

THE RUBRIC

STORIES OF MINISTRY

SAINT MARK'S EPISCOPAL CATHEDRAL, SEATTLE, WA

WINTER 2023, VOL. 80, NO. 1





SAINT MARK'S

EPISCOPAL CATHEDRAL

WELCOME
INSPIRE
TRANSFORM
SERVE

*Wherever you are
on your spiritual journey,
you are welcome here.*

THE VERY REV. STEVEN L. THOMASON
Dean & Rector

MARIA COLDWELL
Editor

GREGORY BLOCH
Design & Layout

KEVIN JOHNSON
Photography

The Rubric is a publication of Saint Mark's Cathedral, Seattle, which celebrates who we are as a community—as a parish, as a cathedral for the Diocese of Olympia, as Episcopalians, and as Christians.

The Rubric received an Award of Merit in the "print newsletter/magazine—parish or cathedral" category of the Polly Bond Awards for Excellence in Church Communications, awarded at the 2022 conference of Episcopal Communicators.

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GREETINGS

from the DEAN

A CATHEDRAL is, by design, a multi-faceted resource: a spiritual home to many, a diocesan gathering place, a community center for arts and education, a proving ground for the work of justice. It is, by definition, the seat of the bishop who calls us into the diverse expressions of mission that arise from a cathedral. A few years ago, Saint Mark's Cathedral refined its mission and vision to be:

Saint Mark's Episcopal Cathedral strives to be...

- ♦ *a house of prayer for all people, where we worship God and proclaim the reconciling Gospel of Jesus Christ*
- ♦ *a loving, welcoming, inclusive community that nurtures faith, encourages service, and integrates social and environmental justice into our lives;*
- ♦ *a sacred gathering place for the Diocese of Olympia and the broader community in times of crisis, sorrow, and celebration.*

The statement defines the scope and orienting purposes for this cathedral's work in the world; the articles that follow in this issue of *The Rubric* provide some specific glimpses into that work. That we say this cathedral "*strives to be...*" is intentional—that neither our present reality nor our goal is to do this perfectly, but rather that we are engaged faithfully across time in service to those whose lives may be enriched by what arises in and from this "*holy box on the hill.*"

The stories of any given generation, of any given moment, are snapshots into the breadth of life that forms here, which is to say, above all, that a

cathedral is not just a building, but is contextually understood as the community that gathers there in myriad ways. The cathedral would be little more than a relic, a museum piece, were it not for the bustle of people who find their way and leave their mark on the way we live and move and have our being at Saint Mark's Cathedral together.

To say that we *strive to be...* also affords us the spiritual sense of always "becoming," unfolding into the new thing and seeing it for its potentiality, an opportunity to discover new ways of being a cathedral. In the change comes not just challenge, but opportunity. Several of the articles in this issue invite such a reflection to see things anew, to be open to surprise and possibility, to courageously say yes to the new thing, the new partnership, the new missional endeavor. To take our place in the cathedral's lineage of witness and work, and in time to leave it to others who will follow. A cathedral invites that sense of the larger legacy, and it is good for us to be here, in our time. I am grateful for the faithful ways the current cathedral community, in all its manifestations, is contributing to that larger narrative. I am grateful for your part in it. I am grateful to God for you and for calling us into this work together in this time.

Blessings and peace,

The Very Rev. Steven L. Thomason
Dean & Rector



LITURGICAL SCHEDULE

* indicates livestreamed service

SUNDAYS

8 A.M.

The Holy Eucharist

9 A.M.

The Holy Eucharist

11 A.M. *

The Holy Eucharist

4:30 P.M. *

Choral Evensong

(first Sunday of the month, October–June)

7 P.M.

Contemplative Eucharist

9:30 P.M. *

The Office of Compline

broadcast on KING 98.1 FM,

and livestreamed at saintmarks.org

and on Facebook & Youtube

WEEKDAYS

MONDAY–FRIDAY, 8:30 A.M.

Morning Prayer online via Zoom

A special offering for Lent 2023, offered
in collaboration with St. Paul's, Seattle.

MONDAY–FRIDAY, 6 P.M.

Evening Prayer online via Zoom

The weekly in-person Evening Prayer
offering is suspended in Lent 2023.

MONDAY, 6:30 P.M.

Cathedral Yoga

in person in the cathedral nave

TUESDAY, 7 P.M.

Centering Prayer

in person in the cathedral nave

THURSDAY, 7 A.M.

1st/3rd/5th Thursdays:

The Holy Eucharist

in person in Thomsen Chapel

2nd/4th Thursdays:

Morning Prayer

via Zoom only



WINTER 2023 Contents

4 AN INTERVIEW WITH BISHOP RICKEL

in conversation with Dean Thomason

7 MEET THE BISHOP PROVISIONAL

The Most Rev. Melissa Skelton

9 IN RELATIONSHIP

the cathedral in a diverse community
and world

12 PHOTO ROUNDUP

special days in the life of the
community

13 SHARING STORIES

meeting the first people of the land,
by The Rev. Canon Dr. Mary Crist

15 THE VISUAL ARTS AT SAINT MARK'S

engaging with God and neighbor
through art

17 COME AND SEE

preparing for a Holy Land pilgrimage

18 MACKLEMORE & THE SAINT MARK'S YOUTH

a visit from a Seattle superstar

19 HOW'S JAIME?

an update from a beloved family

20 BREAK THE SILENCE

10 years of the Mideast Focus Film Series

21 2022 SAINT MARK'S CATHEDRAL DONORS

recognizing the generosity of the
community

ON THE COVER: Dean Thomason presented Bishop Rickel with a serigraph by Coast Salish artist Peter Boome at the service of Choral Evensong with a celebration of the ministry of Greg & Marti Rickel, November 6, 2022.

ABOVE: In *The Pageant of the Nativity*, Marc Aubertin received the gifts brought by the Magi, including the silver ceremonial trowel used to lay the cathedral's foundation stone.

An Interview with Bishop Rickel



*In December 2022, as he entered his final month as the Bishop of the Diocese of Olympia, **The Rt. Rev. Greg Rickel** visited with long-time friend and Cathedral Dean, **The Very Rev. Steve Thomason**, to reflect together on his episcopacy and what lies ahead for him, and for the Church.*

Dean Thomason:

Bishop Rickel, thanks for taking time to reflect with us. The world has changed a lot since your consecration in 2007. How have those changes impacted the church and the diocese, and your ministry in the 15 years hence?

Bishop Rickel:

It's interesting because in 2007, it was kind of a heyday economically, and then we went through the 2008 downturn which really affected the investments of the Diocese, and a lot of our congregations, and then that turned around. The investments, for instance, were about \$32 million when I got here, but now they total more than \$100 million in the Diocesan Investment Fund. So we weathered those early challenges. And we're going through a similar time now, but this diocese will weather that as well. I think we're in a lot better situation to do it.

Of course, the pandemic was a huge thing that no one could have dreamt of. And it really changed the church. I think the pandemic, and George Floyd and the Black Lives Matter movement, and the reckoning on racism and racial justice, all of that, really, really has shifted the church. And when I came here, climate was a big concern of the Diocese, but I think in those 15 years, many more people now are realizing how truly a problem that is. And I see a lot more people in our denomination in our church and in this diocese, getting more involved with that as an existential problem.

The diocese [when I arrived] was in a situation of a lot of distrust, a lot of disconnection between the office of the bishop and the greater diocese. So that needed a lot of work. During that first Lambeth Conference [in 2008] I went to, [Archbishop of Canterbury] Rowan Williams gave lectures, and I've never ever forgotten his basic

premise that bishops are "unreliable allies." That's always stuck with me, because I just think it's part of the job. It's part of what we do. I've told people all I'm really good for is for you to blame. But that's a good thing.

What surprised you most in your role as Bishop of Olympia?

Well, it shouldn't have been a surprise, because I was told this a lot, but just how much legal stuff is involved in this. And I thought I might get tired of going to the local [congregations] and doing the visitations, but I really haven't. I mean that I'm tired of the in-between, you know, getting in the car, and getting there. I'm kind of tired of that. But I'm not tired at all of arriving and being with the people and just seeing the amazing things people are doing across the church, and seeing many different things—very diverse and wonderful ministries. And I do think that the vast majority of our congregations and our people

really do want to keep this alive and grow the church. And so that's been wonderful.

I think a big surprise is just how well the College for Congregational Development took off and what an impact it has made. We had no idea how it would go. And yet, in this last month, we've been trying to tally up how many dioceses have been touched by the College for Congregational Development in some way—well over 30 dioceses, some of them with very deep interaction.

What's been most challenging about your work as bishop?

I think the isolation. People don't really totally get that. But you know that old saying: it's lonely at the top? I think I have known that more than in any other position I've ever held. And I think that has been the challenge, not having a community that you're with every week, right? Every Sunday. I had to get really used to the first few years—not having a community, but also missing entire seasons. Like every Sunday I show up, it's Easter! Doesn't matter what season we're in. So I remember the first year I totally missed Advent. I was there for it, but every Sunday I was visiting somewhere, it was white, and it was Easter, and everything gets suspended [when the bishop visits]. So I don't



really get to take the ride seasonally that some people do, and I missed that more than I thought I would actually. I mean, I enjoy Easter, don't get me wrong! But I understand why the church doesn't stay in it all the time.

I remember when it became public that I had been called as dean here, you and I got an email from Larry Maze [the bishop who ordained both of us]. He told us he thought there's not many relationships more important than that the dean and the bishop be friends. And I think he spoke from his own experience.

Yeah. I think that is absolutely right. I don't remember who it was, but the night I went over and talked to the [cathedral dean] search committee and said, I want to explain to you our relationship. There was a long silence, you know, kind of stunned, but then somebody said, "What a novel idea, a dean and a bishop that actually get along!"

The cathedral was one of my greatest blessings, but also one of the biggest headaches. It was a rough ride initially. But I think that truly a great part of this Episcopacy is that you've been there as dean. We've gotten along, we've been in sync. We haven't done lockstep stuff, which I think is really good. I remember when you got here, I said we need to disagree about something publicly. And we did.

You've made a keen point to say you're resigning, not retiring. What is the distinction that you want folks to know?

I have said publicly many times that I think most priests and a lot of bishops are not good at retirement; they flunk it. I don't think I'm going to be bad at it. I think I can actually really retire. But I'm not ready to do that. And so that's the distinction for me. Resigning means that I'm staying attached to the church, I'm going to be functional in the church, and we're going to be doing things in the church. But I'm just not going to be doing it here. And retiring to me means you're really walking away from the ecclesiastical structure, and you're going to do something else. I'll get there. But I'm not quite there yet. That's fine, but I'm not going to be in charge. And I think that's going to be a huge relief. I'll be doing some things I really love like stewardship and congregational development and probably some coaching. I kind of look forward to that. And I really want to start working on a book that I have always wanted to write on stewardship. I may try to get it published. But mainly, I want to put it all down. I had a contract to do that when I was elected. But I just had to give it up, because I didn't have time.

If you were to name seven things for which you're grateful, what would you include?

I'm grateful for my wife. I don't know if you are asking in my life or in the diocese, but either way, she would be first, because, you know, she just has ultimately been the biggest supporter and enabled me to do the things I've done. Our son would be the second one, and then really good friends that I can share some of what we're talking about—some of the isolation. I'm grateful for a lot of people. One thing is how many people that were in our lives before who wanted to come out





and be here. We joked at one point about the Arkansas mafia, because people just started showing up here after I did. It made it a little daunting to think about leaving because all these people moved up here, and now I'm going, but I figure they're all adults.

And then I would say I am thankful for specific people. What I love about [them] is they just want to know you. They don't really care about all the politics and everything like that. They just want to know you.

And I am grateful for the beauty of this geography. It's just such a beautiful place. We are going to miss the mountains. And, you know, there is nothing nearing a mountain where we're going, right? So I am very, very grateful for that.

But I think, really, one of the greatest things I'm thankful for is the spirit of this diocese, the creativity that is here. Even when it drives me nuts about how creatively somebody wants to do something, I'm still so glad to be in a place where people are thinking about that kind of thing. And I have really, really been grateful for the people at the local level, which I have always thought is the most important thing, the thing that we need to be focused on more than any other.

What intrigues you about the church in the future?

Well, I think we have a chance to really be far more creative than we have ever been. I think the pandemic showed us some ways to be connected beyond ourselves. We tried some things, but the pandemic forced us to move out beyond our walls. And it reminds me of so many things that have happened to me in ministry. We need to look at things that come our way that we sometimes look askance at and say maybe, maybe Jesus is coming to us in this. We have endless possibilities where this might go.

I really would want people to hear this: I have not lost any hope at all in the church, or in my faith, or anything else. If anything, it is as strong as it has ever been to me. So I am very, very hopeful. I'm just sure it doesn't have to be me [leading], and I feel good about that. I think a lot of people can lead. I'm very happy about the shift in leadership in the church, and that we're finally doing some of the things we've said we ought to do. I plan to still be part of the House of Bishops, but I do plan to recede a little bit and not try to be one of the leaders, because there are plenty of great leaders there who can do it. And should.

So I am extremely hopeful, and I think we have yet to see all the advantages we probably have gotten out of the pandemic and where we can go from here.



So, Greg, what do you want to say to the people of this diocese? What do you want them to know?

I want them to know that I have loved them the entire time. And that I will still love them when I leave. I know it's not universal the other way. But I've felt loved here and cared for. I would like them to know that their next Bishop is out there somewhere. And they should start praying for that person right now, that they listen to the call, and that they truly discern what would be best for the church and their place in it. But the transition, you can either look at it as "why are we having to go through this and it's going to be hard" or you can look at it as a golden opportunity to really become even greater and more than we have in these last 15 years. The best thing that could happen to me is that I walk out the door, and this just takes off and goes in some other great direction. That's what I'm hoping will happen. My departure is my decision. But it is made with the hope that it is the right decision not just for me, but for the diocese, too. And I believe it is, or I wouldn't do it right now.

What's next then, for you and Marti?

We will be moving to Southeast Florida, a place where we have vacationed often. For the first few months we plan to decompress, watch sunrises, and sunsets, and eat good food, and sleep well. When that wears off, I hope to be of help to the Diocese of Southeast Florida and the Bishop there, Bishop Peter Eaton, and I hope to write, help with sea turtles (one thing I am really excited about), keep leading pilgrimages, and perhaps even work for Lightline, the company we typically have used for these—and anything else where I think my skills and talents and interests might be of help.

Bishop Rickel, we are grateful for your ministry among us, and we wish you and Marti all the best in Florida and beyond. Thank you. ♦



THE MOST REV. MELISSA SKELTON

MEET THE BISHOP PROVISIONAL

by Maria Coldwell

THE Most Reverend Melissa Skelton, the former Archbishop of The Anglican Church of Canada for British Columbia and Yukon, began serving as Bishop Provisional for the Diocese of Olympia on January 1. The diocese voted to place itself under the authority of Bishop Skelton (pending the consent process) at the Diocese of Olympia's 2022 Diocesan Convention. Bishop Skelton has deep ties to the Diocese of Olympia, having served as the Canon for Congregational Development and Leadership and as the rector for St. Paul's Episcopal Church in Seattle (2005-2014). She is the creator of the College for Congregational Development, which is now operating in 10 dioceses in the US and Canada.

Before coming to the Diocese of Olympia, she also served the Episcopal Church in Maine and has served as the Vice President for Administration of the General Theological Seminary in New York. Prior to being elected Archbishop of British Columbia and Yukon (2018), she served as the Diocesan Bishop for New Westminster (2014-2021). She has a business background in marketing and brand management, and has worked for Proctor and Gamble, Tom's of Maine, and as a consultant with her

firm, French and Skelton, in San Francisco. She has degrees in English from the University of Georgia (BA) and the University of South Carolina (MA), an MBA from the University of Chicago, and an M.Div. from Virginia Theological Seminary.

After retiring from the Anglican Church of Canada in 2021, Bishop Skelton returned to the Diocese of Olympia to serve as Assisting Bishop. When asked why she decided to accept the call to become Bishop Provisional, she said "I love this diocese, plain and simple. It's where I learned what it means to be a parish priest. It's where I was given the privilege of creating the College for Congregational Development. And so, when Bishop Greg let me know he was going to resign and asked if I might consider being tapped for the role of Bishop Provisional, well, my heart skipped a beat. I knew then that if the Diocese called, I would answer."

In a video message¹ to the Diocese of Olympia distributed on 1 January, 2023, Bishop Skelton noted that she was actually the person who nominated Greg Rickel to be Bishop of Olympia in the last election, some 15 years ago, so it is coming full circle for her to serve as Bishop Provisional upon Greg's departure. She stated that she expects to serve for approximately 18-24 months as the interim. During that period she will not be proposing any

ABOUT THE SEARCH PROCESS FOR A NEW BISHOP

THE Standing Committee of the Diocese of Olympia has secured the ecclesiastical authority of the Bishop Provisional and has selected a transition consultant for the search process. Both the Standing Committee and the Diocesan Council have selected one clergyperson and one lay person each to form a Joint Board, which now consists of Heather Irwin, Nic Mather, Stephen Crippen, and Lawrence Sylvester.



Per Article XIX of the Constitution and Canons of the Diocese of Olympia, the Joint Board will report regularly to both the Standing Committee and Council as well as monitor the budget, expenses, and general process of the episcopal

search process. The Joint Board will appoint and oversee the work of the Search Committee, comprising one member from each regional ministry of the Diocese of Olympia. The Joint Board will also develop a procedure for introducing episcopal nominees to the diocese prior to the election.

Updates will be published on the diocesan website at: ecww.org/bishop-transition-updates-from-the-standing-committee/ ♦



major changes for the Diocese, but neither will she let things slide. She hopes to support the positive things that are currently happening, including ordinations, confirmations, working with congregations and the Circles of Color. She will do some things a bit differently, including communications and parish visitations (where she will have help from others). She will strengthen and refresh some things, although she's not sure exactly what those may be; she does intend to reinstitute "vocation days" where people who are discerning a call to the ministry can get together and talk about it. She will also set some limited transition goals, after conducting a listening process with clergy, staff, and lay leaders, about priorities that should be addressed during this time. Bishop Skelton noted that times of transition are emotional times, and that people will probably experience a wide variety of feelings over the next couple years, which is perfectly normal.

When asked how she envisions her relationship with St. Mark's Cathedral over the next couple years, she said "I'm delighted to say that I'm envisioning being at the Cathedral both at the more official times when the Diocesan Bishop would normally be present, and, from time to time, I'll also be at the Cathedral to be in the pew and pray. This is possible because I'm in the Bishop Provisional role part-time."

Bishop Skelton is married to the Rev. Eric Stroo, a mental health counselor and a deacon in the Episcopal Church. Between them they have three children and five grandchildren. ♦

1. Video may be seen at: <https://ecww.org/a-greeting-from-bishop-skelton/>

In Relationship:

The Cathedral in a Diverse Community and World

by Phil Fox Rose

A JEWISH congregation celebrated Yom Kippur in the nave of Saint Mark's last October. The weekly cathedral calendar lists a Buddhist group on Saturday mornings, yoga every Monday and centering prayer on Tuesday evenings. This and more fits comfortably within the cathedral buildings and community thanks to the Episcopal Church's large theological tent, and the distinctly open and welcoming style of Dean Steve Thomason and the whole team at Saint Mark's Cathedral.

When I spoke with Rabbi David Basior of the Kadima Reconstructionist Community and Ajahn Nisabho of the Clear Mountain Buddhist Monastery community about their experiences of being hosted at the cathedral, they both immediately mentioned the generous welcome they received, and their surprise at it.

Ajahn Nisabho says, "When Rev. Thomason first agreed to host our new community in spring of 2021, I was moved by the breadth of spirit that would allow a tradition to open up to another so wholeheartedly. Over the subsequent two years, I've begun to appreciate how decades of hosting different religious communities had granted Saint Mark's a deep institutional wisdom regarding the shared core of tradition. Many religious communities speak about interreli-



Ajahn Nisabho

gious dialogue and relationship, but it is rare to meet a community that lives that truth as fully as this one."

In a similar vein, Rabbi David said, "Really the standout is that Greg [Bloch] and Michael [Perera] were just fabulous. I could tell that they really cared that it went well.... I felt like they were absolutely a part of our team, which I didn't expect at all.... Usually it's, 'Here's how to get into the building, and when you're done here's how to close up.' This was much more of an investment in our event going well and I'm very grateful for it."

Ajahn Nisabho offered a similar thought: "Being hosted by Saint Mark's means more than simply having a warm and reliable place to meet. Clear Mountain could have paid for that elsewhere.... This relationship,



Rabbi David Basior

framed by generosity and founded on a shared goal of purifying the heart, represents a completely different dynamic than a rental agreement that might, externally, result in a similar situation. Through it, we affirm something deep in the shared core of our traditions."

♦♦♦

I N THE cathedral's front garden and the Compline corner of the nave, you'll find labyrinths, which while closer to Episcopal home, you might say, derive from pre-Christian Celtic roots. Celtic practices give the Episcopal Church rich offerings that meet modern society's longing for panentheistic spirituality that draws wisdom from communion with nature. Saint Mark's annual New Year's Eve Labyrinth Walk, held

recently for the first time in several years, is a beloved local event that reaches well beyond the cathedral community.

Like walking the labyrinth, another embodied contemplative offering is yoga on Monday evenings, which uses the space in a strikingly different way. Yoga mats fill in all the spaces between, around and among the seating, steps, and chancel—now often exceeding 100 participants. Rotating teachers guide the sessions, which are at a level and pace that works for everyone. While of course yoga comes out of the Indian tradition, as with much Western yoga it is, as the ministry's descriptions says, "spiritual practice, but its spirituality emerges through an intense, focused bodily awareness." Embodied contemplative practices are not common in Christianity, and this is a welcome complement to anyone's spiritual life. The sessions are often preceded or followed by a complementary embodied practice—including sound baths, organ meditations and breathwork.

Centering prayer, practiced in the Compline corner on Tuesday evenings, was developed by Catholic monks inspired both by the popularity of Hindu and Buddhist meditation teachings and by medieval Christian monastic practice, and further developed by an Anglican priest with early Quaker experience. (Centering prayer and other meditation too is embodied in the sense that you are fully present to your surroundings and body, rather than in your thoughts.)

If your spirituality centers creative energy, as does mine, then it's not a stretch to also bring in the "secular" concerts hosted at the cathedral as part of its spiritual offerings. As an example, Polish composer Hania Rani performed at Saint Mark's last July as part of Abbey Arts. I have turned to her work more than almost any other

music in the last few years for spiritual grounding and solace. Seeing her perform was certainly a spiritual experience for me. Seeing her perform under the exquisite sculptural rose window was transcendent. She commented during the show with what felt like a bit of surprise that it was a beautiful space that felt very natural, which helped her feel less awkward than usual while performing.

(Of course, Abbey Arts itself, while an independent arts organization, grew out of the Church of the Apostles in Fremont. So I think it's fair to say they embrace the link between spirituality and creativity as well.)

Rabbi David and Greg Bloch both mentioned how well the space works for non-church events. Some of that certainly comes from the breadth of experience in setting it up for outside use.

Rabbi David said, "People had impressive sensibilities around how to proactively make the space neutral, for us to come in and not feel like we're praying under the eyes of Christianity, or Jesus. And that was really great of them."



And I think it's something more too. The remarkable cathedral nave is beautiful but relatively unadorned. Ed Carpenter, the artist who designed its inner sculptural rose and screen, called the nave "a powerfully spiritual space, unpretentious yet majestic." Thanks to this, it can be both neutral and vibrantly alive to whatever is happening within. Greg said, "I think it says something profound about the space of the cathedral nave that, although these [Jewish] liturgies were so different from cathedral services, they still seemed to fit perfectly into the space."



THE role of a cathedral or for that matter any church is different today than it was when European settlers brought their Christian practices to the Americas. In England, those within the physical bounds of a parish and diocese were assumed to be Anglican—perhaps nonpracticing, but still under that authority. In return, the church had responsibilities for the social welfare of those in the community. It was the center of the community because everyone in the community was a member. The same was true in other countries—Lutherans in Germany and Scandinavia, Catholics in Italy and Spain, and so on.

But increasingly, and always in urban centers like Seattle, the physical bounds of the parish and diocese encompass many and probably mostly people who are not of the same faith. What then is the role of a church or cathedral to the community in which it's situated? Is Saint Mark's for spiritual and social support to the Episcopalians in the diocese? Or to everyone? What does it mean to operate, both theologically and organizationally, as a religious institution in a multicultural and multifaith space?

The U.S. has always been figuring this out. But the postmodern era



has turned that up to 11. Many more people are identifying as spiritual, agnostic and atheist; many more non-Christian immigrants are retaining the faiths they arrive with and passing them on to their children; and far fewer people identify strongly with the specific denomination typically associated with their ethnicity. We are in the midst of writing this next chapter.

As the Archbishop of Canterbury's website says of interreligious work: "As Christians, who have freely received God's love and grace, we're called to love our neighbours as ourselves. We're called to seek the flourishing of all by working together for the common good.... Diverse communities give us exciting opportunities to think creatively about how to get to know our neighbours of other faiths."



SAINTE Mark's Episcopal Cathedral is a model for retaining tradition while approaching the world with an open and generous heart. This is a gift not only to those in the Saint Mark's community, but those it engages. Ajahn Nisabho says, "Theravada Buddhism in the West, as embodied in the Insight and Vipassana movements, has traditionally been focused on solitary meditation and framed in psychological terms that avoid or downplay any elements of ritual or talk of the transcendent....

The Episcopal tradition as embodied by Saint Mark's, however, emphasizes exactly the qualities that have been lacking in contemporary 'secular' Buddhism, and which our community hopes again to bring to the fore: a focus on community, a valuing of ritual, and a deep devotion to generosity and hospitality."

Greg Bloch, talking of the Yom Kippur service, also mentions values and ritual: "As different as the liturgies were, it was palpably clear that Kadima shared fundamental values in common with the community of Saint Mark's—the emphasis on justice and ever-wider inclusion, the sense of openness and welcome, a style of worship that enacts both continuity with ancient ritual as well as authentic relevance to our own moment. We have so much to learn from each other.... To hear the nave resound with the blast of the shofar, or the haunting, mesmerizing singing of Kol Nidrei, was a precious gift for me and for the cathedral—and I hope, the for the Kadima community as well."

Ajahn Nisabho adds that "Clear Mountain's Theravada tradition teaches things that Saint Mark's community may find helpful," specifically a tradition of meditation far more consistently practiced and supported over the millennia than in Christianity. On a personal note, as a three-decade practitioner of centering prayer, I sat as part of a Theravada community for several years. It deepened my

contemplative prayer practice and enriched my spiritual journey. Exploring the common ground in meditation and centering prayer (frankly I think the ground is almost entirely common) and in other aspects of spiritual practice with Clear Mountain is something I look forward to continuing. And more valuable than anything we might learn from each other is the relationships made through this kind of open engagement.

Rabbi Basior says members of his congregation already knew Saint Mark's through interreligious events, concerts and its Middle East peace work. All these connections were already there when they needed a space for their Yom Kippur services. "That relationship meant people were familiar with the building, knew it was a great place." Adding, "It's great to have open spaces—whether it's folks who are open to whomever using the space or good relationships that either come from or predate space sharing."

Saint Mark's own worship comes in a variety of styles and welcomes all in full participation wherever they are on their spiritual journeys; it hosts other spiritual communities and practitioners and creatives for no other reason than to be a good neighbor; and it supports the full Seattle community in which it's situated.

In so many meaningful ways, Saint Mark's Cathedral meets people where they are: to honor their own practices, celebrate what is shared, and offer a generous and open space to connect. No agenda; just love. This continues to surprise because it is so rare today.

Phil Fox Rose helps facilitate the centering prayer group at Saint Mark's on Tuesday evenings. He is the Editorial Director at Spiritual Directors International and works as a mindset coach and spiritual companion.

PHOTO ROUNDUP:

Special Moments in the Life of the Cathedral Community



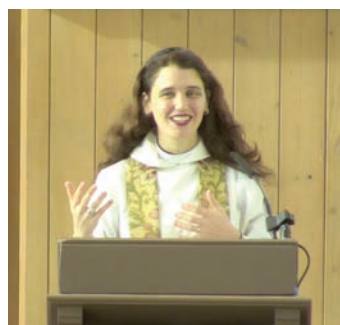
First row: St. Francis Celebration and Blessing of the Animals, October 1, 2022; "O" Antiphons Advent Procession, November 27.

Second row: Christmas Eve, December 24, 2022.

Third Row: *The Pageant of the Nativity*, planned for December 20, 2022, but rescheduled to January 6, 2023, due to inclement weather.

Fourth row: Renaming Liturgy for parishioner Rose Hazard, January 22, 2023; Annual Parish Meeting & Elections, February 5, 2023.

Fifth row: three recent guest preachers—newly-ordained deacon The Rev. Elizabeth Walker (December 11, 2022), The Rev. Dr. Hilary Raining, (November 13, 2022), and The Rev. Canon Carla Robinson (January 15, 2023). See also The Rev. Canon Dr. Mary Crist, preaching on September 18, 2022, on the next page.



SHARING STORIES

MEETING THE FIRST PEOPLE OF THE LAND

by The Rev. Canon Mary Crist, Ed.D., Enrolled Blackfeet

A FEW months ago several of us joined an Indigenous women's drum group in a Eucharistic celebration at an Episcopal Church in California. The church invites an Indigenous group to visit every year on the Sunday before Thanksgiving. This year the priest asked if anyone would like to say a few words during the announcements. The leader of the drum circle encouraged the congregation to invite us back in the coming year, suggesting we could even come at times other than Thanksgiving. After the service, a parishioner said they would like to invite us back, and then she said they were not sure about how to get to know us. She said they didn't want to "say the wrong thing" and offend someone. The leader of the drum circle graciously replied, "you could ask us to tell you our stories and we could hear yours." And there it was... the first step toward building an authentic relationship with Indigenous peoples: sharing stories.

For us Indigenous people, relationships begin with sharing stories. It is a way we build trust and familiarity with one another's traditions. Sometimes, this generosity of sharing was exploited by non-Native writers who made money by selling the stories they heard on their trips. They did not consider the stories to be a means of establishing trust.

The Indigenous world view says we are all related—all members of a community made by our Creator, even things we don't typically recognize as living. We say we

are part of the Circle of Life. We believe we are called to live together, caring for one another and all other things in a holy harmony. We are called to use our stories and our sacred objects to teach others about our ways. Each thing we hold dear has a story connected with it. Each relationship has a story that goes with it. The Spirit of the Creator is within all parts of the creation. It makes sense for us to use stories to get acquainted with one another. It honors our traditions to do so.

Through our sacred teachings, we know that Creator expects us to care for the creation, and when we fail to do so, we fall out of balance with Creator and with creation. Christians would say we fall into sin, but Indigenous people did not use that word. It was not part of our language. We would say we fall out of harmony with Mother Earth and all creation.

Old Testament scholar Walter Brueggemann writes, "The central vision of world history in the Bible is that all of creation is one, every creature in community with every other, living in harmony and security toward the joy and well-being of every other creature." Indigenous people know this connectedness as harmony. The people of Israel know this connectedness as shalom.

Sharing stories is the way the people will get to know the culture and traditions of others and to live with them in harmony. There were more than 500 different Indigenous nations in the land we know as North America today, yet we were all connected by stories of how we understood

the way Creator wanted us to live. The best way to share stories is face to face, but when this is not feasible, there are other ways to try.

To learn more about the stories of Indigenous peoples, read books by Indigenous authors. Watch shows and movies written by and starring Indigenous actors. Share those you enjoy with others, and share what you have learned, especially those things that make you uncomfortable. A good source of Indigenous media is Vision Maker Media. Here are some good ways to get started.

1. Watch the Wind River Museum video: *What Was Ours*

What Was Ours is a superb example of a video that explores the issues faced by tribal members living on the Wind Ridge Reservation in Wyoming when they are given the opportunity to develop a small museum inside the casino to display artifacts that belonged to their own elders. The group includes an Eastern Shoshone elder who is a Viet Nam veteran, a tribal member aspiring to study museum science for his master's degree, and two Northern Arapaho youth. Showing this video with a follow-up discussion with Indigenous people from the community would be a great way to engage the video.

2. Find out about The Indigenous Boarding School Movement.

Indian boarding schools were founded to eliminate traditional American Indian ways of life and replace them with mainstream American culture. The first boarding schools were set up starting in the mid-nineteenth century by the government or, in many cases, by Christian missionaries. At the most recent General Convention, the Episcopal Church established funding for a committee to investigate the Indigenous boarding schools owned and operated by the church. Watch and discuss the next video. Invite some Indigenous elders and to watch it with you. Show you are interested in working together so this can never happen again.

3. Watch the video: *Native Voices: Speaking to the Church and the World*

In the video called *Native Voices: Speaking to the Church and the World*, Indigenous clergy and lay leaders in The Episcopal Church share their stories of how their lives have been affected—historically and currently—by the Doctrine of Discovery and the colonization process of the Western Hemisphere. Produced by the Office of Indigenous Ministries in The Episcopal Church through a Constable Fund grant, the video was recorded in 2020–21 during the pandemic.¹

4. Get to Know the Indigenous People Where You Live

We welcome visitors at tribal events held at outdoor venues and in public areas of cultural centers. This includes most powwows. When in doubt, ask if an event is open to the public. If you have never attended a powwow, make it a point to go. What a wonderful way to for meet Indigenous people! Talk to the people selling their handmade items. Be respectful. Learn about the different kinds of dances and what people are wearing. (Never call what we wear “costumes.” Instead, say “regalia.” Know that the inside circle where dancing takes place is considered sacred.) Spiritual ceremonies may not be accessible to visitors, but you can witness sacred dance at a powwow. Always ask permission before taking photographs of individuals. Check out the 36th Annual Seafair Indian Days Powwow held July 21–23, 2023.²

It was published a few years back, but the *Seattle Native American Cultural Guide* is still a good resource to use for locating museums, galleries, and heritage sites.³

5. Continue to Use a Land Acknowledgement at Saint Mark's Cathedral Services and Events

It is important to discover the original occupants of the land you live on now and let people know that you want to show respect for the people who lost their land. You may also wish to read the land acknowledgement adopted by the City of Seattle.⁴

Explore the link to arts and cultural venues in Seattle's Indigenous community. You will have the chance to listen to the stories of Indigenous people right in the Seattle area. ♦

NOTES

1. This video can be found at: episcopalchurch.org/ministries/indigenous-ministries/
2. Learn more at: <https://unitedindians.org/seafair-powwow-2023/>
3. You can find it here: https://uploads.visitseattle.org/2016/10/06064559/VS_NativeAmerican_Guide_2016_FIN.pdf
4. The Saint Mark's Cathedral Land acknowledgment can be found at saintmarks.org/landacknowledgment. The process of adopting the Land Acknowledgment was described in the Spring 2021 issue of *The Rubric*.

The Rev. Canon Mary Crist, Ed.D. (Enrolled Blackfeet) is the Indigenous Theological Education Coordinator for The Episcopal Church, a member of the Presiding Bishop's staff. In September 2022, Mary Crist offered a half-day workshop at Saint Mark's Cathedral. The video of that workshop may be found at: saintmarks.org/2022/09/exploring-indigenous-theology-with-the-rev-canon-mary-crist/

VISUAL ARTS AT SAINT MARK'S

by The Rev. Canon Jennifer King Daugherty

"The characteristic common to God and man is apparently... the desire and the ability to make things."

—Dorothy Sayers

WHEN the Visual Arts Ministry at Saint Mark's was relaunched in 2017, its mission was to "create ongoing opportunities for members of the Saint Mark's community to engage with visual art as a medium to explore diverse relationships with both the divine and one another." Members of VAM (as the Visual Arts Ministry came to be known) dreamed of using the Cathedral nave and other spaces to exhibit outstanding visual art that explores the spiritual journey and allows viewers to learn from the perspectives of local artists, especially those whose work lies outside the western European artistic tradition. That dream has steadily taken shape over the last five years, with the additional grace of relationship with artists whose experience of the spiritual journey provides wisdom for all who engage their work.

The first exhibit in 2018 was Virginia Maksymowicz's *Stations of the Cross*, hung in the nave during Lent.

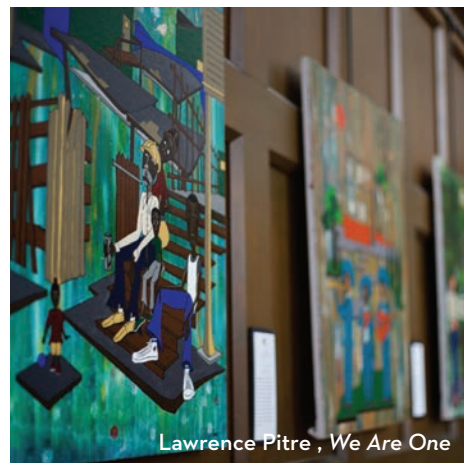


These cast sculptural reliefs were conceived in a tradition of religious imagery that dates back to the 13th century, but the diversity and realism of bodily form points to a more modern sensibility. These sculptures remained at Saint Mark's on loan from Ms. Maksymowicz through 2022 and returned to the nave each Lent. Even when the cathedral building was closed during the pandemic, the Stations were made available for prayer through a liturgy filmed by parishioner and documentarian David Wild. The Stations of the Cross have become honored and much-studied companions in the community's contemplative journey to the cross in Lent. Saint Mark's is deeply grateful to Bishop Greg and Marti Rickel, whose memorial gift in honor of his father, Morris Rickel, enabled the Stations to become part of the cathedral's permanent collection.

Later in 2018, Saint Mark's hosted *I AM*, a traveling exhibit that showcases 31 Middle Eastern female artists working in various mediums from 12 countries. Organized by CARAVAN, this exhibit addresses stereotypes and misconceptions of Middle Eastern women through multi-layered, visually rich, and often provocative works

of art. It underscores the crucial role that Middle Eastern women play as guardians of peace and left the community with visual touchstones of resistance, resilience and reconciliation in the face of violence and war.

In 2019, VAM hosted Lawrence Pitre's *We are One*, a series of paintings depicting the history of the Central District, historically one of Seattle's most diverse and culturally cohesive neighborhoods. Mr. Pitre's bold and detailed images of Chief Seattle, a Japanese wedding, Earl's Barber Shop, Casa Latina, and other daily scenes create a tribute to our past, present, and contemporary life, especially as indelibly changed by the urban renewal and displacement related to the Central Area in Seattle.



The visual arts highlight of 2022 was an exhibition of works by Peter Boome, Coast Salish artist and member of the Upper Skagit Tribe of Washington State, co-sponsored by VAM and Saint Mark's Creation Care Ministry. This exhibit inhabited the cathedral nave from late April through mid-summer, offering a colorful and stimulating context not only for regular worship services, but also for Cathedral Day, Pentecost, and the



Coast Salish Art by Peter Boome

American Guild of Organists' annual gathering. As the church community seeks to learn more of the history of indigenous people in Seattle and the role of the Christian church in oppression of and theft from the first nations, Mr. Boome's work and commentary on the revival of Coast Salish art have provided both a reminder of what was destroyed as well as a sign of hope for the future.

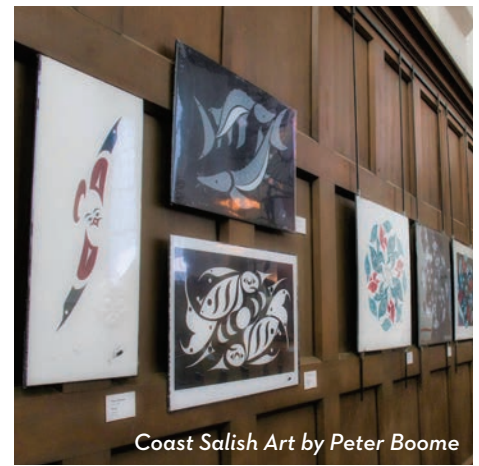
Mr. Boome works in a variety of mediums and his exhibition included both prints and paintings that explore the connection between spirituality and the natural world. He uses historic Coast Salish colors and the four traditional shapes of circle, crescent, trigon, and S. As he explained in a Sunday forum, the only art that survived the widespread destruction and dispersal of Coast Salish tribes were utilitarian objects like spindle whorls. Ancient stories of creation and the relationship of animals and natural elements with humankind were largely "shrouded behind a Christian front."

Coast Salish communities were prohibited from creating traditional art related to the stories of their people or practicing their native religion until the passage of the Indian Religious Freedom Act and Indian Child Welfare Act in 1978. Mr. Boome described

the revival of Coast Salish art through the first generation of new artists in the late 1970's and early 1980's, including Stan Greene, who produced the first Coast screenprint, and Susan Point, a renowned carver and print maker.

Mr. Boome considers himself part of the second generation of Coast Salish artists and explained that he does not seek to recreate the ancient images and forms, but instead interpret them for the concerns and realities of today. "Culture is malleable, changing, and living," he said, and the Coast Salish artistic form has much to reveal about timeless themes of life transition, relationship of opposites, and delight in creation.

The exhibit included large-format paintings, prints, a new painting created especially for the Saint Mark's show, and a template for a mural on the Seattle waterfront. One painting that particularly captured the imagination of parish members is "Birds of a Feather," a large canvas that depicts an eagle, raven, red-tailed hawk, and hummingbird, as well as the sun and moon. The birds move in a contemporary fluid composition while maintaining the structure and shape of traditional style. Mr. Boome explained, "The idea is that we are interwoven and intertwined. Our lives depend on other people whether we like it or not. Our actions affect others, and our



Coast Salish Art by Peter Boome

interactions have innumerable unknown effects." This painting is now hanging in Bloedel Hall, a gift from 26 members of Saint Mark's and a reminder of our holy interdependence.

As the Visual Arts Ministry plans exhibits for 2023 and beyond, the hope is to showcase other Puget Sound and Northwest artists and to build relationships along the way. The Saint Mark's community has always valued the contribution of musical artists and is eager to learn from the perspective of visual artists as well. As Makoto Fujimura writes in his book *Art+Faith*, "artists can open new doors of theological illumination in sharing... the Good News of the gospel to a world that has only a dim idea, if any, of what is so good about it... When we make [art], we invite the abundance of God's world into the reality of scarcity all about us." ♦



Peter Boome, *Birds of a Feather*

Come and See

by Emily Meeks



I HAVE wanted to go to the Holy Land since 7th grade when my Social Studies teacher taught world history with a projector and photo slides instead of textbooks or PowerPoint. Each image prompted a story of his travels, sparking my curiosity and

interest as I learned more about why Islam and Judaism also called this place “holy” and not just my Christian faith. “To begin to understand the world,” he said, “go to the Holy Land.”

Twenty three years later, that trip to Israel and Palestine is happening in the form of a pilgrimage with Saint Mark’s in March—eleven days during the middle of Lent that will draw from a contemplative and communal rhythm.

There are three places that I am especially looking forward to seeing in person. Each of these are outside. I think about how Jesus lived, moved and taught in the outdoors, and the ways I have come to know God in the beauty of the Pacific Northwest.

Our first night in the Holy Land is on the shore of the Sea of Galilee. Actually a lake, this body of water that was so central to Jesus’ everyday ministry is 13 miles long and 8 miles wide. We’ll make our way to Capernaum, a fishing village and dwelling place of Jesus, where we will visit sites associated with the Beatitudes, the commissioning of Peter and the feeding of the Five Thousand. Just as life in Seattle is influenced by the geography of Lake Union and Lake Washington, Jesus’ ministry was shaped by water, too. I look forward to the tranquility of being lake-based as I reflect more deeply on stories of healing and teaching.

The Jordan River flows into the Sea of Galilee and will be another stop for our group as we make our way south. The Jordan River is mentioned many times in scriptures. One of the passages that has been impactful for me in times of discernment is Joshua crossing the river Jordan—how God uses the river itself to create safe passage through what seemed like an improbable obstacle. When we visit, our focus will be on our baptismal covenant and



taking in the place where the first recorded baptism occurred and where John baptized Jesus. Experiencing this place of baptism with our group from Saint Mark’s feels significant because it has been in attending Saint Mark’s that I have learned how important this is in understanding my identity in Christ. Baptism is not an earned or performative act but a human way of integrating belovedness so that we know and live into that truth.

In Jerusalem we will walk the Way of the Cross—the *Via Dolorosa*—and for this, I don’t think I am quite prepared for how I will respond. In his book, *The Art of Pilgrimage*, Phil Cousineau writes, “If your journey is indeed a pilgrimage, a soulful journey, it will be rigorous. Ancient wisdom suggests if you aren’t trembling as you approach the sacred, it isn’t the real thing. The sacred, in its various guises as holy ground, art, or knowledge, evokes emotion and commotion.” These steps to the crucifixion may be challenging in what comes up, and yet, I will be alongside friends who also encourage me during times of faith challenges in Seattle.

Our journey will be framed in the context of worship and engaging with locals who call the Holy Land home. We will explore the realities of what my seventh grade imparted through slides and story—the puzzle pieces of peace in the world are here.

To the first disciples in Galilee Jesus said, “Come and see.” When they went, they remained with him and were eager to share with their friends what they had seen and experienced.

We, too, will go, see, and return with good news. ♦

Emily Meeks served as Senior Warden of Saint Mark’s Cathedral in 2022.

MACKLEMORE

and THE YOUTH

of SAINT MARK'S



by Rebekah Gilmore

"Pain is where faith is born."

IN late June 2022, these words reverberated through the cathedral nave, written and performed by international rap sensation and Seattle native Macklemore. The lyric was written for his recent single "Chant" in collaboration with Australian pop artist Tones and I. Gathered in the organ gallery, Seattle area gospel singers and the teens of the Cathedral Schola, Saint Mark's high school choir, filmed footage for the accompanying music video. Earlier that afternoon, the singers sat in Thomsen Chapel memorizing the musical hook and lyrics coached by Tyler "XP" Andrews, one of the contributors to "Chant". XP got a special kick out of being called the choirmaster while thawing the Schola's liturgical choral stance, even encouraging

dancing and uplifted hands. "Well, we are Episcopalians!" we teased.

Known in part for earnest lyrics of reflection on his struggle with addiction, fatherhood, fame, and issues of our day, Macklemore uses the lyrics of "Chant" to wrestle with his insecurities while moving toward a rebirth fueled both through his pain and his gifts. Our high school singers joined the chorus of rebirth on camera while gazing out across the nave toward the



reared window, arms uplifted, repeating "Pain is where faith is born. Are you alive yet? Are you alive yet?"

The music video of "Chant" was released in late summer and as of January 2023, has 4.3million views. St. Mark's parishioners will recognize familiar scenes and faces but might also be surprised to see Macklemore sitting on the front Flentrop organ chest, feet dangling from the unauthorized filming location. Cathedral staff were concerned that the precedent was not a good or safe one to set. After conversations with Macklemore and his team, Dean Thomason encouraged Macklemore to come speak with the youth of the cathedral to talk about missteps and struggles and how he addresses those life moments.

In late October, The Schola and other youth of Saint Mark's gathered in the Leffler living room for an informal chat with Macklemore who urged them to call him by his first name, Ben. Sitting in a rocking chair, Ben entertained questions about his writing process, planning of an album arc, collaboration challenges, and artistic voice. His answers were real, reflective, and considered for his audience and he didn't shy away from speaking of God and a higher power on whom he leans for support during his darkest times. Earlier that week, he had released a new single entitled "Faithful," a darker insight into the depression and drug abuse directly at odds with his commitment and love for his three children. Ben was asked the question of where his faith is now in the face of the pain outlined in his newest song. He leaned forward and said, "That is a deep question." He answered with honesty and vulnerability that the struggle is a daily one of surrender, asking for help from God and from those surrounding him. In "Faithful," Macklemore says "I need someone to pray for my soul right now." After Ben departed that afternoon, the youth of Saint Mark's raised that prayer. ♦

How's Jaime?



by Penny Reid

LAST spring, after staying at Saint Mark's for more than three years, Jaime Rubio and his family, finally and safely, returned to their home in Shoreline. Saint Mark's provided sanctuary for Jaime, Keiko and Yoshi while Jaime lived under the threat of deportation.

Thus, for this remarkable threesome, 2022 was a year of celebration, transition, and unknowns. Jaime can work in construction again, first repairing his own house, which bore the marks of long-term rental. While he hopes to return to managing his own business, Jaime needed to buy a new truck and supplemental tools first. At this point, he works full-time-plus, rising at 4:30 a.m. to commute wherever the union sends him. His talent and efficiency—gifts he offered to the Cathedral when in residence—are already recognized.

While Jaime is grateful to have a work permit, he continues to seek permanent residency so that any threat of separation from his wife and son, both U.S. citizens, dissipates. A significant court date for Jaime regarding his status is in December 2024. Until then he can live and work here with his family and amongst us. Jaime is also a fabulous dancer. He can now travel to domestic dance

conferences with his team, which has also been invited to international events. Jaime must wait patiently for at least two more years to pursue this dream safely. ¡Ojalá!

Meanwhile Keiko Maruyama is a great partner. She continues her full-time career in office and inventory management. Keiko's degree is in music education; her influence shows-up in musical Yoshi, who serves as one of Saint Mark's Choristers. He also takes violin and dance lessons. Now Keiko can share all the tasks she managed on her own while Jaime was limited to the cathedral close, including transporting their active 9-year-old to his many activities.

Finally, among them, this family speaks three languages—Spanish, Japanese, and English. Yoshi is in 4th grade at Seattle Amistad Escuela, a bilingual-biliterate-bicultural school, housed in the St. Nicholas building on the Saint Mark's campus. These three are indeed global citizens, and a blessing to the Saint Mark's community. ♦

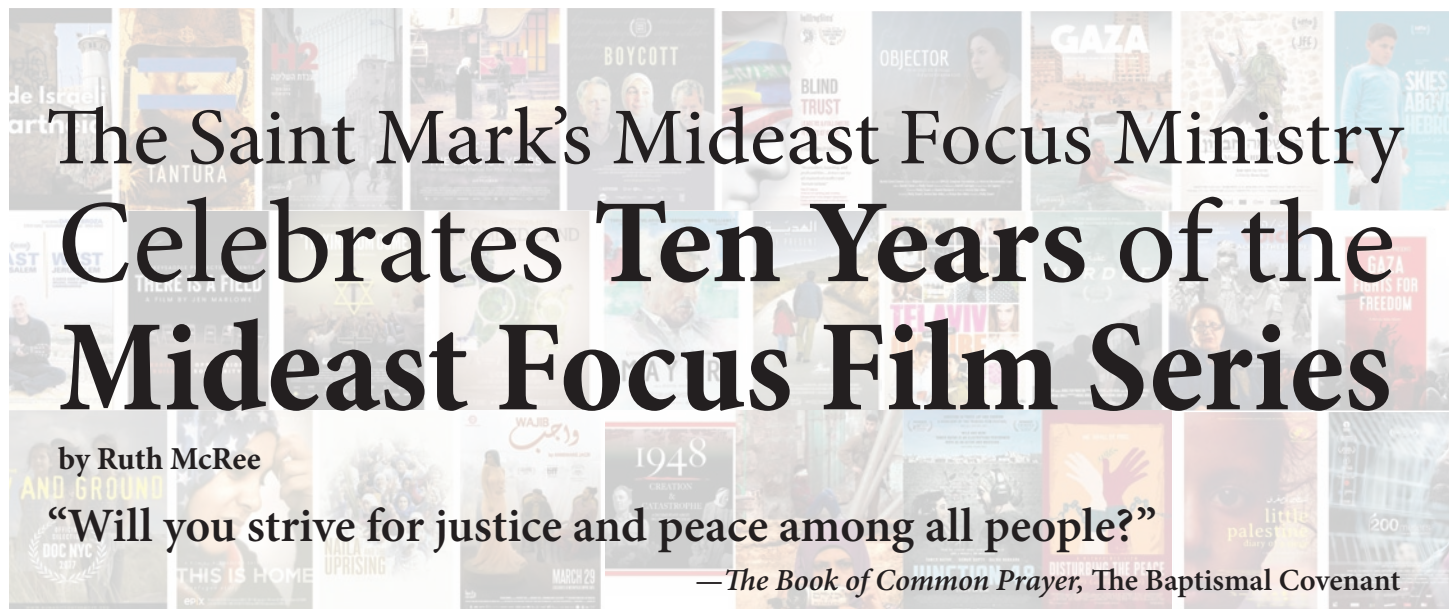
When the Rubio-Maruyama family moved onto the grounds at Saint Mark's in March 2019, I was studying Spanish in Ecuador, still trying to learn a second language. When I returned and



met our guests, we suffered through a few rough conversations in Spanish until my son, a fluent Spanish speaker, coached me, "Mom, if what you want most is to get to know someone, figure out the strongest language between you and use that one. No 'practicing Spanish.'" Jaime and I switched to English.

What I did not anticipate was that our strongest shared language would be that of the honeybees. Early in their stay, Jaime connected with my husband, Rob, Saint Mark's amateur beekeeper. Gently and calmly (and masked), the family helped Rob care for the bees on the Bloedel roof through the pandemic, becoming Rob's most faithful volunteers. They were the ones who shoveled snow that winter when no one else could get to the hives. 2020/21 turned out to be the first cold season our buzzers survived, thanks to these consistent teammates.

—Penny Reid



The Saint Mark's Mideast Focus Ministry Celebrates Ten Years of the Mideast Focus Film Series

by Ruth McRee

“Will you strive for justice and peace among all people?”

—*The Book of Common Prayer, The Baptismal Covenant*

OUR American news media was silent on the subject. The word about land theft from Palestinians, about night raids on families asleep in their homes, about cruel and illegal arrests of Palestinian children and their subsequent abduction to unknown military prisons, about house demolitions and water theft—all was virtually unknown in the USA.

The Palestinian Film Series started in 2013 when the Mideast Focus Ministry was searching for a meaningful way to educate our community about the many “facts on the ground” in the “Holy Land.”

We thought that if people knew, they would care and do something. And so we developed the idea of a film series to engage the hearts and minds of our community. We began previewing films and learned how to secure permissions to screen them. We now show documentaries, feature films, animated films and musicals on the subject. We reveal the ways in which Israel’s two “legal systems” (“civil” for Israelis and “military” for Palestinians) work. Personal stories about persistence (*sumud*) through the

Occupation are the main focus—along with the USA’s role in that Occupation.

We join with Jews, Christians, and Human Rights organizations around the world to educate and defend the human rights of Palestinians. These organizations are increasingly more willing to call the Occupation what it is: Apartheid.

During the COVID years, we showed the films online using special links we set up with the filmmakers, and then would meet via Zoom for discussions with special guests. This year we will do the same, with the first (on February 16) and final films (on April 27) being offered both virtually and in Bloedel. For more information about how to join, either in person or online, please keep an eye on the Saint Mark’s Cathedral newsletter, or write to: seattlemideastfocus@gmail.com

Since the annual Film Series began in 2013, we have screened between 55 and 60 films. Our special guests have included the filmmakers themselves, people depicted in the films, and experts in the topics that the films bring to light.

We work for increased awareness of this injustice, even as change seems far off. All who work in the justice ministries persist in hope for change of some kind. When change is slow to come, we persist because it is work worth doing. We are clear, along with all who work for Justice (whether it be affordable housing, Black Lives Matter, reparations for Native Peoples, unions, the climate, or countless other Justice issues) about our Baptismal calling to protect the weak and care for the afflicted.

We persist, because Justice calls us and it needs to be done! We hope you will join us in celebrating our tenth year of the Mideast Focus Ministry Film Series. ♦

THE 10TH ANNUAL MIDEAST FOCUS FILM SERIES

SPRING 2023

Break the Silence: Stories of Occupation

- | | |
|--------------------|---------------------------------|
| FEBRUARY 16 | <i>My Tree</i> |
| MARCH 2 | <i>Inside Israeli Apartheid</i> |
| MARCH 16 | <i>Tantura</i> |
| MARCH 30 | <i>H2: The Occupation Lab</i> |
| APRIL 13 | <i>The First 54 Years</i> |
| APRIL 27 | <i>Boycott</i> |

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THE WISDOM SCHOOL AT SAINT MARK'S

Mothered by God: The Divine Feminine and the Black Madonna

SATURDAY, JUNE 3, 2023, 9 A.M.–2:30 P.M.



The Divine is not limited to one specific gender or race but for many people, the dominant or exclusive image of God they've experienced is that of a white male. Such a poverty of metaphor limits not only our understanding of the Holy One who overflows all human categories but also reinforces white supremacy and patriarchy. Join Dr. Christena Cleveland as she explores the Divine Feminine, especially in the context of her 400-mile walking pilgrimage across central France in search of ancient Black Madonna statues.

Dr. Christena Cleveland is a social psychologist, public theologian, author, and activist. She is the founder and director of the Center for Social Justice and Renewal as well as its sister organization, Sacred Folk. She is the author of *Disunity in Christ: Uncovering the Hidden Forces that Keep Us Apart* (2013), and *God is a Black Woman* (2022). Learn more at: saintmarks.org/wisdom

