

the society of layerists in multi-media

" . . . . the relationships in art are not necessarily ones of outward form, but are founded on inner sympathy of meaning." - Wassily Kandinsky

## GRAND TIME IN SEDONA - 2002



SLMM Sedona 2002

Once again the members of the Society of Layerists in Multi-Media met on a national basis and returned home renewed in enthusiasm and enriched by many shared experiences. Jan Sitts and her hard-working committee provided a wonderful program and are deeply thanked by all those who attended.

The annual conference began Thursday, April 4, at the Inn of Sedona with a board meeting led by vice-president, Nancy Marculewicz, in the absence of president, Richard Newman. Issues discussed were later reported and voted upon by the members in the annual meeting the next morning.

The first evening began with a social hour on the balcony overlooking Sedona's spectacular rock pinnacles. There was a beautiful release of white pigeons against the crystalline sky. Following the catered dinner, Speaker John Waddell, shared his career, showing slides of his figurative sculpture. Many SLMM members made a point of going to see his many striking pieces, featured in a municipal park, just south of Sedona.

On Friday, after the morning meeting, people scattered to enjoy Sedona's many offerings. There was a gallery tour offered by trolley. Some used their own transportation to explore the area, go on hikes, drive through the grandeur of Oak Creek Canyon, travel to the old mining town of Jerome, visit the Chapel of the Holy Cross with its amazing views, shop in quaint Talquepaque, or join a jeep tour.

Juror of the conference exhibit, "Landscape and Memory," Stan Grosse lectured after dinner at the Inn. This was followed by the membership slide show, which is a perennial favorite program. It is wonderful to share our art adventures of the past year. Jerry Grayson also shared slides of his walking tour of Nepal.

Saturday morning, April 6, members and spouses could elect a workshop in mask-making with local artist, Misha, or "Rock Art Images/Symbols/Shaman Artists" with Lydia Ruyle or "Footprints at Tesetice-Kyjodice, 7500 years of Sacred Story" with Adrienne Momi, Ph.D. Adrienne is investigating Neolithic origins of the Feminine Divine.

The afternoon studio tour was either by trolley or personal car and took members to see a great variety of work: Margaret Anderson, showed fiber work; Jan Sitts, her



Arizona SLMM Conference Team



mixed-media paintings; Robin Evans, her glass, and Larry and Gayle Taylor showed not only their work and several work spaces, but also their highly creative home and art collection. The Sitts home, built by Dick, was greatly admired.

Saturday after "dinner-on-your-own," SLMM celebrated at the Sedona Art Center with a gala reception for "*Landscape and Memory*." The show was stunning, and a number of pieces sold right away. Fifty-three pieces were hung in the show.

Sunday, April 7, began with a buffet breakfast at the Inn. Hanne-Lore Nepote introduced Mary Carroll Nelson who gave a moving talk about the twenty-year history and development of the Society of Layerists, founded in 1982 by Alexander Nepote and Mary Carroll Nelson. Although the conference officially ended after this buffet, a number of people stayed on in Sedona to enjoy the beauty and recreation further. Over a dozen people stayed to enjoy the slide show introduction to Mary Todd Beam's week-long workshop at the Sedona Art Center.

Press coverage of the conference included a cover story and photos in Sedona Scene, April 5 and a column by Rod Abbott in the Red Rock News, Sedona, April 5, 2002:

### **Actions taken at the annual meeting:**

- Regional shows will continue to be open to all members, both associate and full, but only full members will be eligible for national shows. People are encouraged to begin their membership as associates in order to further understand the principles of layering, but all are urged to move on to apply for full membership in order to participate more fully.
- It was decided to go ahead with two major events in 2003, after a poll indicated that there would be enough participation in both.
- The National Meeting in 2003 will take place at the end of June in Ashland, Oregon in order to take advantage of the famous annual Shakespeare Festival. There will also be a college gallery exhibition, and conference in the form of a symposium.
- A trip to Spain will take place in September of 2003. Details follow in this newsletter.
- Dues were raised to \$35 for members, \$50 a year for couples, and \$50 for out of the country beginning July 1, 2002. Application fees were raised from \$10 to \$15 to cover the cost of postage to the jury and return of materials--effective December 31, 2002. None of these fees have been raised for over a decade, and costs are escalating.
- Another vote of the board sets aside \$2000 a year for a scholarship fund for grant and emergency use. This year's recipient/winner of a \$500 grant is JANET HULL-RUFFIN. Congratulations!
- Nancy Dunaway and Jackie Schaefer were appointed to a committee to draw up guidelines for entering shows.
- It was voted that all full members have the right to use the SLMM signature on their work.



Impromptu jam session with drums, rattles, dijeridoo, & dance



Lydia Ruyle



## MESSAGE FROM THE PRESIDENT:

It is important at times to celebrate significant moments and individuals in the history of an organization. This year our Society turned 20 years of age. This historic moment is the result of the creative vision of Mary C. Nelson, our founder, who has also kept SLMM on a steady course since its inception. As I, along with other charter members can attest to, SLMM has accomplished quite an impressive resume during this time. In recognition of her stewardship throughout these years, Mary has been awarded an Honorary Membership by the Board.

This year's national meeting in Sedona was ably presided over, in my absence, by our Vice President, Nancy Marculewicz. By all reports, it was one of the best organized meetings in recent years. This was due to Jan Sitts and her crew who thankfully took on the task early after the Taos meeting in 2000. This demonstrates how important sufficient lead time is in putting together a successful national meeting. I hope this will encourage someone to follow in Jan's footsteps and volunteer to organize our meeting for 2004 since 2003 is already in the works.

The dates of our next national gathering will be June 25-29th in Ashland, Oregon. Not only will it be held in conjunction with a national SLMM exhibit at the Schneider Museum of Art on the campus of Southern Oregon University, but the meeting will take place during the city's notable Shakespeare Festival. Please email, write or telephone me with your interest in attending this event and more detailed information will be provided. The popularity of this summer vacation site will require prompt action on your part to assure your place at the conference.

*Richard Newman*, President of SLMM

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### Slmm At Twenty Years Old

(Excerpts from a speech by Mary Carroll Nelson, Sedona National Meeting)

I want to thank Jan and Dick Sitts and their many helpers from Arizona for all their preparations for what I consider the best organized meeting we have ever had. I also want to thank Nancy Marculewicz for presiding so well at one of our most efficient and accomplished meetings...we want to be open...We urge those of you who feel motivated to come ahead and join as full members...

The other thing I want to do is thank Dick and Sheli Newman...for his leadership, his enthusiasm, and his willingness to work with what we call a predominance of women...I want to thank my husband Ed. He has been so supportive and he has helped me so much...

I want to go back to the relationship to Alex Nepote. When my kids were little, they got dragged around to anything arty because they just couldn't help themselves. Ed was a military officer and, in 1961 we were on orders to Albuquerque, and I thought, "Oh, dear, we are leaving our



Hanne Lore Nepote introducing Mary Carroll Nelson before Mary's address

*cultural base."* So I drove them into the San Francisco Museum of Contemporary Art, and saw this painting by Alex. It was a rock, and I have written about it before. Yes, I was very keen on how he did it...it was a big piece of paper shaped like the rock, and it was beautifully done. But that really isn't what it was that glued it into my mind. It was that he had captured the essence of the rock. It was spiritually moving. It never left my mind. It was a black and white show, everything in it, so I remembered it very well.

Then Gerald Brommer's book came out and there was Alex. I did not meet him until 1980. We were in Arizona, because Ed was taking a course in Tempe. I drove into Scottsdale and saw his name in a window and that night we went back for his opening. In the years prior to that I had gone into my mental trunk where you put things that really matter and you begin to see that they are connected. I really worked until just prior to meeting Alex on finding the words for what was in my trunk. I had approached Watson-Guptill about doing a book on Layering. The top editor there, Donald Holden, must have thought, "Oh dear, she getting a bit whoozy here," but he said, he would consider it if she will do a book on Western art first. That is where I was, right there, when I met Alex, doing this Western book. I said I will contact you in 18 months. And in 18 months almost to the minute, my father died. I thought, "Well, I can write one letter a day." The first letter went to Alex. That was January. By May we were incorporated. A year later we had IRS status, and we started with five members. We thought it was fabulous when it went to 17. So, here we are.

In those days, if you look in the literature of current magazines, there were no words for what we were talking about. They did not use the word "layering" the way we did at all until fairly recently. What's happened is the world has caught up with us and now people are aware of what we are aware of.



Today, there are books that are talking about a change in our human consciousness toward a more holistic way of thinking and many of those authors are describing a role for artists to play in this transformation.

In Jean Houston's JUMP Time, she writes:

*"Artists catch the currents of the metaverse and put them into forms that call our emergent selves to heightened awareness. Art makes perception more acute and conception as well. It shakes the mind from its stolid moorings so that you see deeper into the world and time."*

In SLMM, we resonate to similar ideas and we are aware of this when we look at each others' work. Layered art is characterized by a subtle fullness of meaning and intention. Something in the work expresses a feeling of unity.

Our exhibitions, our book, and your own art reveal that you include significant messages in your artwork. You express the idea that the universe or perhaps universes we inhabit are holographic, all of a piece. You have bridged the borders between disciplines, between mediums, between matter and spirit, life and death, time and space, love and fear, the microcosm and macrocosm. You are ahead of your culture in your perceptions. You are attuned to the wisdom that is flowering all around us, despite the surface chaos of this age.

I recently joined Barbara Marx Hubbard's Internet test program called the *Gateway to Conscious Evolution*. Shirley Barnes, Diane Courant, Marianna Love Renee Milyus, and Valerie Tibbetts, the gallery owner in Albuquerque who handles so much layered work, are taking the program at the same time, and we form a group.

The ideas in this program are exactly in sync with the Layerists. Hubbard's premise is that until now Evolution has been directed by the universal consciousness that creates everything. She says we are experiencing a significant turning point when human beings are sufficiently advanced to direct our own evolution. Through creative consciousness, we will choose, for good or ill, the future of the human race. In her view, this moment is a birth, the birth of a new human she calls homo universalis. Those of us who are alive now she considers to be the cross-over generation.

Hubbard believes that everyone who takes part in her program constitutes a field of consciousness. I absolutely agree with that idea. SLMM is a field of consciousness. Within our field the energies are so strong they lessen our differences, and they enhance our commonalities. We can apply these energies for a greater purpose if we choose to do it. This is a time that calls out for artists. Artists think holistically, both logically and aesthetically. To create art one has to harmonize all the parts into a whole.

The words holistic and HOLY come from the same root. Our shared field has always implied a deep spiritual understanding of connection. This ephemeral, often unstated, awareness marks Layered art as special and SLMM as a different kind of art society. Our purpose together extends beyond making and exhibiting art into our intentions as

artists. The holistic concept enlarges the inner meaning and value of layered work.

I want to read a quote from a book I have just adopted. Alex Grey's *The Mission Of Art* comes close to my thinking about the social implications of making art:

The personal yet universal artwork both catalyzes the artist's inner spiritual progress and serves the community. The creative arts are redemptive when they deepen us, reminding us of our unity with spirit and the sublime beauty of nature and the cosmos.

Here is another quote from an explanatory statement I wrote years ago about the premise of SLMM:

*"...(The) layering process is a meditative route to another dimension, a time outside of time, a space beyond the three-dimensional, where (Layerists) more readily perceive infinite, meaningful relationships."*

Relationship is the key word in our society, in our friendships and in our art.

We call ourselves a network because we are spread into the society around us, a few at a time. The connectedness among us is a reflection of the creative and loving energies that power the world. We are organized to support the expression of insights about the visible and the barely discernible that each of our members discovers on the private path we are following. I propose that we never lose sight of our basic premise.

These annual meetings are a wonderful aspect of the society. They are a safe place to share ideas and share our work with one another. We can enjoy old friendships, and make new ones. Friendship forms a layer of contacts all across the country. I value the friendships in SLMM as much as any I have ever made in a long and happy life. You have given so much to the group that my memories are just stuffed with images of our members chipping in and helping out with the work of the society. Each of you is in my heart forever. I want to thank you for being so generous. It is a miracle, really, how much kindness and energy there is in the group.

As we celebrate our 20th anniversary, we can anticipate changes. One of these, for which I am so grateful; it is hard to tell you, is that Jackie Schaefer has agreed to become our Secretary which makes it possible for me to really "retire," from the center and move off to the side. I am not going away, but I won't be in the center either.

I hope that you will keep in touch. I will answer. I always do.

I look forward to seeing you again next year.

*Mary Carroll Nelson* Sedona, April 2002





UL - Stan Grosse, Juror & Speaker

LL - Marie Wordell on tour in the Taylor home.

UR - Sedona Conference Session

MR - Hannelore Nepote's purchase from Gayle Taylor

LR - John Waddell's sculpture, Sedona Municipal Park



## National Slmm Exhibition - 2003 Ashland, Oregon

**WHEN:** June 27 - Sept. 13, 2003. Reception: June 26.

**WHERE:** Schneider Museum of Art, Southern Oregon University, Ashland, OR

**ELIGIBILITY:** Full members only.

**DIRECTIONS:** Entrant to furnish SASE and up to six slides, properly labeled, by March 3, 2003. Submitted artwork should be recent work completed within the last two years prior to submission. Work should be of modest size. Received work that differs noticeably from the slide may be rejected at the discretion of the curator.

Accepted artists are responsible for original crating and shipment to the museum. Return shipping will be paid by the museum. Loan agreements will be issued to the individual artists who are selected by the exhibit.

**SLIDES** to be sent to Schneider Museum of Art, So. Oregon Univ., 1250 Siskiyou Boulevard, Ashland, OR 97520. Please note on envelope that slides are for SLMM exhibit. Submit up to six slides.

Questions can be directed to Richard Newman, President of SLMM

### Meeting In Ashland, June 25-29, 2003

Organizers: Richard and Rochelle Newman.

#### HIGHLIGHTS:

Exhibition Of Layered Art, Schneider Museum, June 27-sept. 13, 2003

Attendance at Shakespeare Festival.

Meeting featuring presenters including Leonard Shlain, author of *Art & Physics* and *The Alphabet & the Goddess*.

Convenient Downtown hotel, Double room, high season \$149 per night, group rate.

### Sedona Follow-up:

1 - The Arizona Group, sponsors of the national conference, produced a handsome tee shirt and has quite a few left over. Members all over the country would enjoy these heavy-weight cotton shirts, tan color, saying "SLMM Sedona 2002" on the front. The back features a petroglyph painting by Jan Sitts and the words, **20th Anniversary - SLMM 2002**. This is a great endorsement of membership in SLMM. Shirts are \$19, including shipping, tax, and handling: Ann Schwartz, 45 Cypress Dr., Sedona, AZ 86336 or (928) 204-2657.

2 - Misha, who led the mask-making workshop, would love to see results. Please send pictures or contact: 410 Coffee Pot Dr., Sedona, AZ 86336 or (928) 203-0728 or [mishamask@sedona.net](mailto:mishamask@sedona.net)

3 - A video of the Sedona Conference is being edited by Charles A. Eaton. If you have not placed an order, contact him at 68 Hop Tree Trail, Corrales, NM 87048 or (505) 898-1573 or [ceaton@unm.edu](mailto:ceaton@unm.edu). Price of tapes including mailing is:

Video I - \$25 (Conference Highlights: full slide show, shots of each work at the show, studio tour, etc.)

Video II - \$25 (All Lectures)

Both Videos I & II - \$40



Mask makers Venantius Pinto, Marilyn Chrstenson, & Ash Wood at work on Cecilia Pinto & Linda Doherty



Ash Wood in mask workshop





"Landscape & Memory" exhibition, Sedona Art Center

## Trip To Spain - Fall Of 2003:

A private tour, designed especially for SLMM, with guide Simon Peter Fuller and local guides. Entrance fees and coaches are included. Prices compare with the major tour companies. Itinerary drawn from the response to questionnaire:

Proposed date: September 9 - 33, 2003.

Proposed costs: Two weeks, \$1,765 plus air fare. Double occupancy.

First week only: \$950, plus air fare. Double occupancy.

Single supplement:

First week, \$400

Second week, 300

Two weeks, \$600

Deposit due January 9, 2003. Do not send funds at this time. All those who have expressed interest in the tour will receive a letter of instruction plus the final itinerary in November 2002.

Final payment: July 1, 2003.

**Week One:** Meet in Barcelona, sightsee, Gaudi architecture, trip to Montserrat, Picasso Museum, other sites. Head west along northern area: Zaragoza, Pamplona,

Roncevalles, painted cave, San Sebastian, Bilbao (Guggenheim Museum), Santander, Santillana del Mar, art colony, replica of Altamira caves at the Museum of Altamira.

**Week Two:** Madrid, south by train, Seville, Granada (Alhambra), Costa del Sol.

Tour includes: hotels, all breakfasts, certain other meals, coach and train, all admissions, guide throughout tour plus local guides. Tour specially organized on behalf of SLMM.

## Regional News:

The CALIFORNIA group is getting together plans for a show at the Chico Art Center, beginning in September, entitled "Expressions of Creation: A California Regional Exhibit of the Society of Layerists in Multi-media." Work will be due by Friday, August 30th. The show will run until Sunday, Oct. 13th with the reception Friday, Sept 6th, 7 - 9 P.M.. Plans are for a regional meeting and possibilities to stay overnight in Chico. The town is listed as one of the best ten small art towns in the USA. If you need more information contact Marianna Love, 3691 Honey Run Rd., Paradise, CA 95969, [www.paradiseartwalk.com](http://www.paradiseartwalk.com).



## Financial Report

MAY 1, 2001 through FEBRUARY 15, 2002:

### RECEIPTS

Dues	\$8,500.00
Books	1,245.50
Shows	888.89
Interest	85.20
Miscellaneous	24.49
<b>Total Receipts</b>	<b>\$10,744.08</b>

### DISBURSEMENTS

Accountant	79.36
Administration	117.07
Advertising	927.90
Donation	50.00
Internet	270.00
Meeting	1,861.16
Newsletter	2,115.97
Office Expense	2,448.93
Postage	634.51
Refunds	90.00
Regional Expense	85.00
Rental	139.07
Shows	1,819.34
<b>Total Disbursements</b>	<b>10,638.31</b>
<b>Net Receipts</b>	<b>105.77</b>

Account Balances Report, as of Feb. 15, 2002

### ASSETS

Cash and Bank Accounts	
SLMM	7,056.64
SLMM Savings	15,292.54

Total Cash and Bank Account	22,349.18
<b>TOTAL ASSETS</b>	<b>22,349.18</b>

### LIABILITIES & EQUITY

Liabilities	--
Equity	22,243.41
Net Receipts	105.77
<b>TOTAL EQUITY</b>	<b>22,349.18</b>

Dues Payment Policy: Dues envelopes are in the mail.

1 - Dues payment period is July 1 - August 31.

2 - Please note that on out-dated applications forms, which are still in circulation, there is information that is no longer valid. Dues for members are \$35 per year, \$50 per couple, and \$50 for international members.

3 - The policy was reinstated that a member who joins for the first time after Jan 1 of any given year will be credited with paid dues until July 1 of the following year.

4 - The Roster is mailed to members whose dues are paid.

5 - If the label on your Newsletter has a red dot on it, your dues have lapsed.

6 - To drop your membership, please notify:

SLMM

P. O. Box 66480

Albuquerque, NM 87193.

NOTE: Full members will find the SLATE for the officers and Board of Directors, 2002-2003, in their Dues envelope. Please return your signed ballot with your dues.



On tour in Robin Evans glass studio - Sedona



*Imagine A Mother*, published by Open Window Creations, Berkeley, CA

Imagine a mother who believes she belongs in the world.  
A mother who celebrates her own life.  
Who is glad to be alive.

Imagine a mother who celebrates the birth of her daughters.  
A mother who believes in the goodness of her daughters.  
Who nurtures their wisdom. Who cultivates their power

Imagine a mother who celebrates the birth of her sons.  
A mother who believes in the goodness of her sons.  
Who nurtures their kindness. Who honors their tears.

Imagine a mother who turns toward herself with interest. A  
mother who acknowledges her own feelings and thoughts.  
Whose capacity to be available to her family deepens as she  
is available to herself.

Imagine a mother who lives in harmony with her heart.  
A mother who trusts her impulses to expand and contract.  
Who knows that everything changes in the fullness of time.

Imagine a mother who values the women in her life.  
A mother who finds comfort in the company of women.  
Who sets aside time to replenish her woman-spirit.

Imagine yourself as this mother.



Jan Sitts' painting used on back of 20th Anniversary SLMM shirt

## BOOKS and PUBLICATIONS:

PAULINE EATON recommends checking out two fairly new magazines:

**EXPRESSION**, published out of San Diego, specializes in beads, stamp art, paper-making, and collage: 591 Camino de la Reina, Suite 200, San Diego, CA 92103, (619) 819-4520. Articles are complete with detailed instructions, materials lists, and many illustrations.

**NEST** is the funkiest, best-designed, eccentric magazine you can imagine. Purportedly a magazine about interior design, NEST jolts the reader with the unexpected, such as a retirement home built with each room looking like a rural shack; or a castle in England with photos that have the editor hidden under a bed, behind a curtain, reflected in a mirror, or lying under a table; or an included CD that provides a sound track for each article (found in a pocket on the front cover); or a thorough discussion of the interior details of black and white crime scene photos taken by police in the 1940's in a New York City apartment with the body still lying on the floor next to disheveled bed. No article is boring!!!! This quarterly magazine won the National Magazine Award in 2001 for outstanding design. Subscriber questions: 888-321-6378 or <http://www.nestmagazine.com>



Annrae Roberts wearing "Rainbow Rhapsody," fashion art garment



NANCY MARCULEWICZ's book will be out the first of June: street address 1 Essex Road, Essex, MA 01929. (978)-768 6288.

## OPPORTUNITIES:

**National Collage Society 18th Annual Juried Exhibit**, deadline, July 15, Montserrat College of Art, Beverly, MA; entries to 254 West Streetsborough St., Hudson, Ohio 44236, (303) 656-3673, [www.nationalcollage.com](http://www.nationalcollage.com)

**Nationwide Oil and Pastel Painting Workshops**, May in Santa Fe, July, in Medford, OR, and in November, Mendocino, CA with ANITA LOUISE WEST: PMB #179 North Guadalupe St, Santa Fe, NM 87501, (505) 982-7628, [anitalwest@earthlink.net](mailto:anitalwest@earthlink.net) Additional workshop in Chama, NM in August. Trip to the south of France sponsored by the Pastel Journal magazine, Sept 12-15, 2002.

### In Memoriam: Marie Litterer:

From her obituary: Marie was born April 16, 1925 and died in Brunswick, Maine, February 4, 2002. She had a degree in biology from Western Maryland College 1946, and M.S. from Northwestern, 1949, and a M.A.T from University of Massachusetts in Health Education 1977. Marie worked as a math, science and medical instructor before she became a scientific and design illustrator free lance, for Illinois State Geological Survey, the U. of Mass. Geosciences, and the University of Pennsylvania. She worked in pen and ink, watercolor, pencil, lace, and loom. She was an avid weaver.

*"Marie Litterer was my mentor. In the 45 years that I knew her she showed me by her own life that I could express myself with art. Her life and work embodied the idea that all is connected and that holism is viable. She gently guided me down artistic and spiritual paths through our interaction over the years. We lived in the same town only two years but our contact was never broken. Joining SLMM was a natural for her. I will miss her physical presence and will always hold her dear in my heart."*

*Maribyn Christensen*

## MEMBER NEWS:

**BEVERLEE AHLIN** - Watercolor Retreats: "Now & Zen." in The Nine Bamboo Studio, Whidby Island, June 17-21; Provincetown, MA, July 15-19; Mackinac Island, MI, August 12-16; Monhegan Island, Maine, August 26-30, and Italy in Sept-Oct. Detailed Brochures available at (407) 740-5949 or 1620 Mohawk Trail, Maitland, FL 32751 or [ahlinart@aol.com](mailto:ahlinart@aol.com) She also exhibited recent paintings, Schafer's Caffeehaus, Winter Park, FL, March, and at the Watergate Gallery, Washington DC, Oct-Nov.

**ANNIS ALLEN** - "Comes of Age," May, Laughing At The Sun, Austin, TX.

**JEANNE CHANEY** - Plus **ALEXANDRIA TEITLER**, and **CAROL GALASSI** giving water media demonstra-

tions at the Western Federation Annual Exhibition, Albuquerque Museum, NM, May.

**CLAUDIA CHAPLINE** - Exhibition at Anagama Artes Contemporaneo, Valencia, Spain, March-April; Somarts San Francisco/Axis Mondi Paris, Exchange Art Exhibition, Paris, France, February and April, "Kitchen Works: Assemblages & Constructions," April, Claudia Chapline Gallery, Stinson Beach, CA.

**JO ANN DURHAM** - Accepted in 2002 Annual Non-Members juried exhibit, The Salmagundi Club, NYC, May-June; in International Society of Experimental Artists, Minnetrista Cultural Center, Muncie, Indiana, April-May; in SWA International, April.

**PAULINE EATON** - Published in *The Collected Best of Watercolor* by Rockport Publishers; exhibited in "Masterworks of New Mexico" in April, continued as director and participant in the Corrales Art/Studio Tour, May.

**JALEB A. ETEMAD** - Solo show, Red Mesa Art Center, Gallup, NM, June: "In my development as an artist, I have tried on a most basic level to plant the spark of life within the created forms. It is my hope tht this spark will provoke inquiry into the realmsof emotion and intellect."

**JUDI FOSTER** - Recently exhibited in "Side by Side", National Watercolor Society and Philadelphia Watercolor Society in Philadelphia; Taos National, Van Vechten Linberry Museum, Taos, NM; Masterworks of New Mexico, Albuquerque, NM, and New Mexico Watercolor Societ, Signature Member Exhibition, Jewish Community Center, Albuquerque, NM



Workshop of Mary Todd Beam, Sedona Art Center



**BETTY GRACE GIBSON** - Exhibited in Watercolor Wyoming XVII; invitational by the Layerist Society a DA Center for Arts, Pomona, CA; shows in Colorado include "Art From the Heart," and "Call for the Arts," Paletteers, "Colorado Visions," Westminster Community Artist Series; Western Colorado Watercolor Society 5th Annual, Grand Junction; Rotary Club Showcase, Westminster; Colorado Watercolor Society Members Show; Glenwood Fall Art Festival; Arvada Art Guild Member Show, and Super Auction Rocky Mt PBS, Denver. Published in *Creative Watercolor, the Best of Watercolor Volume 3*, and a finalist in *Splash 4*.

**ILENA GRAYSON** - Placitas Artists Series, NM, March.

**PAMELA WALKER HART** - Juried into Catherine Lorillard Wolfe Art Club 105th Annual, National Arts Club, NYC, October

**NADIA HLIBKA** - "An Atlas of Memory," Yavapai College Art Gallery, Prescott, AZ, April-June.

**JANET MUSTIN** - Exhibit of recent paintings, List Gallery, Swarthmore College, June.

**DANA NASH and DORIS STEIDER** - Members of the American Academy of Women Artists with twenty-four signature members.

**DELDA SKINNER** - Along with **PATRICIA HARRINGTON, PEG ROSENLUND, DEE WESCOTT,** and **EDWIN H. WORDELL** in the Texas Watercolor Society's 53rd Annual, Rockport Center for the Arts, TX, April.

**DORIS STEIDER** - A sold-out show at Henington Gallery, Canyon Road, Santa Fe, NM, April.

**JULIET WOOD** - Open studio and *The Garden Conservancy Open Days*, San Anselmo and Ross, CA, May. Work on the cover of San Francisco Medicine, Journal of the San Francisco Medical Society, an issue on Spirituality & Medicine, May 2002. Large work, "Blessing Journey," shown in our New England show featured at Wings Clinic, Memphis, TN. Also shows with Marin Art Council, Corte Madera, CA and at the Marin Civic Center. Solo show at Calvary Presbyterian Atrium Gallery and Chapel.

**EDWIN H. WORDELL** - Award of Merit, International Society of Experimental Artists, Muncie, IN; in Red River Watercolor Society's Annual, Associated Artists of Southport All Media National Show, Franklin Square Gallery, Southport, NC, June-July, and in Butler Institute of American Art, Youngstown, OH, July-August; included in new book, *Creative Computer Tools For Artists* by Jann Lawrence Pollard and Jerry James, Watson-Guptill; Texas Watercolor Society Annual, Rockport Center, April-May, and in Watercolor Art Society Houston's International Exhibit, April-May.

Ed Wordell "Prowler" 24" x 30"

## NEWS for SLMM Newsletter

Send to:

Pauline Eaton, editor  
68 Hop Tree Trail  
Corrales, NM 87048

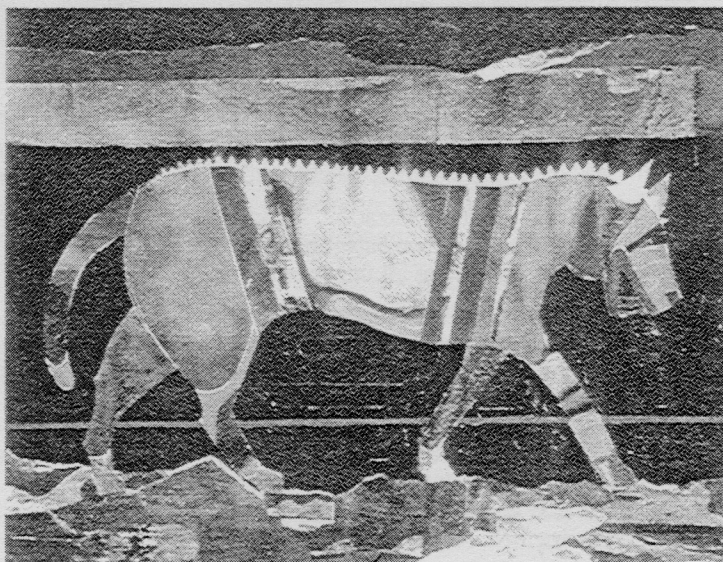
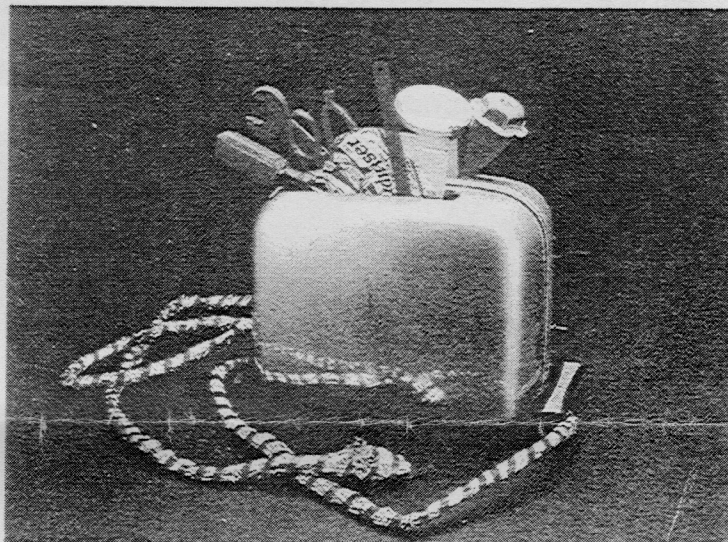
or:

pfeaton@earthlink.net

Please label all photos (no slides) completely. Photos by email do not scan well and will not be used.

The next news deadline is September 15, 2002.

Below: Claudia Chapline, "Snake Toaster"







#### board of officers 2001-2002

president: richard newman  
 vice president: nancy marculewicz  
 treasurer: betty rice  
 secretary: mary carroll nelson

#### board of directors:

marilyn christenson  
 rochelle newman  
 Delda Skinner

#### membership committee:

nancy dunaway  
 kathleen kuchar  
 cari provder

#### historian:

marie dolmas lekorenos

#### newsletter editors:

pauline & charles eaton

#### regional coordinators:

margaret alderson - VA  
 dorothea m. bluck - MidWest  
 shirl brainard - NM  
 lyn brands - AR  
 dianne courant - New England  
 elaine inero - New England  
 ann hartley - TX  
 mary ellen matthews - TX  
 lynne kroll - FL  
 marlene lenker - NY area  
 marianna r. love - CA  
 juliet wood - CA  
 joanne peltz - MI  
 venantius j. pinto - NY  
 jackie shaefer - CO  
 jan sits - AZ

#### representatives-at-large:

carole d. barnes  
 mary todd beam  
 marilyn hughey phillis



"The Short & Tall of SLMM 2002" (Mary Carroll Nelson & Nancy Marculewicz)



SLMM Funky Footwear Fashions

SLMM is a non profit organization, founded in May 1982 in New Mexico. There are two categories of membership. Associate Membership is open to all interested persons.

Application forms for full membership, with slides and a handling fee of \$15, are reviewed after the January 1st and June 1st deadlines by a three-person Membership Committee. Dues are \$35 per year, \$50 per couple, and \$50 for international members from July 1st through the following June 30th. For application form, please SASE to:

SLMM  
 P.O. Box 66480  
 Albuquerque, NM 87193

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