

SLMM

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

SLMM CELEBRATES FIFTEENTH BIRTHDAY ON MAY 13TH, 1997

SLMM began with five members, by-laws lifted from two other art associations, rewritten here and there--and a clear purpose. The idea was to be a network of artists who sense that there is an interconnectedness of matter, mind, and spirit in the universe. Their work expresses distinctively personal perceptions of this unseen, holistic web. From the start, no limitation as to style or medium was planned and none has been instigated since.

Looking back on this remarkable fifteen years is joyful and somewhat awesome. We have held Layering shows in 17 well-respected public venues. The awesome aspect of SLMM is the expanding interpretation of what connectedness means to individual members. As new books are published, read, and absorbed by our members, a whirlwind of related ideas circulates among us. Our evolution as a group is related to the vivid new currents of thought in Western culture. From show to show our work reflects an attunement to ever-widening connections between disciplines, speculations, and spiritual ponderings.

Another observation has to do with the technical growth and variation in our members' work. It is safe to say that every artist who has been in the group longer than five years has taken risks and expanded his or her technical repertoire. Such variation energizes our exhibitions and also dates those efforts we have already made to document our special place in the artworld with our film of 1990 and our book of 1991. It is for this reason and also to create a true historical record of what this group is about that SLMM hopes to publish a book between now and the end of 1998.

The group is anything but static. SLMM attracts a steady flow of new members and loses some each year as people pursue their lives and talents, but the inner dynamics of the network are maintained by a core of long-time members

who give generously of their time and imagination. It is the ideas of the members that continue to thrust us forward into the future with suggested events and gatherings. We nourish ourselves in this association. Greetings to all of you, new members and long-timers, and much gratitude for all that you contribute to SLMM.

Mary Carroll Nelson, founder



Photo: SLMM's First Meeting/Party
1982.

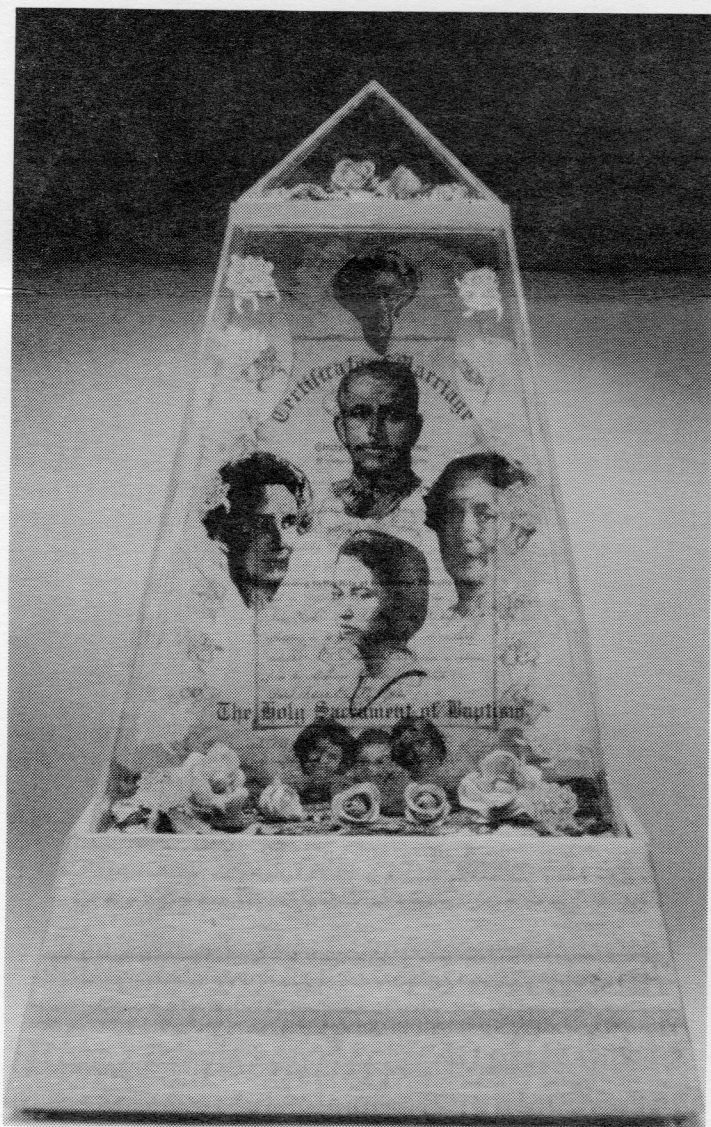
Wilcke Smith, Martha Slaymaker
Mary Carroll Nelson, Alex Nepote

SLMM BOOK, 1998, UPDATE:

After consideration, Rockport Publications has turned down our proposal to do an illustrated history and gallery about Layering. As often occurs with our group, we benefited from synchronicity. The day before we received Rockport's decision, Gary Markowitz called from Hawaii. He published/edited and created **One Source, Sacred Journeys: A Celebration of Spirit and Art** [which includes work by several of our members. He is the son of member, Marilyn Markowitz.].

Gary is connected with Seven Hill Book Distributors, a national company who distributes to such major sellers as Borders. Through this company, 25 book reps are carrying his line. He has continued with his plan to do art books.

Markowitz Publishing can work with SLMM on a subsidized book (each participant will pay a pro-rated portion) for somewhere in the neighborhood of \$35,000.



In Memoriam: Mary Lanton Carroll 1903 - 1986

This figure is based on the idea that we will publish 3000 copies of a hardbound book, distributed to the trade. It will include at least 100 color plates.

We will go ahead with this book with a publication date in 1998 if we have the participated of approximately 100 members, full and associate. Gary would like to take the book to the ABA (American Booksellers Association) on Memorial Day weekend, 1998. To do that we will have to hustle.

In our plan, each chapter of the book will be written by a well-known member of SLMM. The work of full members will be presented in these chapters as illustrative of a theme, such as *"The Pulsing Image, On the Edge of the Millennium"* by Bonny Lhotka, or *"Earth Metaphors"* by Mary Todd Beam, or *"The Alchemy of a Creative Idea"* by Marilyn Hughey Phillis.

Associate Members are invited to participate, on a juried basis, in a substantial Gallery section, with their artwork and art statement. Photo sizes will be similar throughout the book.

If 100 members, both full and associates, participate, expected fee will be approximately \$400. Please consider the idea and evaluate it against the cost of an ad in a dated catalogue. In NM, a small ad in the COLLECTOR'S GUIDE is \$1,200. By contrast, our goal is to place this book permanently in libraries and to reach collectors, gallery people, and art historians.

ARTISTS MONOGRAPHS: If you should want to do your own book, Markowitz Publishing offers design, layout, ISBN number, PR, distribution, Internet service, and publishing of 5000 copies of 80 pages with 50 color plates, softbound, between \$15,000 and \$25,000, or \$3 to \$5 per book.

When plans are firm to go ahead with the LAYERING book, a partial payment will be due. Before publication, the rest of the fee will be due.

TENTATIVE SCHEDULE OF PAYMENTS:

OCTOBER 1, 1997, FIRST PAYMENT DUE: \$200

MARCH 31, 1997, FINAL PAYMENT DUE: \$200,

If you are interested in being represented in the LAYERING book, please send back the form enclosed BY JULY 1ST, 1997.

EDITOR'S NOTE: The fifteen years of the existence of the Society of Layerists in Multi-Media (or Slim as we affectionately call it) have been significant in the changing of thought across the art world. This book is our really HOT chance to make our mark appropriately known to the art world at large. Already the words "layerist" or "layering" are being used in published articles, reviews, and catalogues, but it was OUR GROUP that invented the words and have promoted the ideas since 1982.

Remember with what excitement you discovered SLMM for yourself, finding that you had an "art home" at last, that you were not alone in the ideas evolving through your own art! Think of how many others have not yet found the terms with which to link themselves to a greater universality of expression of the layers of being, spirituality, expression, metaphysics, time, space, and

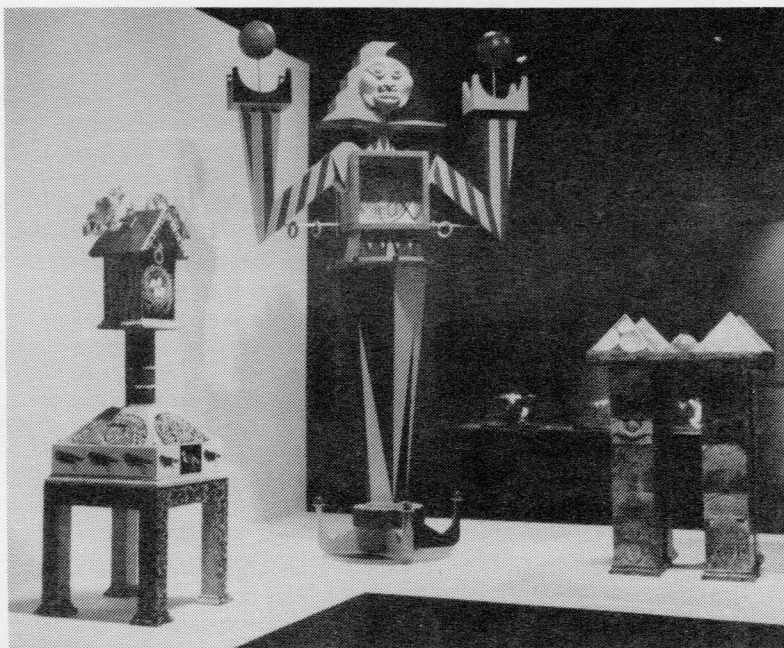
inner realities!!

This book is perhaps the MOST IMPORTANT exhibition opportunity SLMM has--or will ever have--to share the import of layering concepts and images. It is VERY IMPORTANT that we have the fullest participation of members in order to show how SIGNIFICANT layerism is at the hinge time at the end of the Twentieth Century and on into the next. DO SIGN UP PROMPTLY. Participation will be well worth the effort for each of us and the ideas we seek--daily--to express. *Pauline Eaton*

ENGLAND TOUR UPDATE

Those of you who are going to England have received a recent mailing with some slight changes in schedule and information about fee collection. You will hear from SLMM by telephone shortly after the first of May with the exchange rate and amount due for final payment.

NOTE TO ALL MEMBERS: Several spaces have opened up for the main tour and meeting in England, July 14 - July 20, Marlborough. The Cornwall extension is still full. If interested in filling these spaces, please call (505) 268-1100. All full and/or associate members and their significant others are eligible for the tour.



Richard Newman's work in the first Layerist exhibition in 1985 at the Albuquerque Museum: "Layering An Art of Time and Space"

FORTHCOMING SLMM PLANS, TENTATIVE AND FIRM

1998, late September: Annual Meeting and Possible Exhibition near Bradford, MA.

1998: Ohio and MidWest exhibition in Columbus, OH.

1999: Possible show and meeting in San Rafael, CA Possible workshops and meeting in TN or TX.

2000: SLMMers who live in NM cordially invited the entire membership to plan a trip to the Land of Enchantment for a millennial celebration, possibly in Taos, with a potential show.

We welcome all of your suggestions for events in your own area.

QUOTES from a review of SLMM Exhibition "Layers: Mining the Unconscious" by Lou McCall in **The Mustang**, Silver City, New Mexico:

What is this common theme? Richard Newman...explains it well in his artist's statement. He says, *'My work crosses boundaries between art mediums and space/time. It acts to balance psychic needs and connects all layers of my being. It draws upon the world of art and nature to reflect a holistic view of life; one that fuses past with present, spirit with matter, self with others.'* Most artists in this show have a lofty vision.

There are many levels of reality at any given point, and, although Layerists (in my mind) start with technique, they explore the veils of perception and what is on the surface, what is below it, and that which is not seen. The mystery of the unseen supports what is visible on the surfaces of these works.



Texas Larerists at Ventana Gallery, San Antonio, TX, Feb 14, 1997
"Nuevo Nichos: New Meaning/Old Form" Nancy Franklin, Terry Gay Puckett, Mary Hunter, Mary Ellen Matthews, Sue Biddle

When one enters the show what becomes immediately apparent is the richly textured surfaces. It is difficult not to touch some of the pieces. Many of the artists use metallic paints or inks which add a beautiful luminosity to the work. Beverly Trumble, a Taos artist, uses coppers and gold very well in her oil painting, "*Painted Canyon #4*," to create a lyrical dance of petroglyph figures.

Some of our readers may remember Marlene Zander Gutierrez, a former Silver City artist who has a piece in the show. Her work, "*Ninth Heaven*," is based on Taoist cosmology and uses metallic papers to create a collage worthy of a temple. A work which beautifully complements hers and could grace the same temple is a sculptural piece by Richard Newman called "*Cross Exchange*." One side of this wooden construction is a traditional geometric mandala; the flip side has more personal imagery and textural elements.

Geometry is a recurring theme in this collection. Rochelle Newman has two pieces in the show, both find their content in geometry. "*Mining the Unconscious*" is a thought-provoking work on paper based on an elaborate grid. It was presented in book-like form, folded paper sitting on edge, like a screen. Nancy Dunaway's "*Middle Aged Love Letter*" was beautifully designed and executed and in some places highly personal in its content. She used common cliches like hearts and doves in ways that were symbolic and did not read as cute or valentiny.

Carl Provder's oil painting, "*Vibration*," incorporated the most obvious use of texture in his heavy impasto, which, like all good sculpture, asks to be touched. The sandy and sculpted surface was quite minimal in its design—which was almost incidental. The simplicity in the colors and calligraphy of the strikes had an oriental feel to it, subtle and beautiful.

Pat Cox assembled a high-tech wall piece called "Strata" out of found objects. The result was an unlikely highly-machined look uncommon to most rusted metal sculpture. It has a streamlined geometric beauty that reminds me of science fiction.

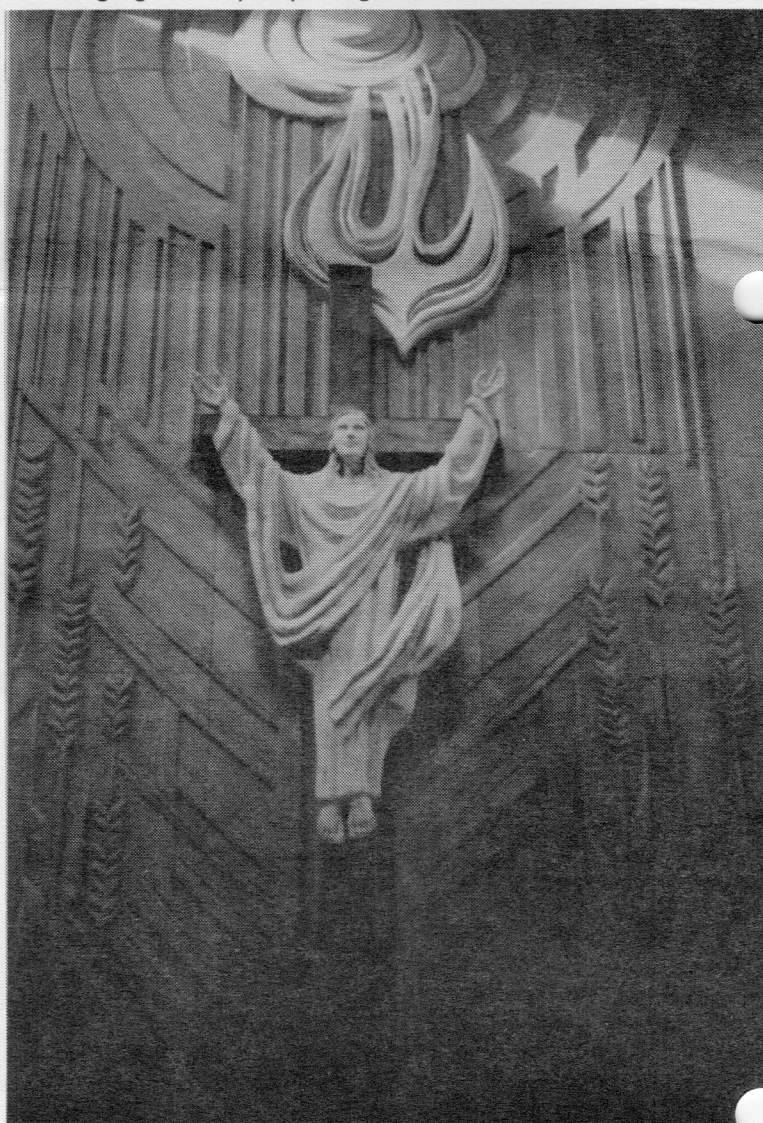
Delda Skinner's "*Primary Speech #3*" is an intriguing look into a visual language. This acrylic-casein collage mysteriously speaks in a calligraphic symbology like it was found on the wall of a cave...In her artist's statement she says '...experiences translate into symbols that come back to us over and over, and use different art forms. This symbolic visual language that is unique to each individual can be read by color, image, and edge. There are no language or cultural barriers. The viewer connects with the art work and there is a deep cosmic understanding.' This message is important, but remains a mystery.

I found three pieces to be exceptional representations of the Layerist movement. Michael Toms' piece "*Icarus Vessel*" was one of the most finely crafted sculptural works I have seen in a very long time. It was done delicately and with great technical skill, hammered out of sheet copper and formed into an urn; it had pieces that had been sawed out and put back, like a puzzle. It has a secret square opening with a round cover hidden within the broken shell of the vessel, exposing the inner

chamber. This is possibly the most abstractly anthropomorphic piece in the show. I felt as if I was looking in a mirror at the shell of my being...

Marlene Lenker's "*Mosaic*"...really spoke to me. It has its genesis in the artist's love for ceramic tiles. She did a ceramic fragment series to create the look and feel of ceramic tiles using heavy paper. In this piece she assembled 16 of these small tiles in a box frame creating an abstract visual story. Each tile has its own painting yet they relate. The artist states that 'The feelings they evoke are personal and varied. They are often iconic with deliberate marks and symbols.'

In the lobby of the McCray Building is "*Charting Heaven*" which could very well serve as the mascot for the show. Done by Juliet Wood, it is a gossamer print on silk of a delicate sky scape, overlaid with an olympic figure holding a torch to the sky. It is a triumphant gesture, with fan-like emanations bisecting the heavens in gold. At first glance it is a very feminine piece, but the power of the image goes way beyond gender. ★ ★ ★



Julie Simmons 35' x 21' Reredos Wall Mixed-Media
Holy Cross Lutheran Church, Jennison, Michigan

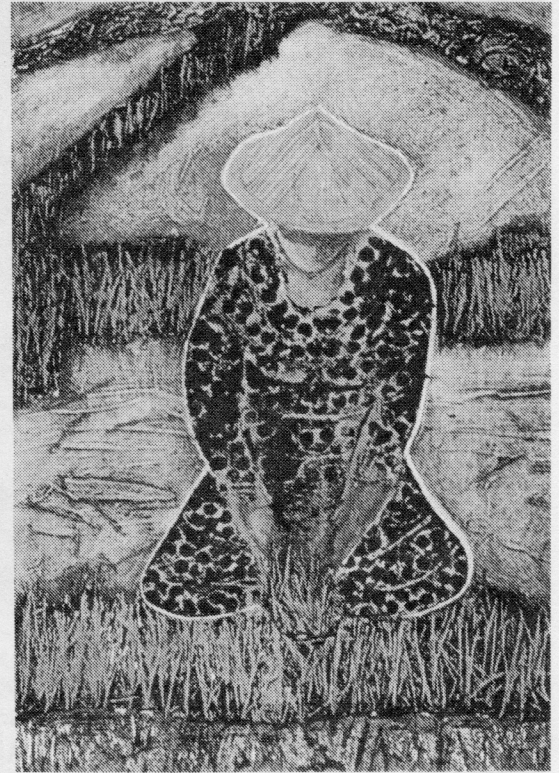
BOOKS:

MARILYN HUGHEY PHILLIS suggests **The Chymical Cook**, Jay Brymeyer, Staton Hill Press; **When Cosmic Cultures Meet**, Hulman Potential Foundation, and **Power vs. Force**, David R. Hawkins MD, Veritas.

MARY CARROLL NELSON is reading **The Prophet's Way, Touching the Power of Life**, Thom Hartmann, Mythical Books, Northfield, VT. and **Anatomy of the Spirit**, Caroline Myss. Also: **Energy Anatomy**, 6 tapes, Sounds True.

DOROTHY ST. HILAIRE writes about Doris Paterson's forthcoming book, **The Life Series**, which tells of her journey in paint and words. Paterson, a woman in her seventies, is the mother of ten children, and her paintings from The Life Series were in a recent show at Kariton Art Gallery, Abbotsford, B.C.

LYDIA RUHLE recommends: **Coming Into Being, Artifacts and Texts in the Evolution of Consciousness**, St. Marins Press, New York, 1996: "William Irwin Thompson's latest book is a powerful view. He is a brilliant visionary. **Time Falling Bodies Take to Light** made a major impact on me ten years ago. The new book is making another one. Through myth, metaphor, scientific theory, history, Thompson writes about moving from industrialization to planetization. It's "up-and-out time" for shifting consciousness to a new culture of higher spirituality--or sliding downward to darkness in a war of each against all. The new culture involves the recovery of the feminine and the empowerment of the individual along with deconstruction of patriarchy, and the deconstruction of capital-intensive economies of scale run by military-athletic- entertainment-industrial complexes with their shadow economies of drugs, arms traffic, crime, and global pollution. His chapter on the return of the feminine is illustrated by Great Mother Goddess figures and volvic vesica pisces--one of the symbolic images which occurred in a crop circle near Wayland's Smithy in 1996! The symbolism is based on sacred knowledge of the



Mary Janet Mustin "Planting Rice - Bali"
11"x 175"

Summer Solstice by Doris Paterson
Acrylic on Paper 65.5 x 46.3 cm





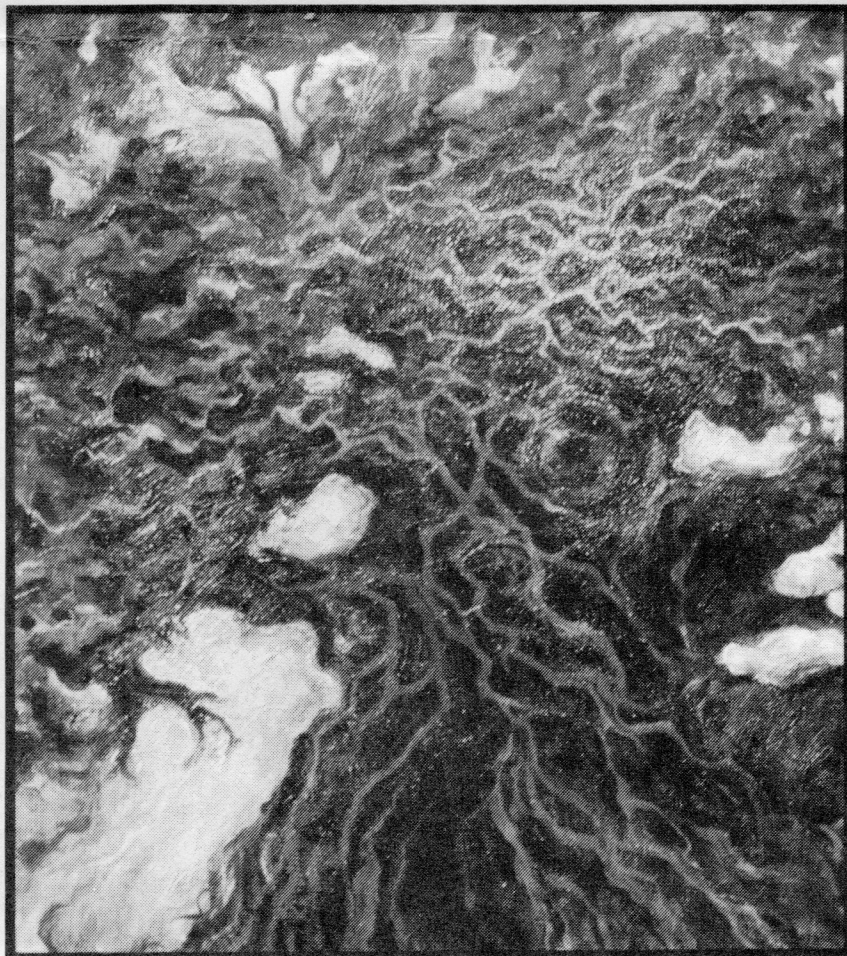
Linda Faw Light "Flower Finesse"
acrylic/museum board 40" x 32"

Not-Always-So-Great-Mother is built into society's institutions. Everyday life...is largely an endless replay of the early infantile situation, and history has been little more than the customization of the infant's rage against her.' Two hopeful notes for transforming the rage would be the development of an acceptable societal ritual for expressing rage and the healing power of compassion and love. An important first step is consciousness and naming the archetypal rage by women themselves. As a woman, mother, daughter, sister, wife, grandmother, artist, and teacher, my personal life experience embodies these very powerful truths of love and hate from within myself and the culture. Individuals and the culture project both on me as well. The book is a gift which validates those experiences."

JULIET WOOD's Solo Exhibit, "She Had A Name; It is Always Wisdom," has been edited into an artfully produced seven-minute video by Wendy Slick, exploring feminine divinity, soul, spirit, and journey. Pieces are multi-media light installation projects, printed and painted textiles, and sculptural pieces in beeswax. There is no narration, so the viewer is allowed an inner dialogue--with musical score. \$15.95 each plus shipping. Signage from Spirit gallery, Soul Gallery, Journey, Labyrinth, and poetry included. P. O. Box 1135, Ross, CA 94957 (415) 454- 9817 -- phone collect.

esoteric physiology of the human body both masculine and feminine--in essence **embodying** the sacred. Thompson sees the Great Goddess of Lespugne, 20,000 years ago, with its implicit phallus, as a complex icon of the relationship of the temporal ego to the eternal soul." Also: **Love & Hate in the nursery and beyond: Voices from the Unconscious**, Frog Ltd. Berkeley, CA 1996: "Clinical psychiatrist Jule Eisenbud uses paleolithic Goddess figures to describe the universal human Quest for the Breast. His examination of the figures led him to postulate they are stand-ins for the breast both symbolically and physically. He probes issues of ambivalence towards the mother from dependence on her to abandonment terrors associated with her. Describing how these fixations and projections are developed and transformed in the unconscious throughout life, he shows how they influenced the creative lives of Descartes, GB Shaw, Hogarth, Audubon, Alfred Hitchcock, and others. With wit and humor, he explores rage and darkness of the feminine, saying: '...the universal fear and hatred of the

"First Oak" acrylic on canvas, 40" x 35"
by Jenny Hunter Groat (new member)



INFORMATION YOU CAN USE

Labor Day Weekend Annual Purchase Prize Award Exhibit: call for entries from New Mexico artists, Pinos Altos Church Gallery, Pinos Altos, New Mexico. Deadline: July 27th. Grant County Art Guild, c/o Tatsch Construction Inc., 1107 Hudson Street, Silver City, NM 88061.

Thistledown Farm Workshops, 1997: Susan Trotter, Thistledown Farm Workshops, Rt. 2, Box 259, Hot Springs, VA 24445. Work with Margaret Kessler, T.M. Nicholas, Ann Templeton, William Herring, Charles Movalli, courses June 9 through October 17.

Hill Country Art Workshops: Smith-Ritch Point Theatre & Duncan-McAshan Visual Arts Center, Highway 39 West, P. O. Box 1169, Ingram, TX 78025.

Smith Farm, Study Center for the Healing Arts, Contact Barbara Smith Coleman, 1501 32nd St. NW, Washington, D.C. 20007.

National Collage Society: if interested in membership and its benefits, write 254 W. Streetsboro St., Hudson, OH 44236 or phone/fax 216-656-3673.

Labyrinth Conference, "Quiet the Mind, Calm the Body, and Stir the Spirit," a gathering of experts in the field from coast to coast was held in Sacramento, CA in February. For future information, contact Alex Champion (707) 895-3375.

DUES:

DUES begin July 1, 1997 and run through June 30, 1998. If you joined after January 1, 1997, you do not owe dues until July 1998. FULL MEMBER: \$25 per year. ASSOCIATE MEMBER: \$15 per year.

Deadline For Fall Newsletter: August 1st.

MEMBERS' NEWS

ANNIS ALLEN - In "*Nuevo Nichos, New Meaning/Old Form*," along with other Texas SLMM members at the Ventana Gallery, San Antonio, TX, February and March: **SUE A. BIDDLE, FRANCIS DEZZANY, NANCY FRANKLIN, LINDA HAMMOND, ANN HARTLEY, JANET HULL RUFFIN, MARY HUNTER, COLLETTE JONES, MARY ELLEN MATTHEWS, LINDA PENROD, TERRY GAY PUCKETT, PRISCILLA ROBINSON, DELDA SKINNER, MARY STONE, and MARY WILBANKS.**

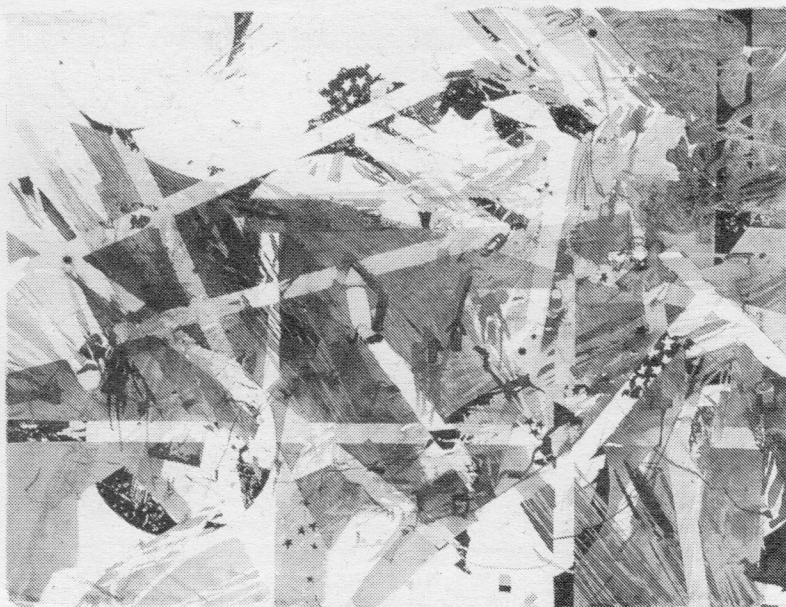
JULIANNE BIEHL - Showed monoprints from March 26th to April 14th based on her imagination of her grandfather's Czech village, at the North Lake College Gallery, Irving, TX.



Top Right "*Metamorphosis*" - Jean Deemer
Bottom Left "*Feather Movement*" - Christine French
"*Healing Works for the Earth*" Worthinton Arts Council, Ohio

PAT COX - Studio on tour, March, for a group from UCLA's Contemporary Art seminars; one of 14 artists invited to exhibit work in "*A Celebration of Women in the Arts*" commemorating the 75th Anniversary of Soroptomist International Los Angeles at the Judson Studios, L.A., March-April; included in the Laguna Art Museum Heritage Juried Exhibition, UCLA Museum of Art, April-May.

JEAN DEEMER and **CHRISTINE FRENCH** - Together in duo show, "*Healing Works For The Earth*," at the A.R.M. Gallery, Worthington, Ohio; also for **JEAN**: new president of the Ohio Watercolor Society;



From "*Words & Images*" Show by Marilyn Derwenskus

"Petroglyph Impressions" by Sheila Savannah



one person exhibit at the Women's City Club, Akron, OH, November; in April, juror for 16th Annual "Women Artists," Youngstown, OH YMCA where she will have a small exhibit at the Tea Room of the Y; in July, invited, along with MARY WILBANKS, for "Working with Paper," 20th Century Gallery, Williamsburg, VA, July and August; in September will teach a watermedia and collage workshop in Stow, OH; also teaching an advanced studio class and working with older adults for OASIS, also a mandala class.

VIRGINIA DEHN - having a show at Cline-LewAllen Gallery, Santa, Fe, opening the end of June.

PAULINE EATON - Purchase Award at Confluence '97, Hill Country Arts Center, Ingram, TX, March-April; Award National Watercolor Society Signature Membership Show, Downey Museum of Art, CA; teaching creative & expressive advanced watercolor class for Continuing Education Department of UNM in home studio, Corrales, NM.

JENNY HUNTER GROAT - One-person show collage series, "Las Cruces" at Marin General Hospital through April 27th, part of county-wide "Art in Healing" Project; only U.S. woman artist represented in French article "Femme Artistes de hier a aujourd'hui"; her seven-scroll "A Vision" book was purchased for the National Museum of Women in the Arts for their permanent collection; in the Alliance of Women Artists exhibition held in Gallerie EverArts, Paris, March. "My dominant theme has always been of the vulnerability and beauty of inner and outer nature. This now includes the joy and over-riding victory which the energies of creation, properly understood, will always have with or without humans. I

find this idea full of hope, since each of us is nature, though we may not always be in human form."

LINDA HAMMOND - Honored as "Artist of the Year" by the San Antonio Art League and will have a solo show in September. Unhappily, it means she had to drop out of the England tour.

BONNY LHOTKA - Show at Jack Meier Gallery, Houston, TX.

MARY ELLEN MATTHEWS - Her book in the shape of cowboy boots, **Little Shorty**, in show of "Coptic & Collage: Ancient Technique, Modern Application, a Survey of Contemporary Implementations of one of the first Binding Structures," Center for Book Arts, New York, April through June.

JANET MUSTIN - Has a retrospective exhibition of paintings and prints at the Henry County Art Center of New Castle, IN, through May 3rd.

MARY CARROLL NELSON - One of three honorees at *Magnifico!*, Albuquerque Art Festival, May.

ROCHELLE NEWMAN - Book 4, **Malleable Matter/Stretchable Space**, written and now working on diagrams and visuals; "Woman Creating/Fiber" Higgins Gallery, Cape Cod Community College, spring 1997; "Arts North Exhibit '97," Whistler House Museum, Lowell, MA spring; lectures and workshops, "Creative Crosslinks" a. MTA Professional Days, b. Creative Classrooms, also spring '97.

DIANNE L. REEVES - Four works included in invitational, "Uniqueness From The Hand," Art Gallery, University of Texas, San Antonio, Feb.-March; during April will be visiting four cities in Australia as well as

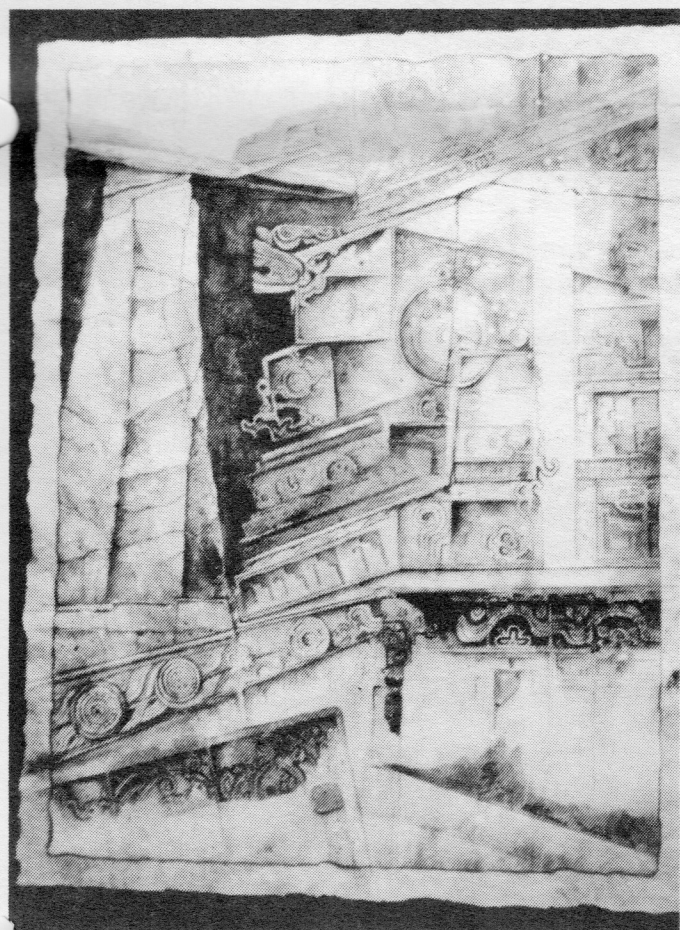
Hobart, Tasmania to conduct slide lectures on artists' books and sculptural works incorporating handmade paper. In addition, she has an opportunity to participate in hand papermaking collaborative at the University of Tasmania.

EVELYN ROSENBERG - A finalist for a bas-relief, part of a public art commission to be installed at the New Mexico State Library.

LYDIA RUYLE - In "9,000 Years of the Goddess," Tointon Gallery for the Visual Arts, Greeley, CO, February and March.

SHEILA SAVANNAH - Address changed to 7209 Cardiff NE, Albuquerque, NM 87109; won Best-of-Show, fall exhibit of the New Mexico Watercolor Society, with "Petroglyph Impressions," one of a series evoking the cultural imagery of these ancient symbols.

JULIE SIMMONS - Featured in the April issue of *Phoenix Home and Garden* magazine with her work, "Garden Goddess," as displayed in an outdoor setting. The article describes Julie's relief and 3-dimensional sculpture and mentions her 35 foot by 21 foot wall relief



"Mayan Relics V" Stephanie Nadolski
Mixed Media Monotype 32" x 26"

and seven foot figure of Christ, a reredos wall for a church in Grand Rapids, MI.

WILCKE SMITH - In "Stitchers and Beaders; America's Best", Ohio Craft Museum, Columbus, OH, March-April.

DOROTHY ST. HILAIRE - Continues to work on a series about the primal force of light and energy overlain with culture. The first of the series was in a group show in November.

BEVERLY TRUMBLE - In the miniature exhibition at Zone One Contemporary Gallery, Asheville, NC, from February 21st to April 5th. "What's New in Small Dimensions" featured the work of members of New York's artist-run co-op galleries; exhibited in juried show, "Route 66" at the Taos Art Association, Taos, NM; in "What's Up" at Pleiades Gallery, NYC.

JAN UPP - Has two paintings in "23rd Annual Watercolor Show" at Visual Arts Center of Northwest Florida, Panama City, FL; in The Watercolor Society of Alabama's 56th National Exhibition, Jemison-Carnegie Heritage Hall, Talladega, AL; showed in International Exhibition of the Louisiana Watercolor Society, World Trade Center, New Orleans, LA.

HILDA APPEL VOLKIN - Finalist for a mobile project, also designated for the New Mexico State Library.

JULIET WOOD - Showing at "Harmonics Light Wave," Silicon Valley; in a grant process to support installation of "Rainbow Labyrinth" at the Bay Area Children's Discovery Museum, Sausalito, CA.

EDWIN WORDELL - Purchase Award, Watercolor West, Brea Civic and Cultural Center Gallery, Nov.-Dec.; First Award, North County Fine Arts, Poway Center for the Performing Arts, Poway, CA, February; Juried into Brand Library Annual, Glendale, CA, Dec.-Jan.; In U.S. Coast Guard 1997 Collection, Federal Memorial Hall, NY, NY; three works in San Diego Arts Guild Exhibition, San Diego Museum of Art, Feb.-Mar.; exhibiting in Watercolor Art Society- Houston 20th National, Nations Bank, Houston, TX; painting "Attorney and Client" in October issue of the *Georgia Bar Journal*; teaching two week watercolor workshop in Cuernavaca and Taxco, Mexico, May 27th to June 9th.

RAUL YBARRA - Offers jewelry classes throughout the year in San Miguel de Allende, Mexico. You can explore your inner alchemy and express your creativity through lost-wax jewelry classes. The one-week workshops are suitable for all skill levels with noexperience necessary. There is plenty of free time to relax and enjoy the delights of San Miguel. You can request a brochure for information and class schedules: 1900 Fox Dr., Ste 84-400 (S), McAllen TX, 78504. FAX: 011-52-415-26153, Attn. R. Ybarra.

SLMM

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If interested in participating in the proposed 1998 SLMM book, **Layering: Metaphors of Time and Space in Multi-Media**, send in the following form by July 1st to:

SLMM
408 GEORGIA NE
ALBUQUERQUE, NM 87110
(505) 268-1100

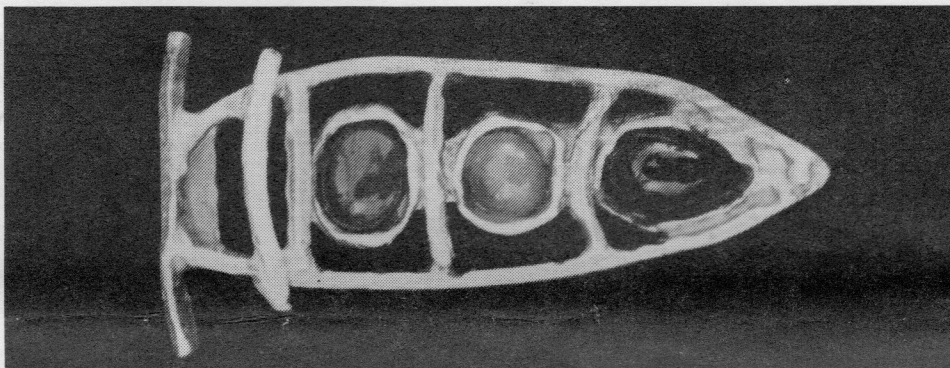
NAME _____ would like to participate in the proposed 1998 SLMM book, **Layering: Metaphors of Time and Space in Multi-Media** (working title).

I understand that participation in the book requires a fee of approximately \$400. **No funds are due at this time.**

SIGNATURE _____

DATE _____

Jewelry by Juan Ybarra



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 at any time for annual dues of \$15. SLMM encourages joining initially as an associate.

Application forms for full membership, with slides and a handling fee of \$10, are reviewed after the January 1st and June 1st deadline by a three-person Membership Committee. Dues are \$25 per year, from July 1 through the following June 30th. For application form, please send SASE to SLMM, 1408 Georgia, NE, Albuquerque, NM 87110

NOTE: We have three areas that have enough members to require a director for local activities. It may be possible for local shows in these regions. Where the membership is more spread apart, coordinators may want to encourage more local membership.

SLMM
1408 georgia ne
albuquerque, nm 87110

