valued expression of community. Often lack of verbal skills allows for prominence of expression through the body, which we see more directly when I consider body as place of knowledge in Catharine's and Tom's art pieces.

Boughner writes "all art is an extension of the body"⁹³ and notes L'Arche recognises importance of the body because L'Arche core members often live with particular bodily restrictions or require assistance in caring for their bodies.⁹⁴

Further, Boughner notes core member art is a "gesture of the body, by the act of putting colour on a surface, or drawing a line with immediacy [and] intensity."⁹⁵ Building on this, she credits this action as "their [the core members'] artistic communication [which] is a way of knowing."⁹⁶

Boughner implies core member art 'stands alone' for its expression, imagination and creativity. This parallels the *Charter of L'Arche*, which states: "Everyone is of unique and

⁹¹ Lindsay Farrell, "Design for the Margins: Artists and Designers in Prisons, Hospitals and Homeless Accommodation Shaping Their Environments," *Design Principles and Practices: An International Journal* 5 (2011), <http://www.Design-Journal.com>. <http://www.Design-Journal.com>.

⁹² Swinton, "Disability, Ableism, and Disablism," 443.

⁹³ Porter, "Art of L'Arche Members," 1.

⁹⁴ Porter, "Art of L'Arche Members," 1.

⁹⁵ Porter, "Art of L'Arche Members," 2.

⁹⁶ Porter, "Art of L'Arche Members," 4.

sacred value and everyone has the same dignity and the same rights.”⁹⁷ Please see figure 12, which illustrates this statement.

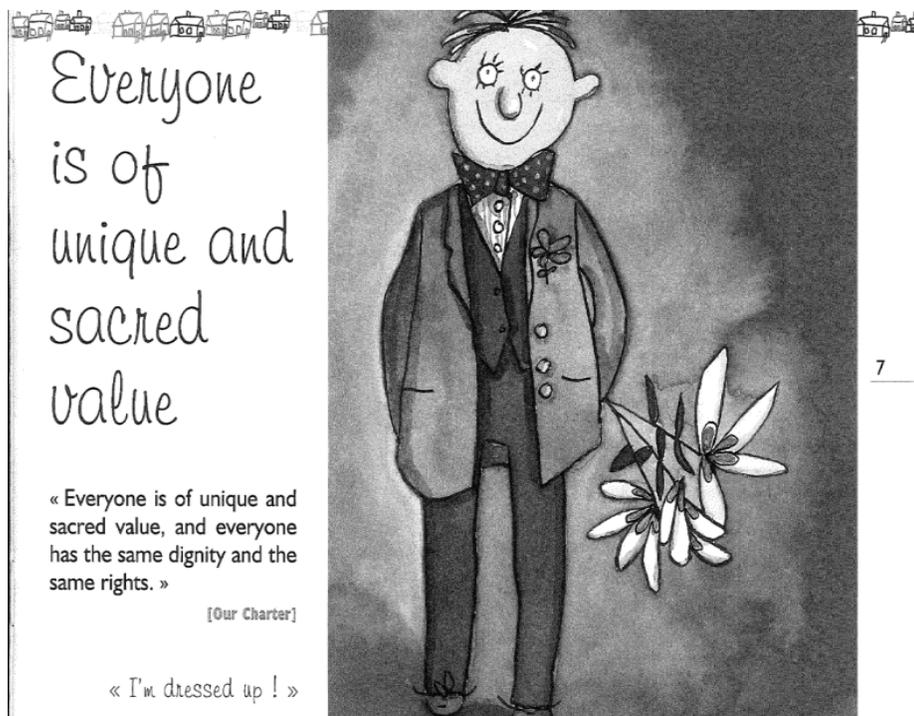


Figure 12: Everyone is of unique and sacred value.

The individuality of the person and distinct creative expression through art are important points for this chapter. I return to this when I reflect on Catharine’s and Tom’s drawing/painting. Presently I refer to the core member and the experience of his or her artwork; this is fundamental to the completed artwork.

6.6.5 THE EXPERIENCE

Practice of core member art is considered by Boughner: “I heard a choreographer once describe the act of creating as ‘the body in a free fall and then being caught,’ that sensation of letting go and trusting.”⁹⁸ I consider core member art; the creative act is about allowing self to

⁹⁷ Zoel Breau, Eric Bellefeuille, Anne Chabert d’Hieres, Josephine Lenon, and Cheryl Zinyk, *At the Heart of Our Communities* (Cahors, France: privately printed, 2003), 7.

⁹⁸ Porter, “Art of L’Arche Members,” 1.

be suspended in the unknown, believing in the particular process of completing the art piece. It is in the experience of free fall of the body that art ‘happens.’ Boughner notes praxis of art is not about relying on the intellect, as for a narrative; more importantly for the act of art, we “physically feel” this act as a “gesture.”⁹⁹ I elaborate on this when I refer to the body as place of knowledge when referring to the spirituality of the heart and to Catharine’s and Tom’s art pieces.

Boughner elaborates on this point when she notes L’Arche core member artists appreciate and welcome this reality. Further, she writes how the core member in spontaneity gives permission to allow the “deepest impulse of one’s human reality to happen” and therefore to be creatively expressed.¹⁰⁰ Building on this, she draws attention to the artist generally when she highlights the “mysterious tension between head and heart”¹⁰¹ that exists when persons are creating. It is in this tension, a liminal space, as Boughner writes, “the indefinable makes a work breathe.”¹⁰² This tension between head and heart is the treasure of core member art, the “breath and life that is found in the gesture of the body.”¹⁰³ This freedom of expression of the body is about acceptance, about being completely attentive to the “moment” and allowing the freefall of self, only to be caught by the expression of art in the moment of trust.¹⁰⁴ I argue Catharine’s and Tom’s art captures this freefall of the body when they poignantly allow their work to breathe through their particular expression of the Good Samaritan parable and of the Christ, respectively.

6.6.6 ART OF OUR TIME

Catharine’s and Tom’s art pieces present different theological understandings of the Good Samaritan parable and of the risen Christ, respectively. In email correspondence Boughner notes appropriateness of the term ‘balm’ for the present thesis topic¹⁰⁵ when she reflects on the

⁹⁹ Porter, “Art of L’Arche Members,” 1.

¹⁰⁰ Porter, “Art of L’Arche Members,” 1.

¹⁰¹ Porter, “Art of L’Arche Members,” 2.

¹⁰² Porter, “Art of L’Arche Members,” 2.

¹⁰³ Porter, “Art of L’Arche Members,” 2.

¹⁰⁴ Porter, “Art of L’Arche Members,” 2.

¹⁰⁵ Jacquie Boughner email correspondence to C. Anderson, August 23, 2013.

fundamental principles of Jesus' ministry, spiritual and emotional healing, which are essential to the expression of L'Arche. Tom's and Catharine's art pieces communicate to the viewer, in this case me, an authentic spontaneous action that discloses his or her knowing or understanding of his or her respective theological message. I build on this. Boughner supports my understanding above when she challenges, it is the art of vulnerable persons that is the "art of our time."¹⁰⁶ The particular 'mission' of L'Arche, as Rigby, Rigby and Treanor draw attention to in the "Identity and Mission" statement is to "Make known the gifts of people with intellectual disabilities ..."¹⁰⁷ which can be understood as a spiritual healing balm when we consider Tom's and Catharine's art pieces.

6.6.7 THE BODY AND KNOWLEDGE

Core members rely on what is 'known' in the body, a certain trust in the movement of the body that relies on an innate understanding to express self through art. Pia Contos argues "the body is a fundamental source of selfhood that does not derive its agency from a cognitive form of knowledge."¹⁰⁸ Her argument supports Boughner's understanding of the expression of art. Murna Downs builds on Contos's thought and identifies how the approach to the "embodied perspective on selfhood" respects the person with his or her aspirations and hopes that are "experienced and communicated through the body, even when verbal communication is impaired."¹⁰⁹

Downs acknowledges the experience of the body despite the loss of verbal articulation; Boughner is supported by both Contos and Downs when each writer gives priority to the body as its own agent. In acknowledging the body an important place that 'stands alone,' beyond

¹⁰⁶ Porter, "Art of L'Arche Members," 2.

¹⁰⁷ Rigby, Rigby, and Treanor, *My Home in L'Arche*, 193.

¹⁰⁸ Pia Contos, "Embodied Selfhood in Alzheimer's Disease: Rethinking Person-Centred Care," *Dementia* 4 (2005): 553–70, at 553. <http://dem.sagepub.com/content/4/4/553.full.pdf>.

¹⁰⁹ Murna Downs, "Embodiment: The Implications for Living Well with Dementia," *Dementia* 12 (2013): 368–74, at 369.

<http://dem.sagepub.com/content/12/3/368.full.pdf>.<http://dem.sagepub.com/content/12/3/368.full.pdf>.

cognition, Contos and Downs offer an important contribution: to validate the experience of persons who cannot always rely on cognition as their dominant function.

We now turn to discuss in detail artworks of Tom and Catharine as the two central examples of Christocentric core member art.

6.7 TOM'S STORY

6.7.1 TOM KRYSIAK'S PAINTING, *LOVE*



Figure 13: Tom's painting, *Love*

Tom titled his artwork *Love*. The figure of Christ seems larger than life; there is a strong sense of being stunned into silence by the largesse of the Christ figure. This is in keeping with Tom's particular style in his artwork that Boughner speaks of.¹¹⁰ Building on this Boughner refers to Tom's icon of the one heart that is beyond imagination.¹¹¹ As I reflect on the

¹¹⁰ In the L'Arche Jubilee Online International Art Exhibition the curator of the exhibition (Jacquie Boughner) refers to how Tom draws in a 3-D perspective and uses great detail in his drawings.

¹¹¹ Boughner, "2013 Reflection," 2.

painting, I distinguish not one but two hearts at the centre of the Christ figure, which is significant for this reflection. I return to this.

I now consider the viewer and intuition, which we observe can be considered as a ‘motif’ in the story of L’Arche.

6.7.2 THE VIEWER OF TOM’S ART, AND INTUITION

The theological reflection I present on Tom’s painting relies on myself as the viewer. Boughner observes “the process of art [i.e., of core member art] is completed in the viewer.”¹¹² Therefore the development of Tom’s art is concluded in this case through, my understanding of Tom’s art. How will I approach my understanding of it? First, I turn to the effect Tom’s art has on myself and the intuitive experience that informs the theological reflection. Second, at times, I refer to my experience of illness.

6.7.3 TOM AND THE PRAXIS OF HIS ART

The praxis of Tom’s art is an embodied praxis that reveals the Christ as Tom understands the Christ. The painting *Love* is Tom’s gift to the viewer. I return to this point. The core members with some physical support from assistants in the craft studio are able to create their unique art pieces in the craft studio.¹¹³ While support is available, each person creates her or his own art piece and receives appropriate monetary recognition for their skill and expertise. In email correspondence Boughner writes: “The significance of a paid occupation is of utmost importance in valuing and respecting an individual’s gifts and talents.”¹¹⁴

Tom is not an artist in isolation; he works side by side with other artists. The particular ‘space’ of the craft studio allows core members to stand in their personhood/dignity, to express self in a way that most probably they could not before coming to L’Arche. The question needs to be asked: what is dignity? There can be very different understandings of how persons afford respect to the person living with an intellectual disability. In personal correspondence Swinton

¹¹² Porter, “Art of L’Arche Members,” 3.

¹¹³ L’Arche Daybreak, “L’Arche Daybreak Craft Studio.”

¹¹⁴ Email correspondence from Jacquie Boughner to C. Anderson, July 1, 2015.

notes a sense of personal dignity can be appealed to negatively and dignity can be “deadly” when it is used as justification for euthanasia or abortion.¹¹⁵ In relation to this, in his presentation October 2014, Trevor Parmenter, like Swinton, referred to an entrenched ‘understanding’ in society of the prevention of intellectual disability by death in the form of euthanasia, genetic cleansing or eugenics.¹¹⁶

Tom and other persons have been given opportunity as artists to express themselves creatively in the craft studio. Obviously Tom seizes this opportunity, when one considers the calibre of Tom’s painting. Through his artwork I think Tom is present to self differently—in a way that communicates a sense of meaning for him.¹¹⁷ Accordingly I suspect Tom experiences a way of understanding self differently in the craft studio from the way Tom would were he not given a position there. I have not had the honour of meeting Tom. However, the photograph of Tom at the craft studio shop¹¹⁸ shows Tom ‘engaged’ with the artwork, a person who takes responsibility; he is fulfilled in his role in the studio. Tom exhibited a drawing in the L’Arche International Online Art Exhibition.¹¹⁹ There is meaning for myself as the viewer of Tom’s painting, which I will elaborate on.

6.7.4 VENN DIAGRAM FOR TOM’S PAINTING, *LOVE*

A Venn diagram is presented appropriate for Tom’s painting. See figure 14.

¹¹⁵ Email correspondence from John Swinton to C. Anderson, April 23, 2014.

¹¹⁶ Trevor Parmenter, “An Odyssey of Searching for Truth: Challenges for the Study of Intellectual Disability in the Twenty First Century” (public lecture, Australian Catholic University, Canberra, October, 15 , 2014).

¹¹⁷ L’Arche Daybreak, “L’Arche Daybreak Craft Studio.”

¹¹⁸ L’Arche Daybreak, “L’Arche Daybreak Craft Studio.”

¹¹⁹ Tom Krysiak, *47 Centre Street*, pen on paper (Toronto: L’Arche International, 2014).

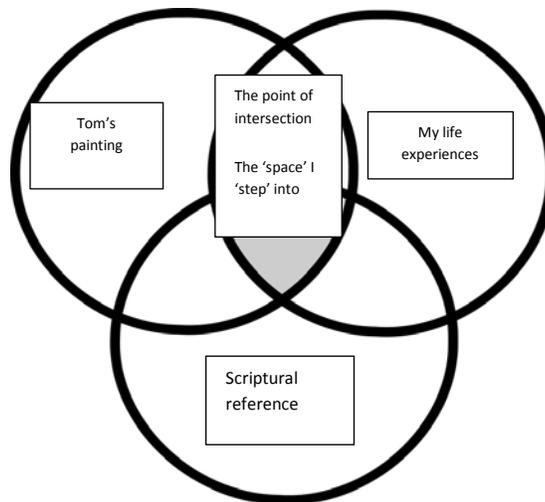


Figure 14: Venn diagram—Tom’s painting

My approach to Tom’s painting, *Love*, is twofold. First, I present an analysis of Tom’s painting. Second, at times I address the point of intersection in figure 14, which symbolises ‘the space I step into.’ I bring to this space some of my own life experiences.

I have considered the Venn diagram; this is a guide when I weave parts of my story through the textual material. The diagram provides reference points and assists when I introduce parts of my story at certain places in the text. Likewise, Paul Ricoeur’s mimetic arc allows for Tom’s story to be understood in distinct parts that fuse into the ‘body’ of the story.

6.7.5 RICOEUR’S MIMETIC ARC, ADAPTED

Figure 15 shows the adapted Ricoeurian mimetic arc, which provides reference points when I reflect theologically on Tom’s painting.

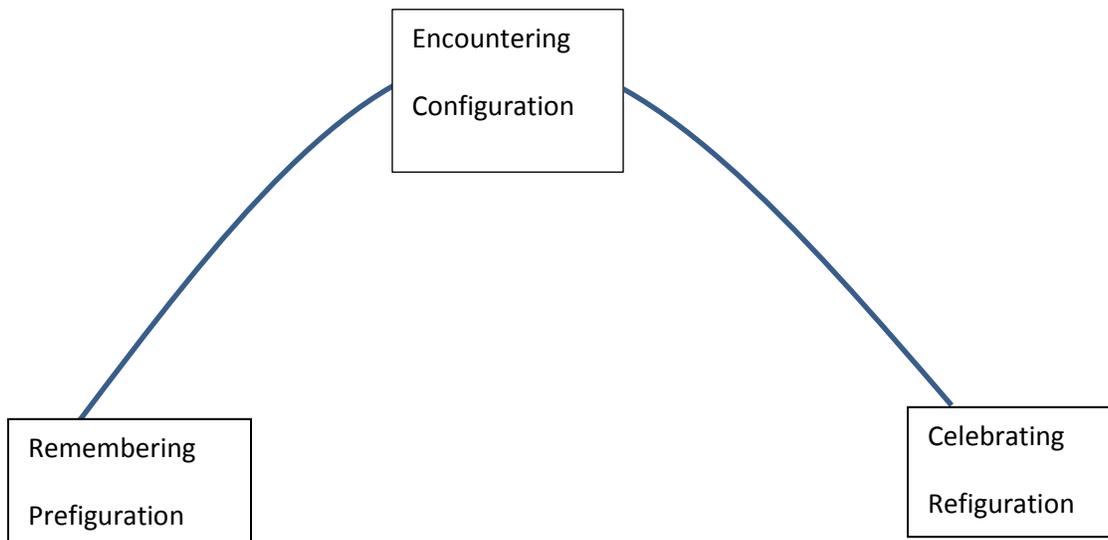


Figure 15: Ricoeur's mimetic arc

Tom's narrative through art takes the viewer on a journey. The emphasis is not on grief. Tom tells a story of the Christ which engages and encourages the viewer to re-think one's understandings of the Christ. I expand on the three phases of the story by referring to the Ricoeurian mimetic arc as a framework when I reflect theologically.

6.7.6 THE PREFIGURATIVE PHASE: LIGHT

In the prefigurative phase, Tom 'remembers' the beginning when God created the heavens (Gen 1:1). Tom draws attention to lights in the dome of the sky: the light of the stars that rules the night (Gen 1:14-16), the moon, and the planets. This phase of Tom's painting 'sets the scene' for the main part of the story, the configurative phase. Tom 'tells a story' of Jesus just as Jesus told stories to his followers. The viewer is taken on a journey from the beginning when God said "Let there be light" (Gen 1:3). Tom's drawing, *47 Centre Street*, shows how Tom illustrates the moon and the stars as Tom does in his painting, *Love*. See figure 16.



Figure 16: Tom’s drawing, 47 Centre Street

There is a theme in Tom’s artistic work: Tom remembers the beginning of time (Gen 1:1). The moon and stars serve as a context for Tom’s painting/drawing. Further, Boughner refers to “Christ as existing from all eternity—the ‘light’ that God first spoke into being in Genesis (Gen 1:2).”¹²⁰ In his painting *Love*, light from the planets, moon and stars is primordial; it exists when God breathed light into existence. What better way for the configurative phase of Tom’s painting to be introduced? Light precedes the Word who became flesh and lived among us (John 1:14).

The light God ‘spoke’ into being is an important concept for Tom. The focus of the configurative phase of the story is the Christ. Reflecting on Tom’s painting Boughner

¹²⁰ Boughner, “2013 Reflection,” 2.

understands the Christ as an “icon of the Cosmic Christ.”¹²¹ The task is to turn to the Christ in the main phase of the story because this offers the reader a more holistic understanding of Tom’s painting.

6.7.7 THE CONFIGURATIVE PHASE: THE COSMIC CHRIST

Tom ‘engages’ the viewer with Jesus, larger than life and with disfigured hands. Before us we have Jesus familiar with all that is different: embodied as both the resurrected and wounded Christ. Because Tom is acquainted with the primary wound he presents us with such an authentic story of the Christ. The disfigured and wounded Christ is not unlike Eiesland’s concept of the disabled resurrected Christ. However, Tom departs from Eiesland when he introduces us to a wounded cosmic Christ who dwells in our midst.

The gift Tom invites me to receive is the encounter with the wounded cosmic Christ. The Venn schema allows me to explore the gift Tom offers me as the viewer of his art piece, *Love*. The stimuli are Tom’s painting *Love*, the scriptural reference Genesis 1:3, and my life experience.

In Tom’s painting the light of the cosmos precedes the wounded Christ. Before the viewer is Jesus, humbly clothed, a reminder of the One who ‘lives among us’ (John 1:14), who understands our human condition. The cosmic Christ transcends the universe not as One beyond our reach but as One with us sharing our afflictions. When I was gravely ill with epilepsy the effects of medication did not allow me to cry out; my body was numbed. I could not cry “My Lord and my God!” (John 20:28). During the tonic clonic seizures, my body was out of control and I cried in anguish. This was a malady of the body. Tom’s image of the Christ intersects with my experience of epilepsy; the Christ is accessible, One who knows suffering and One who encounters the viewer with kindness. At the same time the Christ figure as Boughner suggests is “a dynamic force beyond human comprehension.”¹²² Initially I am taken aback by the ‘imposing’ figure of the Christ. On reflection, I am led on an interior journey.

¹²¹ Boughner, “2013 Reflection,” 2.

¹²² Boughner, “2013 Reflection,” 2.

The Christ of the universe, familiar with his crucified body, is acquainted with the Light who called Christ into being (John 1:1). I am called to reach beyond the experience of trauma, to trust in Jesus, who is with the people and holds the day and night and established the luminaries (Ps 74:16). This interior journey calls me to a place of peace when I realise the cosmic Christ is not beyond me but is with me. I am transformed when I realise the God who called all life into being is closer than my breath. Tom simply and profoundly weaves this message. Previously I referred to Boughner, who points out core member artworks represent “mature works with deeply felt intuition and life experiences.”¹²³ Tom’s painting is no exception. As the viewer I have been ‘journeyed’ to a particular place of light, where I understand the cosmic Christ who calls light into being (Gen 1:3) and at the same time this cosmic Christ is light of this world: a light that energises and accompanies me to places beyond comprehension because the cosmic Christ is the resurrected Christ.

6.7.8 THE EYES: LAMP OF THE BODY

Tom presents the Christ with yellow eyes that are striking and kindly at the same time. There is directness and softness of the Christ’s gaze that requests response. Boughner directs the reader to the “yellow eyes” that represent the “lamp of the body” (Matt 6:22) and that “radiate pure infinite light—the glory of God shining through his Son as Beloved.”¹²⁴ The eyes represent Christ’s gaze intent and loving, attending to the needs of the cosmos, and that encourage persons to cast their eyes toward the Lord (Ps 25:15).

6.7.9 NOSTRILS: BREATH OF LIFE

There is close proximity between the Christ’s eyes and nostrils. Tom treats the eyes and nostrils similarly. The eyes shine endless pure light. The nostrils, conspicuous and large, remind the viewer of the vastness of the cosmos, the endless breath that gives life to all humanity (Gen 2:7). The Christ’s breathe births a constant universal ‘unfolding’ that creates and gives light to humanity.

¹²³ Boughner, “2013 Reflection,” 1.

¹²⁴ Boughner, “2013 Reflection,” 3.

Boughner writes: “The open brown mouth is a mystery to me.” The next part of this chapter considers the Christ’s mouth and unpacks possible meaning of this symbol.

6.7.10 MOUTH

When I first saw the Christ’s mouth I thought: what can this mean? The mouth is large and seems not in keeping with other facial features of Tom’s Christ figure. Boughner says the mouth is “the colour of dirt, messy—like mud or earth.”¹²⁵ The two points Boughner makes assist me to reflect theologically on the Christ’s mouth: first, the description of messiness, and second, earth. Tom complements this cosmic Christ when he invites the viewer to consider the Christ who in the beginning created the heavens and the earth (Gen 1:1). Further, Tom invites the viewer to contemplate God, who gave power to humanity over all creation upon the earth (Gen 1:26). This is the cosmic Christ of the light and the earth.

The second point I gleaned from Boughner is her reference to ‘messiness,’ when she refers to the colour of the Christ’s mouth. I take this one step forward. Life in L’Arche—as for anywhere—can become ‘messy’; I referred to Kathryn Hall and Zizi Pascal’s thought in chapter one regarding the difficulty of community life. Tom, as Boughner writes in relation to core member art, brings “deeply felt intuition and life experience” to his painting.¹²⁶ It is from this position Tom reminds us of the messiness in life. Perhaps Tom is being prophetic. L’Arche strives to be faithful to the receiving of the other in our differences and giftedness. However, like any other group L’Arche is not perfect and has various problems.¹²⁷ There is a messiness that is part of the shared life.

Tom presents the viewer with the cosmic Christ who created the earth and the Christ of the ordinary who is with us in the messiness of life, and loves us always (John 13:1).

¹²⁵ Boughner, “2013 Reflection,” 3.

¹²⁶ Boughner, “2013 Reflection,” 1.

¹²⁷ Mosteller, “Seeds of L’Arche.”

6.7.11 THE REFIGURATIVE PHASE: THE HEART OF CHRIST

The third phase of the narrative according to Ricoeur is refiguration. The story through Tom's painting takes us to the climax: celebrating the heart of humanity resting in the heart of God. The second heart (in Tom's painting) rests in Christ's heart, which suggests Christ's heart welcomes and supports the heart of humanity. The largesse of the Christ places one's humanity into perspective. A reflection from Job assists here: "What are human beings, that you make so much of them, that you set your mind on them?" (Job 7:17-20). Who is man/woman that this Christ would care for and attend to him/her? Tom seems to answer this question when he depicts the body of the Christ with two hearts nearly exiting the body of Christ. The hearts seem to pulsate as one heart. Further, the hearts, unlike the hands and ears, are not disfigured. There is a distinct wholeness of the hearts. We now proceed to the Christ of welcome integral to the heart of Christ.

6.7.12 THE CHRIST OF WELCOME

Christ who is 'all heart' is the Christ of hospitality who walked with friends to Emmaus, sat at table ... took bread, blessed and broke it and shared this with his friends (Luke 24: 13-31). At the breaking of the bread, their eyes were opened and they recognised him. After this those on the Emmaus walk with Jesus said, "Were not our hearts burning within us while he was talking with us on the road?" (Luke 24: 32). The cosmic Christ is an inviting Christ who welcomes humanity intimately into a relationship of the heart: humanity shares in the broken body of Christ and at the same time shares in the bounty of creation. Burton-Christie notes it was Merton's "profound experience of place" that represented for Merton a sense of "homecoming."¹²⁸ Tom's depiction of the cosmic Christ calls me home to myself on the interior journey. I am journeyed to a 'dwelling' of hope where Christ welcomes me beyond the trauma. My heart at times 'burns' in response to the Christ, who greets me as the wounded cosmic Christ; this is a celebration of rest. The Christ who transforms the universe comes gently to my human condition and celebrates all the newness that is coming to rest.

¹²⁸ Burton-Christie, "Place-Making," 348.

6.7.13 SUMMATION ABOUT TOM'S PAINTING, *LOVE*

Embodied in Tom's painting, *Love*, is a story. As artist and disciple of Jesus, Tom opens our eyes to recognise the Christ, larger than life, with a heart that pulsates throughout the cosmos. The Son of God is presented by Tom as disfigured, touching and hearing the cries of humanity through his crucified body. We are redirected to believe in the hospitable Christ who provides a resting place: we 'burn within' and recognise the deep tenderness of Christ breaking the bread of our beings that shapes us for a kingdom not of this world. The wounded cosmic Christ depicted by Tom sheds light on my experience of illness, when I 'walked' an interior journey that took me to a place of peace and light.

Through his art, Tom gleans a different way of knowing, through a connection to both core members and assistants in the Daybreak craft studio; knowledge of his body; and a renewed sense of the affective ability of the heart. Perhaps Tom's knowledge of the body and heart are reminiscent of Vanier's learning in an obscure village in Trosly where Vanier was introduced to and came to embody further qualities of the heart.

This summation has presented to the reader how Tom in his painting, *Love*, essentially tells a story to the viewer which connects with Catharine's drawing of the Good Samaritan. She, like Tom, principally offers a re-understanding through story in her art. Catharine presents the familiar story of the Good Samaritan.

6.8 CATHARINE'S STORY

6.8.1 VENN DIAGRAM FOR CATHARINE'S DRAWING

My approach to Catharine's drawing is twofold. First, I present an analysis of the drawing. Second, at times I address the point of intersection in figure 17; this is a helpful schema to situate the interplay between the stimuli. Therefore this symbolises the 'space I step into' which represents some of my life experiences.

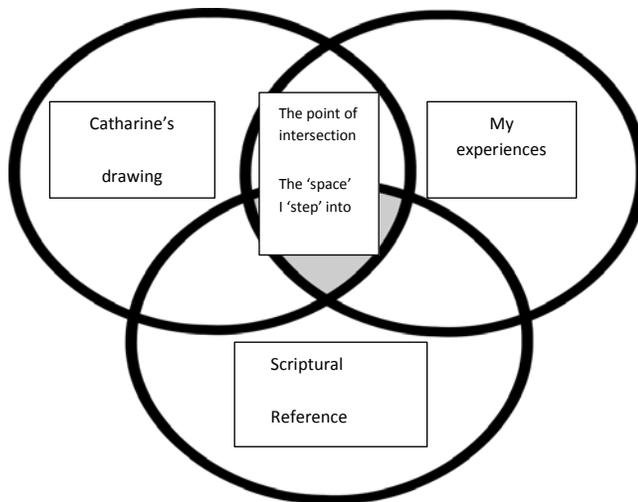


Figure 17: Venn diagram—Catharine’s drawing

6.8.2 AN ADAPTATION OF RICOEUR’S MIMETIC ARC

I consider the story Catharine ‘tells’ through her drawing of the Good Samaritan. Please see the adapted Ricoeurian mimetic arc, figure 18, which provides reference points when I reflect theologically on Catharine’s drawing, figure 19.

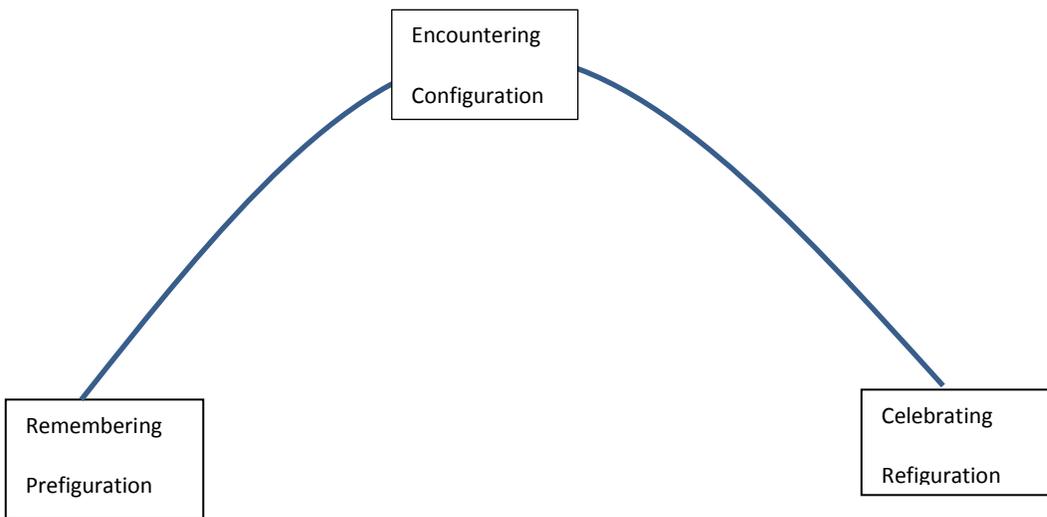


Figure 18: Ricoeur’s mimetic arc

6.8.3 CATHARINE'S DRAWING, *THE GOOD SAMARITAN*

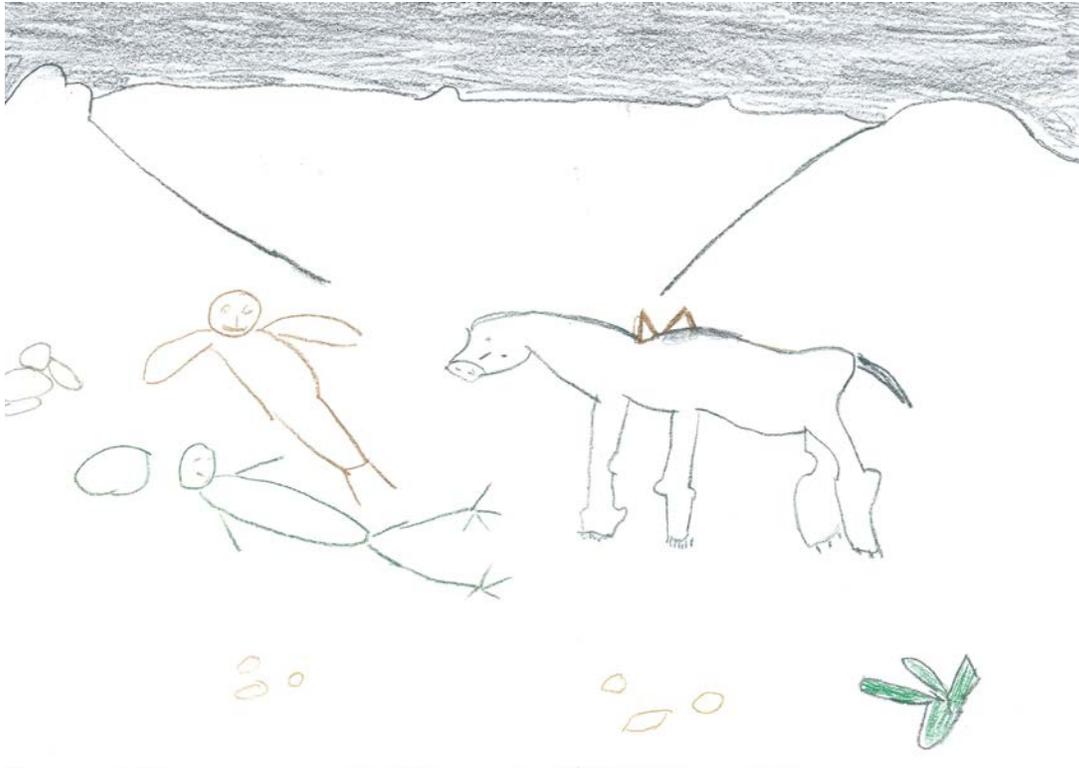


Figure 19: Catharine's drawing, *The Good Samaritan*

Catharine Keir is a woman living with an intellectual disability and member of the L'Arche Genesaret community; her drawing *The Good Samaritan* was part of the L'Arche International Online Art Exhibition and is accompanied by a reflection by Catherine Anderson.¹²⁹ Catharine's drawing offers a very particular and theologically sound understanding of the Good Samaritan parable for theological reflection. Swinton believes, ". . . the ways in which particular theological understandings and Christian practices have developed has disadvantaged and at times served to oppress and misrepresent people with disabilities."¹³⁰ I

¹²⁹ Boughner, "L'Arche International Art Exhibition."

¹³⁰ Swinton, "Disability, Ableism, and Disablism," 443.

reflect theologically on Catharine's drawing which helps overcome the lack of accessible material on the spiritual experiences of persons living with intellectual disability.

This drawing opens a window onto two key dimensions of the spirituality of L'Arche: first, the centrality of encounter and, second, the bodily vulnerability experienced by a person who lives with an intellectual disability.

The theological principles of this reflection will be drawn particularly from the work of Jean Vanier on the revelation of God through the fragility of the body. My reading of the non-verbal encounter depicted in Catharine's drawing provides a lens to explore the pastoral care encounter that sometimes is an encounter of silence.¹³¹ I return to these points.

6.8.4 THE PREFIGURATIVE PHASE

In the prefigurative phase of her story Catharine 'remembers' the beginning, when God created the earth (Gen 1:1). Tom remembered the light before time, while Catharine remembers the land. Catharine draws attention to the vastness of the rocky earth, with little new growth. The tracks on the land indicate this is a land that has been 'travelled' by the Samaritan, donkey and wounded traveller. The dry land appears (Gen 1:9), which establishes Catharine's story. A feature of Tom's painting was light of the stars, moon and planets. In the beginning God said let there be lights in the dome of the sky to separate the day from the nights (Gen 1:14). Catharine emphasises the light of day, which 'sets the scene' for the configurative phase of her story.

6.8.5 THE CONFIGURATIVE PHASE

The configurative phase is distinguished by the encounter. There are three key considerations in this phase of the story: embodiment, vulnerability and interrelationship. Central to the drawing are three figures: the donkey, the Good Samaritan and the wounded traveller engaged

¹³¹ Rowan Williams, *The Edge of Words: God and the Habits of Language* (London: Bloomsbury, 2014), 178. In the text Williams acknowledges different meanings of silence, e.g., he notes silence that is corrupt, abusive or oppressive.

in a silent and poignant encounter. This begins to represent something of Catharine's spirituality. Integral to the encounter is the vast expanse of the land.

6.8.6 THE REFIGURATIVE PHASE

The refigurative phase of story in Catharine's drawing is celebration of silence. I refer to Rowan Williams, who says there are different understandings of silence.¹³² Catharine creates 'meeting place' between the silence of the land and the silence of the encounter. Through attention to what she wishes to convey in her drawing, Catharine creates a milieu, a stillness of place 'marked' by speechlessness of the three figures involved in the encounter. Skillfully Catharine 'forms' a pervasive hush over the land in her drawing. The refigurative phase celebrates the preceding phases of the story, which feature the land and the encounter.

Visual expression in Catharine's drawing captures a powerful message; this is difficult to convey in words. David Freedberg makes the point Aristotle "insisted on the deeper effects of pictures than of words."¹³³ It is noteworthy when Aristotle writes: "for every art ... is intended to complete what nature has left defective."¹³⁴ Both Freedberg and Aristotle support my point of the prominence of visual communication in art.

6.8.7 THE LAND

Amidst the rocks and growth on the desert earth Catharine has created a particular place where the encounter between the Samaritan and the abandoned traveller occurs. According to the artist it is important to note the context for this meeting, which seems to demonstrate echoes of Deuteronomy 32:10. The beaten traveller was found in a desert land, a wilderness waste. Yet the Samaritan shielded the traveller with a gaze of pity.

Why did Catharine choose a desert place as the setting for her drawing, a place where the land seems barren and unwatered, but with a darkened sky? Perhaps if we turn to our own land,

¹³² Williams, *Edge of Words*, 178.

¹³³ David Freedberg, *The Power of Images: Studies in the History and Theory of Response* (London: University of Chicago Press, 1991), 50.

¹³⁴ Aristotle, *The Politics of Aristotle*, trans. William Ellis (London: J. M. Dent and Sons, 1947), 237.

Australia, this may begin to provide an answer. David Tacey notes “the main language in Australia is earth language: walking over the body of the earth, touching nature, feeling its presence and its other life.”¹³⁵ Catharine offers the viewer a distinct earth language she presents a body of earth that appears dry, arid and stark.

Tacey observes “in most European countries . . . spirit is linked to the heavens and to a Father God perceived to be ‘above us.’”¹³⁶ Additionally Tacey refers to how “Spirit is felt to come from above, to descend from the sky like a dove, to shower upon the Earth like the flames of Pentecost.”¹³⁷ In contrast Tacey turns attention to Australia where the ‘dwelling place’ of the spirit appears to be ‘below’ us in the earth itself, in the soil, rocks and plants of this ancient land. Catharine draws attention to the land, earth, rocks and growth as context for the encounter.

On reflection I am reminded when decades ago I was part of a small community of women; we lived in the Australian desert at the invitation of Aboriginal persons. One day an invitation was extended to go walkabout in the land nearby; we were led by a young Aboriginal woman. At a certain point she stopped; with her stick and then hands she dug the earth and eventually copious water appeared. This is known as a soakage.¹³⁸ I was taken by surprise, deeply moved by this woman’s actions; she ‘knew’ the earth so well; she embodied a deep listening to her land. That day I felt what Tacey believes, how the spirit is below us in the earth. I can learn so much from the custodians of this land who know this spirit, living, moving and breathing in this ancient land in our interconnected nature and cosmos.

This reflection reminds me of the land and the encounter in Catharine’s drawing.

¹³⁵ David Tacey, *ReEnchantment: The New Australian Spirituality* (Pymble, NSW: Harper Collins, 2000), 96.

¹³⁶ Tacey, *ReEnchantment*, 94.

¹³⁷ Tacey, *ReEnchantment*, 94.

¹³⁸ A soakage is a source of water in the deserts of Australia. The water generally soaks into the sandy ground and is stored below. <https://simple.wikipedia.org/wiki/Soakage>

For waters shall break forth in
the wilderness,
and streams in the desert; (Is 35: 6)

The Spirit of the land in Catharine's drawing gives life and my reflection could be seen to correlate with this. The encounter is saturated with silence; this is grounded in reality a profound respect for the other in most difficult circumstances. This can be seen to incarnate a presence of Spirit dwelling in and on earth moving and breathing in the encounter like the seven spirits of God sent out into all the earth (Rev 5:6).

The silent earth language in Catharine's drawing correlates with the silent gaze of the Good Samaritan. Is this intentional on Catharine's part? We do not know. However, Tacey reminds that the arts serve not only our aesthetic and expressive needs, but a spiritual function "to award new life to tradition."¹³⁹ What seems clear is: the drawing unearths the Samaritan's humanity; it is only waiting in front of the suffering traveller that a new way of being is evident.

This is not a language of 'doing' but a language of silence. Catharine renews our understanding of the Good Samaritan parable; she seems to give priority to the profound silence at the heart of the encounter between the traveller, the Samaritan and the earth. Tacey notes "The spirit revels in the feeling and glory of newness."¹⁴⁰ Catharine invites us to read the text in a new way, turn from ways 'tried and true,' and embrace a language of silence, where we 'touch' the sacred in our midst. The Samaritan contemplating the wounded traveller can be seen as embodying "a theology of presence" correlating with an understanding of pastoral care proffered by Barbara McClure previously cited.¹⁴¹

6.8.8 THE GOOD SAMARITAN DRAWING: THE ENCOUNTER

Catharine's distinctive approach emphasises eye contact between the figures in the drawing; she creates a sense of a self-giving act of silent waiting on the other in the encounter. We

¹³⁹ Tacey, *ReEnchantment*, 162.

¹⁴⁰ Tacey, *ReEnchantment*, 162.

¹⁴¹ McClure, "Pastoral Care," 270.

observe the drawing does not refer to the Samaritan ‘doing for’ the other; the drawing is not about bandaging the wounds or pouring oil and wine on them (Luke 10:34). It is concerned with the moment when the Good Samaritan first encounters the man half dead by the roadside (Luke 10:30), when the Samaritan was moved with pity (Luke 10:33). In an interview with Stephen Kendrick, Henri Nouwen emphasises that what is important in remembering is *how* one remembers.¹⁴² It is *how* Catharine remembers the parable of the Good Samaritan that is significant.

There is poignant silence in the encounter between the Samaritan and traveller; this silent pause in Catharine’s drawing echoes the text of the psalmist (Ps 19:3): “There is no speech, nor are there words ...” In the context of the psalm these words refer to the heavens and the skies. It is curious that in Catharine’s drawing she seems to create a desert sky, which offers connotations of quite profound silence. She captures a rare moment in the parable when she “powerfully conveys” the “silent gaze” of the Samaritan in the encounter with the abandoned and violated traveller.¹⁴³ Robert Sardello refers to how silence can be felt “as a kind of touch.”¹⁴⁴ He likens this to a warm breeze on the skin on an autumn day. My argument is: Catharine’s drawing captures the moment in the parable when the Samaritan first meets the traveller—an experience of silence as touch.

6.8.9 L’ARCHE: THE IMPORTANCE OF THE BODY

We have noted how L’Arche is founded on the body rather than on the word; the body, while a place of pain, also has a capacity for expression and revelation. In her drawing Catharine illustrates the importance of the body in the encounter. She is particularly attentive to eye contact between the Samaritan and the traveller. Further, Catharine’s art is expressed through a gesture of her body, when Catharine creatively articulates her understanding of the Good Samaritan parable. Spink’s highlighting of the importance of the body in L’Arche can be seen in Catharine’s drawing. A response of mercy, Jon Sobrino maintains, entails an “askesis of

¹⁴² Henri Nouwen, “In Touch with the Blessing: An Interview with Henri Nouwen,” by Stephen Kendrick, *Christian Century* 110, no. 10 (March 24, 1993): 318, accessed November 15 2014, <http://search.proquest.com/docview/217204574?accountid=8194>.

¹⁴³ Email correspondence from Meredith Secomb to C. Anderson, June 2, 2014.

¹⁴⁴ Robert Sardello, *Silence: The Mystery of Wholeness* (Benson, NC: Goldenstone, 2008), 35.

kenosis” or “stripping of self” before the other who suffers.¹⁴⁵ Catharine’s drawing attends to the stance of the Samaritan: she depicts the Samaritan looking mercifully towards the abandoned traveller, in a disposition of waiting. Consequently the Samaritan seems to stand in an askesis of kenosis before the humiliated traveller. Catharine provides us with a symbolic understanding. She presents the attitude one takes confronted with the distress of the other. The Samaritan is positioned in an embodied act of self-giving silent waiting before the anguished and suffering other.

6.8.10 CATHARINE’S DRAWING: A MEETING PLACE

In this section I glean principles from the Venn diagram: the stimuli are Catharine’s drawing, *The Good Samaritan*; the scriptural reference, Luke 10:33; and my experience living with epilepsy. Catharine’s drawing of the wounded traveller, the Samaritan and the donkey creates silence throughout the land; this stillness Catharine creates invites a response from me. When I slowly recovered from the unconscious state of an epileptic tonic clonic seizure, it was like coming out of dense fog; I clambered to recognise my surroundings and what had ‘happened.’ Sometimes I would wake with nobody else in the room. There are strong memories of the fire alight in the fireplace and a sense of being comforted and warmed by ‘presence’ of this fire (Isa 44:16). On reflection the ‘form,’ sound and sensation of the fire, offered what I believe was blessing and solace to me. (Deut 4:12). It is the silence Catharine ‘creates’ through the encounter between the Samaritan, the wounded traveller and the donkey which reminds me of restful silence in the ‘company’ of the fire.

Sometimes there were persons waiting beside me as I came out of unconsciousness. Their facial expressions can be likened to the symbolic faces of the Good Samaritan and the donkey. Catharine has each face moved with pity, which corresponds with my situation (Luke 10:33). Persons looked with compassion, and I was affected by the expression of the other; in this I felt a ‘touch’ from the other. Words were redundant. The meeting between the other and self was place of mercy.

¹⁴⁵ Jon Sobrino, *Spirituality of Liberation: Toward Political Holiness*, trans. Robert R. Barr (Maryknoll, NY: Orbis Books, 1988), 82.

6.8.11 THE GOOD SAMARITAN PARABLE: A UNIVERSAL STORY

I develop the universality of the message of the Good Samaritan parable by turning to Gerald Arbuckle. “The parable of the Good Samaritan is the major founding story of all healing ministries,”¹⁴⁶ writes Arbuckle. Continuing, Arbuckle notes “at the heart of this parable is the call to love one another as Christ has loved us (John 15:12).”¹⁴⁷ Building on this Arbuckle singles out love as represented in the Good Samaritan parable which defines “Catholic identity.”¹⁴⁸ A defining characteristic of Catharine’s drawing is embodied pure love directed to the suffering other by the Samaritan and the donkey.

Steve Hill says the summons to Christians “is to be the Good Samaritans of today who make time to assist those who are suffering.”¹⁴⁹ Hill’s emphasis seems to be on ‘doing for the other,’ which is important in Christian practice. Nevertheless Catharine in her drawing highlights the importance of ‘being present’ to the other at a time of personal suffering, which I am not saying Hill denies, but I point out how often contemporary commentators place importance on ‘doing for the other.’ Arbuckle refers to the universality of the Good Samaritan parable when he argues that persons who practice the learnings from the Good Samaritan parable may not be officially attached to the “Catholic Church.”¹⁵⁰ Further, Arbuckle directs us to the documents of the Second Vatican Council. I cite from the documents: “Nor is God remote from those who in shadows and images seek the unknown God since he gives to all men [and women] life and breath and all things (Acts 17:25-28).”¹⁵¹ In the end, whoever one is, if he or she sincerely

¹⁴⁶ Gerald Arbuckle, *Crafting Catholic Identity In Postmodern Australia* (Deakin West, ACT: Catholic Health Australia, 2007), 93.

¹⁴⁷ Arbuckle, *Crafting Catholic Identity*, 93.

¹⁴⁸ Arbuckle, *Crafting Catholic Identity*, 93.

¹⁴⁹ Steve Hill, “Caring with Compassion,” *Catholic New Times* 30, no. 3 (2006), accessed March 3, 2016,

http://search.proquest.com/docview/222775634?accountid=8194&rfr_id=info%3Axri%2Fsid%3Aprim0.

¹⁵⁰ Arbuckle, *Crafting Catholic Identity*, 94.

¹⁵¹ Austin Flannery, ed. *Vatican Council II*, vol. 1, *The Conciliar and Postconciliar Documents* (Northport, NY: Costello, 1996), 367.

seeks truth in an unknown God, that person expresses the principles of Catholic identity that Arbuckle refers to in the Good Samaritan parable.¹⁵²

6.8.12 PASTORAL CARE AND THE ENCOUNTER: A CELEBRATION OF SILENCE

According to contemporary writers on pastoral care, the accompaniment of others and/or being with the other in a deliberate way is foundational to practice.¹⁵³ Our task for the remainder of this section is to reflect on what we have learned from Catharine's drawing in relation to the silent encounter. The following insights and imperatives emerge for the pastoral carer: to respect the silence in the encounter, where there is no speech; to give permission for the indefinable to be present; to embody a self-giving act of waiting for the other; to be present before the other, which assumes mutuality in the encounter and to respect the vulnerability of our being; to respond in mercy to the other, entailing a stripping of self, or an askesis of kenosis, likened to the Samaritan who was moved with pity (Luke 10:33); to receive the fragile mystery of the other in her or his weakness, a treasure in earthen vessels (2 Cor 4:7); and to offer a silent compassionate touch, an open door of hope for the other in his or her fragility (Hos 2:15).

Catharine's drawing reveals a particular way of considering silence in the pastoral care encounter. Additionally, the six-step pastoral care encounter celebrates and authenticates silence as a way to meet the other when words are not required.

6.8.13 SUMMATION ABOUT CATHARINE'S DRAWING

Catharine's illustration articulates the integrity of the non-verbal, of 'being-with' the other, which is not dependent on 'doing for' the other. Kathleen Berken refers to when she first came to L'Arche and the shift from solely doing for the other, to a being-with the other.¹⁵⁴ Mosteller's presentation in the jubilee year of L'Arche considers these points.¹⁵⁵ Further to

¹⁵² Arbuckle, *Crafting Catholic Identity*, 93–94.

¹⁵³ McClure, "Pastoral Care," 272.

¹⁵⁴ Kathleen Berken, *Walking on a Rolling Deck* (Collegeville, MN: Liturgical, 2008), 16.

¹⁵⁵ Mosteller, "Seeds of L'Arche."

this the artist directs the viewer to a disposition of waiting, dependent on an askesis of kenosis in front of the lament of the other.

Catharine's remembering of the Good Samaritan parable identifies key aspects of the pastoral care interaction that become pedagogical for a theology of presence. Such a theology highlights embodiment, vulnerability, encounter, presence and the silent pause. As well, Catharine highlights the prominence of connection, illustrated through eye contact between the Samaritan and the wounded traveller and the donkey. The drawing represents Catharine's spiritual experience when she addresses her understanding of the initial encounter in the Good Samaritan parable.

Further, Catharine's drawing is representative of research material on spiritual experiences of persons living with intellectual disability; this theological reflection has contributed to overcoming a gap in research on this material. Additionally, Catharine presents a particular way of knowing: this 'knowing' can be seen through her confidence in her embodiment as an artist and her artistic communication, as proffered by Boughner in regard to core member art. The temptation is to perceive only the disability that Catharine and other persons live with daily. However, in this instance, as we have seen, it is through Catharine's vulnerability that we have been awakened to a revelation of an ancient story. The Sacred has been exposed through a certain brokenness laced in the language of poignant silence.

6.9 CONCLUSION

This chapter has highlighted the central importance of praxis in L'Arche: welcoming persons living with an intellectual disability and discerning the meaning inherent in this praxis. The influence of and spiritual influences on Vanier have been identified in a manner that shows the importance of embodiment in L'Arche and its relevance for core member art. As demonstrated, this also requires the development of particular forms of spirituality, notably the prominence of the interior journey; intuition as a 'guiding principle'; and an evolving spirituality of the heart. At times I cited my experience in L'Arche and how this connected with various themes. The praxis of pastoral care at Daybreak L'Arche has been explored, especially the commissioning of core member art by the pastoral care team for liturgical

activities and an intentional 'being-with' or presence with the other, which is characteristic of pastoral care.

In particular we have explored storytelling through art as this connects with Catharine's and Tom's drawing and painting respectively. As Tom's and Catharine's art is Christ-centered I reflected on Christopraxis. An expression of praxis is *technē*. I reflected on core member art as an expression of praxis. When I reflected theologically I turned to a theology of disability and acknowledged how Catharine and Tom as artists are an embodied 'memory' of the wounded Christ.

Vanier has been cited as primary reference for core member art. He emphasised viewers should consider the people 'behind' the artwork. Extensive reference to Boughner provided a framework for the study of core member art in this chapter; such artwork has shaped Boughner's attention to embodiment, uniqueness, practice and vulnerability. I have introduced the Daybreak craft studio as place where core member art is practiced. Tom's painting provided a window to explore the wounded cosmic Christ, and learnings from Catharine's drawing relate to principles of silence for the pastoral care encounter when words are superfluous.

Chapter seven addresses points of intersection, points of difference, and common threads in this thesis. Further, chapter seven offers the reader a comprehensive summary of what has previously been presented in the thesis. Together with this the researcher offers recommendations for further research.

CHAPTER SEVEN: CONCLUSION

“At L’Arche, people of all abilities, cultures, ethnicity, faith, genders and non-faith traditions choose to create mutual, meaningful relationships and share lives together in community. These meetings primarily occur at our meal tables. I believe the people we choose to place at our tables sends a powerful message to family, friends and the world around us.”¹

Dr David Treanor, National Leader for L’Arche Australia and New Zealand

7.1 INTRODUCTION

The central work of this thesis has been to *establish evidence that L’Arche provides balm for the wound*, especially through the writer’s theological reflection on the lives of three people living with intellectual disability, namely Rosie, Tom and Catharine. In this concluding chapter, following brief commentary on the foundational chapters delineating the thesis as an exercise in practical-narrative theology, the focus will be on points of difference, common threads and points of intersection among the three distinctive stories outlined in the two core chapters. This will highlight the manner in which L’Arche communities, at their best, are able to provide healing and hope *for* people living with disabilities and that they, in turn, become healing presences *to* others.

7.2 FOUNDATIONAL CHAPTERS

Textual material in the first three chapters provided the framework for the central findings of the thesis in the two core chapters. Chapter three established a practical-narrative theological approach focusing on pastoral care, practical knowledge and what can be named a spirituality of Christopraxis. As well, it was noted Rosie’s, Tom’s and Catharine’s stories relate to the broader field of the theology of disability.

This research is a link in a chain of investigation concerning L’Arche. Previous researchers generally relied on experience of the assistant in L’Arche to gather information and to form

¹ David Treanor, 2016. “A Place at the Table,” accessed May 10, 2016, <http://www.bbi.catholic.edu.au/news-events/110/article/1486/a-place-at-the-table>.

their arguments. This thesis departed from such research concentrating on the experience of persons living with an intellectual disability. There was a research gap identified in previous research in chapter two of this thesis. Rosie's, Catharine's and Tom's stories contribute to overcoming this research gap through comprehensive reflection on their distinctive yet related experiences.

Chapter four provided reference points for theological reflection in chapters five and six. First, I discussed Paul Ricoeur's mimetic arc then adapted this when I presented the "Remembering Celebrating Dreaming" document. Main points noted in chapters one, two and three allowed the researcher to address narratives of three persons living with an intellectual disability.

7.3 POINTS OF INTERSECTION

Vanier's concept of the double wound was established: Rosie's crib was symbolic of this. I presented Eiesland's wounded resurrected Christ, yet her thought is not out of the ordinary as Christians have always followed a disabled-bodied God. But Eiesland's attention to the wounded Christ 'rang true' and provided a backdrop to consider Rosie as 'memory' of the crucified Christ for the Daybreak community. Further, Tom referred the writer to the wounds of Christ in his painting, *Love*, which visually supports and illumines Eiesland's concept of the wounded Christ.

I drew the reader's attention to the notion of balm for the wound when I referred to Etty Hillesum as 'balm' for her people: a persistent presence in their darkest hour. Likewise I built on balm as presence: the community sat with Rosie in her darkest hour. This was a totally different time, place and circumstance from Hillesum's experience. However, there are similarities since balm equates with healing presence, a key consideration of pastoral care.

Through textual material in this thesis I established a seven-step Christopraxis welcome response to Rosie by the Daybreak community; a reflection on intuitive spirituality that offered the reader a four-step understanding of spirituality of intuition; and I gleaned from Catharine's drawing a six-step pastoral care response that authenticates silence as a mode to meet the other.

This thesis has established the importance of the body in L'Arche because persons living with intellectual disability often do not rely on words to communicate. Rosie's grief was 'encountered' through the presence of the other sitting with Rosie. This embodied praxis offered an image of faithful followers of Jesus at the foot of the cross (John 19:25). Further, Catharine in her drawing of the Good Samaritan illumines the embodied experience of the Daybreak community by concentrating on the gaze of the Samaritan and the donkey towards the wounded traveller. Therefore we understand how embodied praxis can be representative of "Divine disclosure."²

Rosie's story 'traveled' the reader on a journey from the crib to Rosie first standing; to New York; and to the party. Tom's story took the reader from primordial light to the cosmic Christ and the heart of Christ. Catharine's story brought the reader from the land to the encounter and the celebration of silence. What have these stories in common? The stories bring the reader to a place of merriment, rest or stillness that exposes the gift of the praxis of L'Arche Daybreak: the gifts of Rosie, and gifts of Tom and Catharine, through their sensitivity and skill in their art pieces.

7.4 POINTS OF DIFFERENCE

Rosie's story offered the reader a rich account of one woman's journey from condemned nursing home to L'Arche Daybreak. I reflected theologically on Rosie's profound grief experience, which offered the reader an appreciation of the anguish of many persons who live with intellectual disability. Further, I acknowledged individual and mutual transformation in this story: the resurrection moments for Rosie and the community. This is in contrast to chapter six, which focused on Tom's and Catharine's stories through their art and which revealed how these art pieces created an interior theological shift in the writer.

7.5 COMMON THREADS

The differences described above are nonetheless complementary rather than totally dissimilar. My own experience of responding to the distinctive stories of Rosie, Catharine and Tom

² Graham, *Words Made Flesh*, 79.

highlighted significant areas of commonality at a deeply interior and intuitive level. People's stories are always unique, yet there is a common human thread that unites them. This is a common feature in the foundation and continuing story of L'Arche, based on Vanier's trust in intuition. As demonstrated, the importance of intuition, so evident in Tom's and Catharine's art pieces, is a hallmark of core member art. Further, my response to and reflection on the artwork offered the reader an intuitive response.

Because Vanier founded L'Arche, Rosie could be welcomed to L'Arche Daybreak, and the craft studio became part of this community. In turn persons living with intellectual disability have been offered a place and space that has allowed them to use their intuitive skills in art. Intuition is a distinctive feature of the L'Arche story.

Rosie's story was authored in honour of this courageous woman; it is a story that may well never have been written. Thanks to Sue Mosteller and Mary Bastedo, faithful friends of Rosie, I was able to focus on Rosie's story. In turn, Tom and Catharine told their stories, which might never have been told had they not been offered a home, a safe place to tell stories. An authentic home allows stories to be told in a manner that differs from the plethora of stories we are told in our society. The storytellers cited in this thesis either sit with the marginalised, or know what it is to be marginalised, and tell their stories from this position. Significantly, these storytellers brought me home to my own story, thereby validating me to write that story, which is weaved through elements of the text. Vanier himself is caught up in this web of storytelling and homecoming. By listening to his heart, he was moved to purchase a home for others, thus creating a space of safety, freedom and warmth. At the same time, in this action, Vanier came home to himself and a new story emerged. This thesis highlights some of the custodians of this story are persons offered a home but now, despite their grief, they tell stories that bring others home.

In this thesis I established a death to new life theme, which crosses religious and cultural boundaries in L'Arche. Together with this, to tend to the suffering other is a key element of the Good Samaritan parable and crosses religious and cultural barriers in L'Arche. Catharine gave prominence to the triadic encounter between the donkey, the Samaritan and the wounded traveller that visually offers the reader an appreciation of the encounter with Rosie. The silence Catharine created in her drawing could well parallel the silence surrounding the first

meeting between three persons from the L'Arche Daybreak day program and this surprising woman who came to make her home with them.

Catharine highlighted the figure of the Good Samaritan, who stands humbly in an askesis of kenosis before the wounded traveller that, in turn, offers a touch of comfort that befits healing presence as a key aspect of pastoral care. Essentially the Good Samaritan allows her or his vulnerability to 'meet' the vulnerability of the wounded traveller. This scenario is mirrored in Rosie's story when the Daybreak community 'empty selves' before Rosie's grief. Building on this, Rosie became part of a web of relationships. Tom's painting reflected a sense of connection when he presented primordial light of the cosmos, the moon and stars. The 'tables were turned' when Rosie became the Good Samaritan for many persons in and beyond Daybreak, Zenia being prominent in this.

An important element of this thesis has been place: L'Arche Daybreak was like a nest for Rosie that provided a warm coat fending off the cold on especially windy days. The milieu of the craft studio at L'Arche Daybreak provided a place for Tom as a multi-skilled artist. Further, Catharine and Tom illumined the importance of place: Tom drew attention to the cosmos, and Catharine to the land. Beyond this I turned to an interior place within myself when I reflected theologically on my experience. The emphasis on place befits a practical-narrative theology. A major part of this research was core member art. There is opportunity for further research when the researcher focuses on persons living with an intellectual disability and their spiritual contribution to L'Arche through different expressions of storytelling.

7.6 CONCLUDING REMARKS

Finally I highlight critical threads of this thesis. An essential feature of the thesis is Rosie's story; Catharine offers insight into this in the triadic encounter in her drawing and this, in turn, highlights the gaze as embodied praxis of presence for the other. The welcome of Rosie turned as Rosie welcomed the other. Interdependent relationships in L'Arche Daybreak are illumined in Tom's painting when he gives prominence to interconnection through primordial light.

Woven through the story of L'Arche is an interior somatic knowing of intuition. Catharine epitomised the theme of silence, an important element of interior intuition. Further, the

profound grief in Rosie's story contrasted with the profound silence in Catharine's drawing. Grief and silence are foundational: the emerging gift of Rosie, Tom and Catharine is continually being un-wrapped as the story of L'Arche continues.

Thanks to persons who accompany Rosie, there is balm for the wound. Beyond this, persons who are supported become balm for the other, offering an unusually wrapped gift: a new theological insight waiting to be discovered.

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