



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

Table of Contents:

SLMM Conference Recap
President's Letter
More Conference Info
Member News

Regional News
Prayer Circle
New Members
Still more on Conference
Officers and Staff

Art Ventures on the Left Coast San Francisco, Sept. 23-27, 2015

We had a rich and rewarding conference with sunny and warm weather the whole time. The welcoming reception gave us a chance to begin conversations and work on the collaborative Art Scroll together. The next day began with the peaceful and meditative visit to Grace Cathedral and the indoor and outdoor labyrinths. On to the DeYoung and Legion of Honor Museums to enjoy the collections and take in the beautiful sweeping view of the Pacific Ocean as the bus took us from Lands End back to the hotel. The evening was full: the banquet, the speaker, Jeremy Taylor, and the exchange of the 10"x 10" suitcase art works.

Varied experiences were enjoyed the next day at the Asian Art Museum, a mural tour and Instant Mural Workshop in the art-filled Mission District. A highlight at the end of the day was the viewing of Diego Rivera's monumental Mural of Pan American Unity at City College, with a fascinating docent talk by Diana Scott of the Art Department.

Our last full day began with a trip across the San Mateo Bridge to Oakland, where we had our outdoor meeting in a courtyard of the Oakland Museum. There was a good discussion about membership, whether to maintain the hierarchies of full and associate members, or have mentorship offered as an opportunity when people choose it. We viewed the exhibits and collections and went on an Art Walk to galleries in one of Oakland's art districts, ending with dinner at a new Mexican restaurant specializing in Oaxacan dishes. Our trip back to the hotel took us over the dramatic and beautiful new Bay Bridge. There was more work on the Art Scroll the following day for those who had time before leaving. Being able to see old friends and acquaintances and meet new members was the heart of the conference, of course. Those of us who were on the planning committee were very happy with how things went and were so pleased to host those members who came. Thanks to everyone who contributed to make the conference a big success!

Jenny Sultan Badger







President's Letter

Greetings,

I want to heartily thank all well-wishers and their prayers for my husband's recovery. I feel humble for your support and understanding.

Adventures on the Left Coast, 2015 Conference, went very well and seeing happy faces and wonderful compliments made the committee members feel a job well done. I am very proud and thankful to: Jenny Badger Sultan, Dori Pendergrass, Allyson Rickard, Eileen Drew, Jean Warren, Barbara Seidel and Nancy Knoles. Our sincere thanks go to Lynn Mikami, Barbara St. John, Gloria Lee, Herlinda Galandia and Carol Morris Ward who donated time and energy in putting together our gift bags, which included a beautiful handmade pendant in each bag.

Our conference started with a Labyrinth walk in beautiful Grace Cathedral and ended with a wonderfully meaningful Prayer circle on a lawn. The banquet was exceptional and the art works wonderful and the speaker was very informative. Mary Carroll Nelson has sent a description on Dr. Jeremy Taylor in this newsletter.

We missed the members who could not make it to this year's conference, but there will be more to come!

The board meeting went well with some decisions pending. Ann Hartley has suggested a conference venue in Asheville NC. Please give your tentative Yes or No to her so that she can go forward with the arrangements. Asheville is a wonderful art community with so much to see, experience, and the absolute place to visit and connect.

Two definite decisions were made:

- 1 — For any reason, all digital image submissions should be via email unless one does not have an email account.
- 2 — We shall have **two** Newsletters in a year, Spring and Fall. The Spring newsletter should cover all your news of shows and workshops for the year and the Fall newsletter will cover the conference and your activities during the summer time.

Book Project: We are going forward nicely. The participants have received their info on their accepted image. Now is the time to have your artwork photographed professionally with the Gray Scale. I cannot emphasize this enough. It is so important for printing an excellent image. You may already have one done and it is not necessary to do it again.

In our general meeting, which was held in open air and park setting, I tried to involve all members in giving their opinion on many issues. It was very successful and personally satisfying. The matter of changing the status of membership titles was discussed and decisions are pending and soon will be done. The other matter was the fact we want to have a private Facebook only for SLMM members. With my request, Susan Dreiling our Website Administrator has put together a proposal for SLMM on Facebook. The Board has voted in favor of Facebook Group Option 2.

Proposal for SLMM on Facebook

PURPOSE

To establish a medium for SLMM group members to communicate with each other more easily and in real time. Currently, members can submit information and photos to be published in the newsletter. While it is an appropriate way to reach all membership and provide advance notice and/or recaps of events and happenings, it is not efficient for connecting members to share time-sensitive information.

SOLUTION

Establishing a Facebook GROUP will give members a forum to communicate with each other in a private way. Anything posted in the group would be viewable only by group members.

GOALS

- 1—Provide a safe, secure environment for sharing information
- 2—Make it accessible to all members, and without any additional fees
- 3—Ensure the group is monitored for appropriate content, behavior, and community guidelines that will be set forth in creating the group.

FACEBOOK GROUP

Creating a SLMM Facebook Group is relatively quick to set up, and can be rolled out almost immediately. The group would be mostly self-sufficient, and rely on the posting and communication of members. There would need to be at least one administrator to monitor the group and be the point of contact for any issues or questions. There are two ways to approach this:

Option 1— (was not voted)

Option 2—Susan would establish the Facebook group (list information, rules, and set up relevant photos), and then stay on as the group administrator; this would mean light monitoring of the group, being available to answer or redirect questions, and assist in adding/deleting members to the group.

PROPOSED CHARGES: A one-time fee of \$50 for set-up; and an ongoing \$15/month fee to cover administrative duties.

Please read the above proposal and if you have any objections against connecting members via Facebook, let me know.

Blessings, Jaleh Etemad, SLMM President



THE LOVELINESS OF SLMMers

Written by Dereama Allenbaugh and performed at the banquet with Charles Eaton accompanying with the banjo and Jaleh looking on in amazement! Dereama substituted a song for her 10" x 10" suitcase piece. It was sung to the tune of "I Left My Heart in San Francisco."

The Loveliness of SLMMers, so Colorful and Gay
The art that's been created, creatives all at play
Soon we'll all be headed home to the city where we stay
BUT!!!

We left our art in San Francisco
The 10 x 10's we will exchange
Museums and galleries line the crowded streets
Their inspiration fills the air. The SLMMers were there

Our hearts may stay in San Francisco
Below the palms at the El Rancho Motor Inn
We'll see each other again at the next SLMM convention (God Willing)

So friends go forth and
Sculpt, knit, sew, weave, paint, plaster, pinch, glue, staple, carve, whittle—Oh, just LAYER and
BEAUTIFY THE WORLD!



Jeremy Taylor, A Master of Dreams, Conference Speaker

Summary written by Mary Carroll Nelson

On Thursday, September 24th, our after-dinner speaker was Jeremy Taylor who is a renowned expert on dreams, and also an ordained minister in the Unitarian-Universalist Church. His talk revealed his holistic beliefs and also his own practice as an artist. He wove the two together in a way designed for his Layerist audience. Barbara Seidel controlled a power point with audio/visual accompaniment: animated watercolor figures on the screen and subtle, tonal music, making it a multi-media evening.

Many of Taylor's comments stood alone as provocative memories. "Art is foreplay," is an example. "The artist's impulse is as universal as dreaming. All human beings dream and they make art, consciously or not." He quoted Simone Weil's "Attention is prayer." To which he added, "We live on a gigantic prayer wheel." He addressed "layerism" with understanding, saying his main impression of it is that "All experience is layered – it is all there," and he spoke of the "shifting attention to all these layers. Layerists understand the unity of all experience."

From this hour of listening to Jeremy Taylor, I became curious about his most famed book and ordered it as soon as I returned from San Francisco. The new edition is titled "The Wisdom of Your Dreams," but the first edition some years ago was widely known as "Where People Fly and Water Runs Uphill." In the introduction he makes a declaration that is in alignment with the inspiration that led to founding SLMM. "...as we become more conscious, self-aware, and aware of our multi-layered relationships with others, and with the depths of our own unconscious psyches, we are also provided with the expanding opportunity to become more free, creative, compassionate, and expressive in the outer world."

Dreams, Taylor tells us, are a route to expanding consciousness. We have to wonder, how do we remember them? For most of us, it is not automatic. Taylor advises us to set our intention before going to sleep that we will remember our dream. To facilitate recall, we put paper and pen beside the bed. If we waken briefly during the night, we can jot just a few key words to restore the memory in the morning. Such a process is close in kind to the way most of us create art. We set an intention to be inspired to create but we do not limit the intention to a description of any kind. Nor do we set any limit on our dreams. It seems evident that Jeremy Taylor is in sympathy with the holistic premise of the Society of Layerists in Multi-Media and that he made an effort to approach his field from a holistic perspective.

For those who missed the conference, which was so wholly satisfying, I recommend reading Taylor's book. Dreams, he says, "come in the service of health and wholeness." We recognize the link between dreams as health-giving and dreams as creative inspiration. I think it is to our benefit to practice retaining as much of our dreams as we can for both creativity and for well-being.

Member News

Patricia Abraham

Patricia will be teaching a Second Annual Watercolor Workshop at Zephyr Point Conference Center, Lake Tahoe, May 15-May 20, 2016. Contact her at pat@patabraham.com



Echos in Time II



Tranformation



Imagine

She has had paintings accepted into the following shows: "35th Annual International 2015 San Diego Exhibition" with an acrylic 'Echoes in Time II'. Pat received her letters – SDWS for her third acceptance in this show. The show closes on Oct. 31, 2015.

Pat was also accepted into the "42nd Annual National Rocky Mountain Water Media Exhibition" with an acrylic painting titled 'Transformation'. The show closes October 25.

And last, she had a watercolor painting titled 'Imagine' accepted for the "47th Annual International Exhibit Watercolor West". The show closes December 12, 2015.

Karen Rand Anderson

Karen has been in several shows in the Rhode Island area these past few months. The Newport Art Museum held an Art League of Rhode Island Members' Annual Exhibition with over 75 ALRI artists represented. It runs from Sept. 5, 2015 to Jan. 3, 2016. She also had a painting in the Providence Art Club annual artist members show in September and an exhibition of work called "Allowing Transformation" at AS220 Project Space in downtown Providence. She was in a traveling media exhibition and film festival of 2 and 3 dimensional works by New England area artists held at the Alexey von Schlippe Gallery of Art at Groton, Connecticut. For the month of October Karen had work installed in the lobby of BankRI in Providence. In November the paintings move to the Downtown Providence Bank RI branch at One Turk's Head Place.

Claudia Chapline

Claudia Chapline's *Eating Plastic* at Gallery Route One's Project Space, 11101 Highway One, Point Reyes Station, California is an art installation depicting a dining room in which a manikin couple and their baby-sit at a table eating plastic food. Their clothing is made from plastic fruit nets. Their food and the decorative collages on the walls are all made from plastic food containers. It is a colorful statement about a serious health problem.

Chapline's intention is to raise consciousness about the dangers of plastic food containers, not only for life in the ocean, but also for humans. Warmed plastic leaches into food and drinks and becomes part of our bodies. Plastic in the ocean is causing the death of birds and other sea life. Visitors to the exhibition can pick up free postcards to mail to stores and manufacturers to encourage them to use biodegradable packaging. The installation is both a caution and a confession about consumer choices.

Claudia Chapline has been using discarded materials for consciousness raising exhibitions for over 50 years. She was an Artist in Residence at Recology San Francisco, and the de Young Museum. She was a founding member of the Women's Environmental Artists Directory and has curated group exhibitions of artistic reuse at many Marin County and San Francisco locations.

In 2006 Chapline was the recipient of the Lifetime Achievement Award from the Northern California Women's Caucus for Art. Her work has been shown internationally in museums and galleries throughout the USA and in Europe, Latin America and Asia. She recently published a new memoir, "Moving Out Of The Frame."





Linda C. Dumas

Linda Dumas has had a piece accepted into the International Society of Experimental Artists for their annual exhibition. It is called "Unleashed" and is a digital alteration of a watercolor painting on Yupo.

Jane Winders Frank

Jane's watermedia painting, *An Undercurrent of Red*, was accepted in the Virginia Watercolor Society show held at James Madison University in Harrisonburg, VA. This acceptance made Jane a Signature Member.

Catherine Fraser

Catherine has had a productive and busy few months. In July was the Annual Studio Tour (July 10-13). She had work in the Sooke Fine Art Juried Show for ten days in July and also gave an artist talk, "Art, Meditation and Creativity." A highlight of the year included a solo show, *The Art of Meditation and the Wisdom of Experience Through Drawing and Painting* at Gallery Upper Canada in Copenhagen, Denmark from Sept. 14-22. She gave a talk to American Women's Group, "Art Therapy and Creativity" in Copenhagen. Also in Copenhagen she talked to the Stork Club, on "Birthing and Creativity." At the show opening in Copenhagen, Catherine discussed creativity in her practices as a nurse, an artist, and an art therapist. While in Copenhagen she also went to Metropol University to talk to nurses and midwives about pregnancy, birth, postpartum, midwifery and art related to pre and perinatal themes. Participants had an opportunity to draw abstract drawings around mind and feeling states of "being pregnant, anger, sadness, fear and joy."



Catherine also was invited to show in "Who Is God?" at the Museum Contempo in Shelton, Washington. In December she will have an image "Body Portrait" in the American Journal of Nursing.





Sally Fraser

As part of a yearly event , The Travis Heights Art Trail , my studio will be featured as part of the art stroll in an old Historic neighborhood close to the Capitol in Austin, Texas, November 7 & 8. As a new SLMM member I appreciate the opportunities that you offer your members.

www.sallyfraserfineart.com Contemporary Texas Artist

Rusty Circle 2

Jane Gray

I am exhibiting at The Pure Autumn Art Fair in Battle, E. Sussex from the 24th October - 1st November, open daily 11-6pm. This is where the Battle of Hastings took place in 1066 - the Norman Conquest...probably only of interest to British people !!

Catherine Keebler

Catherine has participated in an invitational traveling exhibition of calligraphy artworks in the Fremont Library in Mundelein, Illinois and in the Arlington Green Executive Center in Arlington Heights, Illinois. She will also have one work in the Fine Arts Building Exhibit in October during Artists Month in Chicago.



Left: *Rachmaninoff* Ink and wax in Paper Nao



Right: *Chinese Graffiti* Mixed Media on Washi

Kathleen Tucker Landreth

Kathleen is exhibiting three works, including *Savanna Camouflage*, 12" x 12", acrylic on canvas, in "Biologique" an exhibition inspired by nature at New Mexico Art League in Albuquerque from Oct. 4-Nov. 9. She has five paintings, including *Jemez Gold*, 6" x 8", at St. Mark's Gallery, Albuquerque, in their annual small works exhibition (nothing over 8" x 10" framed). This show is from Sept. 25 to January 8, 2016.





Georgia Mason

On Friday night, September 11, at New Bern, NC, at the Twin Rivers Art Association, my painting "Earthlyric-GreenGray" received a top award in memory of our sister artist Carole Gatchel who left her body February 11, 2015. It was a great honor to receive this award as she was a dear friend

Andrea Mastrangelo

Andrea was one of 50 artists selected for the 3rd International Exhibit "Who is God?," Oct. 1-Nov. 1 at Museum Contempo in Washington. The artists participating share their "spirit" with personal art and prose to answer this age-old question. Other SLMM members in the exhibit include Mary Carroll Nelson, Catherine Fraser, Leslie Ebert, Margie Emde, Janet Ruffin, Sharon Eley, Barbara Seidel, Shirley Nachtrieb, Jenny Bader Sultan, B J Clausen, Jeff Meyers, and Carmella Meyers. They also have a new book, "Who is God—The Collection" published by amazon.com, editor Rob Ellison. It was a two-year project that has been a labor of love.

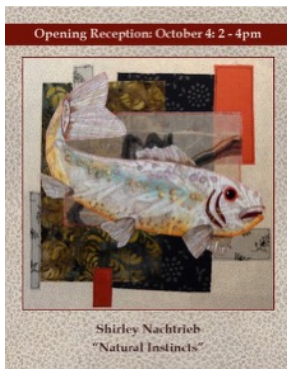
Chris Meyer

Chris was recently awarded first place in the Fine Art-Mixed Media category at the New Mexico State Fair for his deeply layered piece, "Migration."



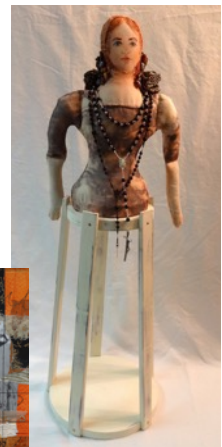
Collin Murphy

Collin's painting, "Yosemite Nocturne," 24"x 24", acrylic and ink on watercolor paper mounted on wood panel, was recently selected for the permanent collection of the Yosemite National Park Museum.



Shirley Nachtrieb

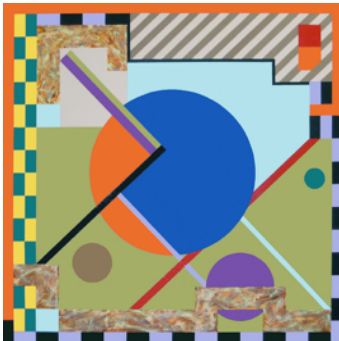
Shirley's latest exhibit, "Speaking of Fibers", will have its opening reception on Nov. 12 from 5 to 7 pm at Maryville University in St. Louis, MO with the show ending on Dec. 16. She will be showing *Cage Doll #1 Jennifer*. Shirley did a SLWS watercolor demonstration on Sept. 16 at Kirkwood Methodist Church in St. Louis. On October 4-24, she had a one-woman show "Natural Instincts" at Componere Gallery in St. Louis. She also participated in numerous other exhibits in the St. Louis area in September.



Feminine Legacy III

Richard and Rochelle Newman

participated in a very successful 2nd Ashland Open Studio Tour October 10 & 11th, 2015. This is now an annual fall event. "We had a successful turnout of 90 people at our studio over the two days. New works (shown here) were displayed and some older works were sold."



Left: Richard- *Blue Moon Eclipse* , 30 x 30
acrylic painting

Right: Rochelle- *River Runs Through*,
20 x 30, acrylic and mixed materials



*The Newmans want SLMMers to know about the VISION QUILT project: **End Gun Violence: It's Possible. One family at a time. One neighborhood at a time. One town at a time. It is possible in Every Town.** There is a proposal to have a national art project to envision a country without gun violence. Individuals nationwide are invited to make a fabric panel 18" x 14" on the theme of "It is possible...." Panels will be displayed in towns, community centers and used in marches, rallies, community events, and parades. This project will be adopted by existing organizations such as: Everytown for Gun Safety, Moms Demand Action for Gun Sense and the Coalition to Stop Gun Violence.*

*The quilt being made will be similar to the AIDS quilt but this one is aimed at ending gun violence. Artists, quilters, writers and all concerned community members can make a panel for this project. **If you wish to participate, please notify Cathy DeForest at visionquilt@gmail.com** Questions and comments are welcomed. Target date for completed panels is Dec. 1, 2015. Completed panels can be sent to PO Box 3192 Ashland, OR 97520.*

Win Ratz

I have been instructing papermaking, visiting family, and neglecting house jobs. I did a kozo workshop with Jill Powers which was really enlightening. Jill has a Master's degree in fibers from Tyler School of Art and is on the Visual Arts faculty at Naropa University in Boulder, CO and offers workshops and retreats focusing on unusual natural materials and processes. If you are interested in contacting Jill Powers, her email address is jpowersstudio@gmail.com



Janet Hull Ruffin

Janet was one of the fifty artists invited to exhibit in the Museum Contemo international "Who is God?" show. It ran from Oct. 1-Nov. 1 in Shelton, Washington. In September, Janet enjoyed attending the SLMM Conference in San Francisco.

Awakening, 8" x 18" x 3", Mixed
Media

Janet took this photograph of one of the murals in the Mission District in San Francisco.





Jan Sitts

I recently was ask to show my personal collection of paintings at the city council chambers in Sedona. The show ended the end of September. There were nine in the collection, all being quite large. The smallest one in the show is pictured here.

Canyon Waters Mixed Media on w.c. paper 40 x 30

Gordana Vukovic

My fiber piece, "Sea Forms", took part in the "Shifting Ecologies II" exhibit curated by Marianne Van Lent and held at the Athens Cultural Center, August 8 through September 6. I also participated in the "Water Effect" show at the Schweinfurth Art Center, August 29-October 18, with my mixed-media work, "Deep Blue." Currently, "Daydreaming" is one of my three pieces shown at the "Intermedia 2015", a national show at the Shirt Factory Gallery in Glens Falls, NY, juried by Jon Gernon and on view until November 7, 2015.

Daydreaming, 12"x12", Mixed media on canvas (acrylics, inks, oil) 2015



Sandra Duran Wilson

I will be a part of a live webinar on Oct 29th for my next book, **Acrylic Painting for Encaustic Effects**. It will be released in early November. Here is the link to sign up for the free webinar and to get a discount on the book.

https://attendee.gotowebinar.com/register/2621420808096140034?utm_source=artistsnetwork.com&utm_medium=referral&utm_campaign=arn-saa-hm-151013

Nancy Young

From November 2-28, Nancy J. Young will have a one-person show at the Weems Gallery located at Louisiana Plaza in Albuquerque. Nancy will be featuring a large array of handcast paper /mixed media pieces including one eight part piece, and two triple plate combinations. Young creates mixed media two and three dimensional pieces that are contemporary in flavor while having the patina of antiquity. The opening will be held Friday, November 6, from 5-7 pm at the gallery. *Contemplation*, pictured to the right, is in the exhibit.



Regional News—Deep South

Hi everyone, our **SLMM Deep South Region**, Alabama, Florida, Georgia, Kansas, Louisiana, Mississippi, Oklahoma and Texas now includes Arkansas, Kentucky, Missouri, North Carolina, South Carolina, Tennessee and Virginia. We are now "Deep South/South Central Region", 15 states with 60 members. Our SLMM Executive Administrator, Karen Van Hooser sent the @2015/2016 membership list on 9/18/2015, I hope you received it and printed our Deep South/Central Region list of members names and their information. If and when you have questions please contact me, Ann Bellinger Hartley, 713-299-0661, hlabh@aol.com or Karen Van Hooser, karensvh@gmail.com

Thanks, Ann

Cal Mahin provided a workshop at his studio for fellow Hays, Kansas, SLMM members on Monday, June 22. Members attending were Dereama Allenbaugh, Betty Baker, Kathleen Kuchar, Terri MacDonald, and Kari Schultz. Layering was achieved using only white materials and the touch glue method. Cal is planning to teach another workshop called "Black on Black."



Regional News—Southwest

Laura Pope sent us a wonderful newsletter covering the Southwest Region. Here are a few highlights from this very active group of SLMMers. Their 2015-2016 calendar was kicked off September 9 with the opening meeting hosted by Mary Carroll Nelson in her home. Mary started the meeting by playing her crystal bowl, which sets a mood of centered energy, before we passed the 'talking stick' and discussed ideas related to this year's theme of 'Oneness'. Each month we have a meeting and in October it was at the Right Brain Gallery on Menaul in Albuquerque where we listened to how technology inspires the work of the artists who show there. SLMM members, Evelyn Rosenberg and Hilda Appel Volkin, shared their techniques for the amazing art they create. On November 10, Mandala artist, Deborah Gavel will talk about her work that will be displayed at Betty's Bath & Spa in Albuquerque. Judith Golden hosts the meeting. Other meetings coming up include a Holiday Gift Exchange and potluck hosted by Nancy Young and Fred Yost on Dec. 16. On January 13 we will visit the studio of Nancy Kozikowski and John Cacciatore and see the film 'You Are A Wave'. Hilda Appel Volkin will host the meeting.

Members from the Southwest region attending the SLMM Conference in San Francisco from Sept. 23-27 were Pauline and Charles Eaton, Laura Pope and her sister Laine, Marilyn Christenson, Ilena Grayson, Nina and Bill Adkins, Gale and Jack Craig, Bob and Tomi LaPierre, Jan and Dick Sitts, Win and Ron Ratz, Hilda Volkin, Marta Light, Nancy Young, and Mary Carroll Nelson.



Southwest member news

Jean Nevin has returned to her first love, writing. On request, she shared this delightful, semi-autobiographical story. We can all recognize the impulse to change what we are doing as we travel the creative path.

The Birthday by Jean Nevin

Mary Ann studied her reflection in the bathroom mirror. No, not a young face. Lines around mouth, duffle bags under eyes, neck a bit stringy, hair, which she was accustomed to thinking of as salt-and-pepper, now definitely just salt. Today was June 16th - her birthday. Having always believed that you stopped being a "senior citizen" when you reached 80 - after that you were simply "old" - she would now have to deal with the fact that, by her own definition, she had just become . . . "old!"

She was also adrift. Having closed her art studio recently when her muse, languishing for months in an apparent fit of performance anxiety, had finally abandoned her completely. She had given away all her paints, colored pencils, graphic pens and any other objects which might tempt her to return to the struggle. But if she was no longer an artist, then what was she? Who was she? What the devil would she do for the next act?

Mary Ann turned away from the mirror laughing silently at herself. Imagine, 80 years old and I'm trying to decide what I want to be when I grow up!

In the kitchen, over a cup of coffee, she thought back to that ancient time when, fresh from college with a BA in English, she had gone to work in book publishing, promising herself that one day she would take up writing. Then she had been sandbagged by an art book she was assigned to edit. It was a beginner's course in painting. Something about the book resonated within her, and she flashed back to her childhood when she had seemed to have a talent for art. She had never taken that talent anywhere, but now she suddenly felt compelled to give it another try. Try she did, and succeeded well enough that she spent the next 50 years building a career as a professional artist, the idea of writing all but forgotten.

Now Mary Ann thought, Well why not? If I've lost my passion for visual images, why not verbal ones? She nursed her coffee for a while longer, then went to her desk and turned on the computer. Opening Word, she settled at the keyboard and began to type, "Mary Ann studied her reflection in the bathroom mirror."

A VISIT WITH JUDITH GOLDEN by Mary Carroll Nelson



Judith Golden lives on a sheltered, leafy street, cobblestoned, one block long, near Rio Grande Boulevard in Albuquerque. Crossing a walled patio, and through her front door, to your left is a sizable room with high, beamed ceilings and well-organized space. This is where Judith does her distinctive work. "I am an artist who uses photography," she says, but she has never carried a camera and does not think of herself as a photographer.

It is hard to encapsulate what Judith does because her work is enigmatic and the changes within it are subtle ones, the result of a meditative temperament. Imagine a portrait study of a five-year-old girl, who looks at the viewer from a place of repose. This single image no larger than 4" x 5" has become an entire series titled "Mia Explores the Elements." In every work, Mia is a different person, in a newly created environment, with her own palette. A slow review of the variations is absorbing, not boring or repetitive. Each one is a finished concept.

***Fire Princess*, photomontage from Judith Golden's 2013 *Mia Explores the Elements* series. Mia represents young innocence merging with the natural world and becoming one with the universe.**

"I started out as a painter," Judith explains. From a young age, she says, "I knew I was an artist." Her parents, especially her mother, felt that an artist's path was a dangerously Bohemian one with temptations on all sides. She stressed that Judith should study what would lead to earning a living. After a year at the University of Indiana in Bloomfield, she dropped out and stayed at home in Chicago where she attended the American Academy of Art, working in a bank by day and studying art at night. Although as a child she had attended classes for members' children at The Art Institute of Chicago, her mother ruled out her going there for a degree. She did, however, give

her blessing to Judith's move to St. Louis to study both art and academics at Washington University. She left after a year, returned to Chicago to marry the man she had met at the American Academy. He was an Art Director, then Creative Director of an ad Agency. She was a graphic designer for Carson Pirrie Scott Department Store. After living in the suburbs where she had gone to high school, they moved with their son and daughter into a large apartment in Old Town, Chicago. Two blocks from Lincoln Park, near Lake Michigan, they lived an urban life amid artists and writers. Their children were in private schools. She and her husband traveled to Europe on charter trips to France, Italy, Spain, and Ireland where her husband had relatives. Still, Judith says, "I wanted to be an artist."

After her divorce, she enrolled as an undergraduate at The School of the Art Institute of Chicago where she earned a BFA degree in 1973. Two years later, with two kids and two cats, Judith drove to northern California. She received an MFA from the University of California, in 1975. From 1975 to 1979, she taught at UCLA. Her early work established her reputation as a distinctive artist who brought to the field of photography a witty inventiveness. She found herself at first by appropriating images from the media world, like People Magazine, as elements in self-portraits that contain an underlying satirical observation, presented in strong compositions, more a collage than a photograph. Though she had studied printmaking at the Art Institute of Chicago, Judith has never been interested in editions. Her goal is to create unique images that reflect her beliefs.

In 1981, Judith accepted a position in the School of Art, University of Arizona, Tucson where she stayed until her retirement in 1996. Living in the Southwest affected her art and also her spiritual life. She treasures the many times she has witnessed Native American rituals, and her frequent trips to Mexico. In 1963, she spent six weeks painting at the Instituto de Allende in San Miguel de Allende. Familiarity with the country and a need to be alone to write her dreams led to her first trip to Oaxaca in 1991. She knew no one, but she rented a little apartment and stayed for a while. She liked it so much she lived two months a year there for 12 years, giving her the opportunity to explore the sacred sites of cultures far back in time, such as the pyramids at Palenque.

Judith Golden is widely known and collected. Now an octogenarian, she is still producing and conducting her career with care. The scope of her work has expanded from two-dimensional imagery to handmade books. When she proposed a book class, at the U of A, she designed the curriculum, and was the only one who taught it. She is an admirer of Keith A. Smith, the artist and teacher who first introduced her to visual books in Chicago at the School of the Art Institute. Her class opened many approaches to making visual books. She gave free rein to her students by encouraging them to use any materials and led them to discover the ideas they wanted to include in their books. Techniques included printmaking, painting, photography, drawing and even ceramics.

The book is a vehicle for the increasing urgency of Judith's desire to express soul, an elusive but recognizable aura that has penetrated her mature work from the beginning. Life experience and also spiritual experience are present in the combinations of her own imagery, her writing, found objects and saved treasures that inhabit her books. Her books are intimate, including illustrated journals: one of these is a miniature accordion housing her tribute to much-loved dog. Taken together, her books are a privileged window into Judith's very private emotions, what she has loved, what she admires, what she wishes to leave behind.

Judith's home is richly colorful, a place for music, great books, plants, good food, pets, and the mystique of scholarship, an innate quality of mind that seeks to know more, know deeper, and to share it through her art. "I think of my work as visual poetry. I don't want it to be specific, but to hold an essence," she says.

Judith's long years of teaching have given her a lifetime of experience to share with the young artist, whom she advises, "Be true to yourself. Make sure your work shows your unique thinking."

As Rainer Maria Rilke suggests in Letters to a Young Poet, "Go into yourself. Search for the reason that bids you to write. Must you write? If yes, then build your life according to this necessity." This is the advice she has followed.

For more information about her, go to www.judithgolden.com

Circle of Prayer

Let us offer a prayer for members who are going through difficult challenges.

In Memoriam

We extend our prayers for the families of the members who have left our world but not our hearts.

The **husband** of Ruth Terrill passed away in the late summer.

Wilcke H. Smith, an original member of SLMM, died peacefully in the night of August 14th, at the age of 96. We are going to miss this delightful lady whose stitchery was so perfectly done and so beautifully designed there were avid purchasers waiting before it was finished. She was a special friend.

We are happy to welcome a new member to SLMM!

Susie Ilsley--CA

Congratulations to **Gordana Vukovic**, NY, for her acceptance as a Full Member.

Full Membership Application deadline February 1, 2016

Application forms for Full Membership, with digital entries are reviewed by a three-person Membership Committee.

Contact **Karen Van Hooser** to obtain your full membership application and instructions: info@slmm.org

Mail applications to arrive by February 1, 2016 to
Win Ratz
1217 Twin Mountain Road
Cheyenne, WY 82009

SLMM is a 501(c)3 non-profit organization founded in May 1982 in New Mexico

Dues are \$40 per year, \$55 per couple, and \$40 for international members--from July 1st through the following June 30th.

To join SLMM, the application form is located on the website www.slmm.org. Dues and information can be sent to SLMM, PO Box 897, Guthrie, OK 73044.

There are two categories of membership: Associate and Full Membership. Associate Membership is open to all interested persons. Application forms for Full Membership, with digital entries, and a handling fee of \$20, are reviewed after the February 1st deadline by a three-person Membership Committee.

Newsletter Editor. Please submit any inclusions directly to Kathleen Kuchar, Newsletter Editor, at kakuchar@hotmail.com Newsletters are published two times a year, Spring and Fall. **The deadline for the Spring newsletter is April 15th.**

Website Administrator. Susan Dreiling is our Website Administrator. For additions, deletions, and/or changes to the Artists Links and/or Artist Pages please notify Susan at susya.dreiling@gmail.com

Membership Roster is published once a year in September at which time it will be emailed to all members. Hard copies can be post mailed for an additional fee of \$5.00 The membership renewal notices will be sent via email in May with a deadline to renew of July 1st. The membership term runs from July 1st through June 30th of the following year. Any updates to your contact informations should be sent directly to Karen Van Hooser, Executive Administrator, at karensvh@gmail.com

Additional Conference News and Photos

Jenny Badger Sultan received a wonderful thank you note concerning the conference written by Tomi and Bob LaPierre.

Hi Ms. Jenny –

A thousand pardons for the slowness of our thank you – we seemed to get home to a myriad of “brush fires” all needing immediate attention. I don’t know how one week away equals six weeks of catch-up work.

However, our tardiness does not diminish the sincerity of our appreciation. The entire SLMM Convention was splendid. To be able to go to The Grace Cathedral, the DeYoung, the Legion of Honor, the Oakland, to see the Asian-Pacific, the Mission District, plus the Diego Rivera mural, the small galleries, the chance to learn, see, and do murals, plus, plus, plus..... To those of us without museums and galleries in our communities, it was a grand experience full of wonder and ideas. Please, please extend to Jaleh and all the members of the committee our thanks for all their effort and ideas.

The arrangements and the personnel at the motel were lovely. The tour bus and drivers exemplary (how DID they manage to maneuver those vehicles in such tight spaces??) The keynote speaker was thought provoking, the murals were great fun, and the meals were delicious. Especially wonderful was the gracious companionship of the SLMM members and guests. I have never ceased to be amazed at how warm and welcoming SLMM members are. I think of SLMM as an instant family – accepting and helpful. Thank you all!

Until we can join in fellowship once more, know that we are deeply grateful to be in the world with SLMM.

Always,
Tomi /Bob LaPierre



Officers

president

Jaleh A. Etemad

vice president

Lynn C. Mikami

board of directors:

vacancy appointment to be announced

Nancy Egol Nikkal

Laura Pope

Win Ratz

full membership coordinator:

Win Ratz

full membership committee:

vacancy appointment to be announced

Nina Mihm

Nancy Egol Nikkal

representatives at large:

Carole D. Barnes

Mary Carroll Nelson, founder

regional coordinators:

Pacific Coast/Canada Jenny Badger Sultan
and ? Coordinators

Southwest/West/International: Laura Pope and Win Ratz

Deep South/South Central: Ann Bellinger Hartley & ?
Coordinators

Northeast/Midwest: Nancy Egol Nikkal
and ? Coordinators

(We need volunteers to fill coordinator positions)

ex officio:

Mary Carroll Nelson, founder

Richard Newman, past president

Nancy Dunaway, past president

Nina Mihm, past president

Staff

executive administrator: Karen Van Hooser

newsletter editor: Kathleen Kuchar

website administrator: Susan Dreiling

A note from your editor:

THANKS so much for sending your newsletter items. I especially want to thank those who sent photos of the conference. Keep sending things directly to me at kakuchar@hotmail.com. It is helpful to be very clear in your write-ups for shows, etc. If the punctuation is lacking, I have difficulty in interpreting the list of shows. I apologize if I have incorrectly listed some of the material. When you send photos, send as attachments and as JPGS. **The deadline for the Spring Newsletter is April 15th.**

Very exciting news!!! The next conference is tentatively scheduled for Asheville, NC the end of September, 2016. If enough respond "yes" to Ann Bellinger Hartley's request for numbers, it will be a GO!

Kathleen Kuchar



So you can put a face to the newsletter editor, that is "me" to the left. It was great to meet Jaleh's beautiful daughter, Nakissa Etemad, at the conference banquet. She recorded the original song that Dereama Allenbaugh sang for us at the banquet. If possible, we will see if the song can be accessed through our website.