

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

HEADING FOR CALIFORNIA: SLMM Annual Meeting August 25 to August 29, 1999

Great anticipation is building again for our annual meeting, this time, in California.

Members have already received information and registration forms for the 1999 conference to be held in Marin County, CA. Juliet and Ash Wood have spearheaded a rich program of activities, and Ilena Grayson, exhibitions chair, and members of the board, have set up an exhibition based upon our recently published book. The show will be titled, "Bridging Time and Space, The Power of Image and Word." Work will be presented as related to chapters in our new book.

Highlights of the conference schedule include a workshop with Judith Cornell, noted artist and author of the best-selling books, **MANDALA** and **DRAWING THE LIGHT FROM WITHIN**. Her presentation will be based on her year of travel in India and research for her next publication on Sri-Yantra, the great mother, representing enlightenment, beyond space and time. We will be the first group to hear the results of her extensive search. Also included will be opportunities to explore San Francisco's Holocaust Memorial, the Saxe Collection of contemporary crafts, the Grace Cathedral labyrinth, and the Museum of Modern Art. In the Napa Valley will be tours of the di Rosa Collection and a winery. The exhibition will be opened with a dinner and reception at Dominican College along with a dance program by Omega West Dance Company.

A more varied and enriching program cannot be imagined in four and a half short days, but many

members may want to plan extensions of their visit to the Bay Area to include even more of San Francisco's offerings along with Berkeley, Oakland, Sonoma, the Napa wineries, and more of Marin County including Muir Woods, Mt. Tamalpais, Mill Valley, Bolinas, Point Reyes, and Sausalito. Monterey and Santa Cruz are not far away.

IMPORTANT REMINDERS: February 1st deadline for deposit of \$25 per person and return of the intent to participate form for the California exhibition (a \$25 hanging fee is additional.) Also note the correction of dates from the original mailing. We will begin on Wednesday, August 25 and meet through Sunday, August 29, 1999.



New England Conference attendees



NEW ENGLAND CONFERENCE REPORT

Dick and Rochelle Newman and Veronica Morgan are to be congratulated upon giving SLMM participants a totally rewarding experience in October. We convened in Haverhill, MA at the Comfort Suites Hotel with a first evening dinner and debut of our fabulously wonderful book, **BRIDGING TIME AND SPACE, ESSAYS ON LAYERED ART**. With so many of us together, we collected signatures in each of our personal copies, which allowed us to greet everyone and meet new members. The sharing of slides also enhanced our understanding of each other as artists.

Thursday began with a membership meeting that covered the need for more regional activity, the plans for 1999 (California) and 2000 (New Mexico) and the hope for an SLMM Web Site. Our packets were filled with useful information. Tables were generously supplied with flyers, maps, and ideas. We wore handsome name tags. A bus tour then took us to Manchester, New Hampshire for visits at the Currier Art Museum (including an elegant lunch) and on to Portsmouth, NH for time to explore the old center of town, the Strawberry Banks area of colonial homes, shopping, and dining in restaurants of choice.

Friday was Veronica's offering of a tour that began with a boat trip to Hog Island to enjoy the tidewater islands and marshes where "**The Scarlet Letter**" and "**The Crucible**" were both filmed. After a box lunch on the return boat ride, we moved on to Rockport, MA, the 46 room Beauport mansion, a visit to the ceramics studio of Veronica's sister, Marty, a lobster dinner at Gloucester House and an evening visit at the Gloucester Museum, kept open just for SLMM to view the video and the collection of paintings by Fritz Hugh Lane of the Gloucester harbor and environs.

Saturday, with shared transportation, separate parties explored the New England Stonehenge and Salem, MA where Halloween was being celebrated all month. In Salem were the White House Collection of Crafts, the witches sites and original trial papers, and the excellent maritime exhibits of the Peabody Essex Museum. Back at Bradford College that afternoon, our reception celebrated the excellent layerist exhibition, before we enjoyed an Italian dinner together.

Sunday morning the Newmans hosted the layerists at their gracious studio home. Many members extended their trips with visits to Maine, more of the northeast, Boston (artist studio tours) and New York City.

We thank our three organizing hosts for the time and careful planning to make our SLMM group experience, once again, so joyful and meaningful. These conferences enrich our friendships and encourage us as layerists.

ABOVE: Rochelle Newman, breakfast hostess
BELOW: Venantius Pinto, Marlene Lenker, Nancy Nikkal, Dale Cox, Pat Cox, Ash Wood, Cecilia Pinto, & Veronica Morgan enjoying lobster feast





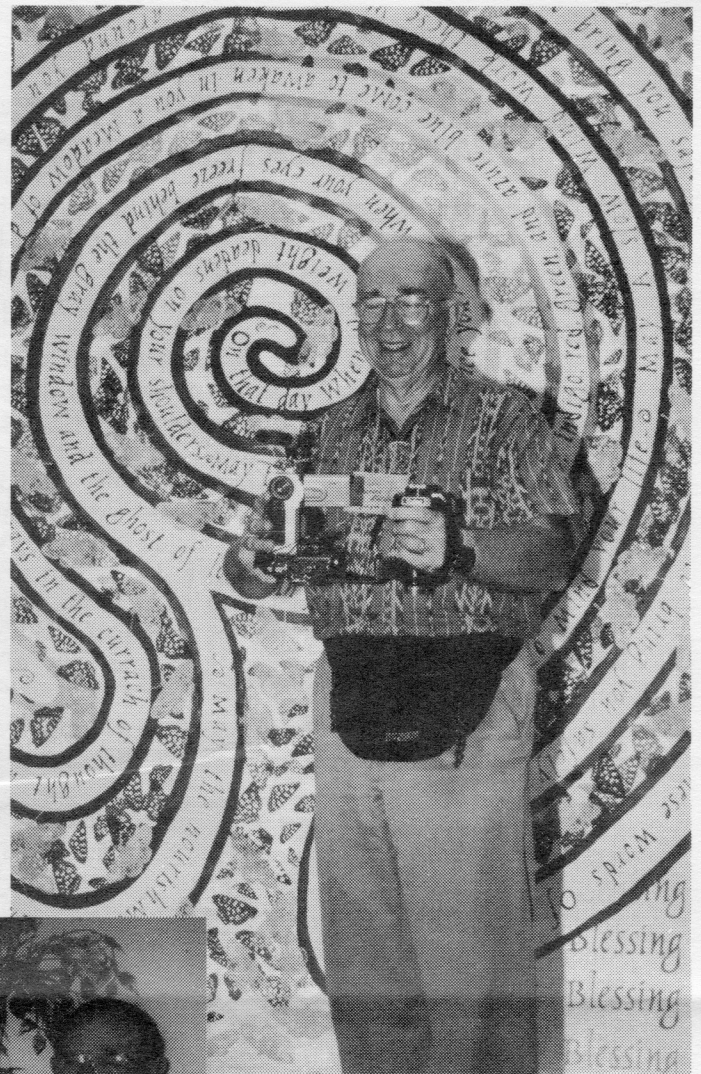
Sylvia Harnick, Hanne-Lore Nepote, Richard Newman



Susan McGarry, Nancy Marculewicz,
Marilyn Christenson, Ilena Grayson

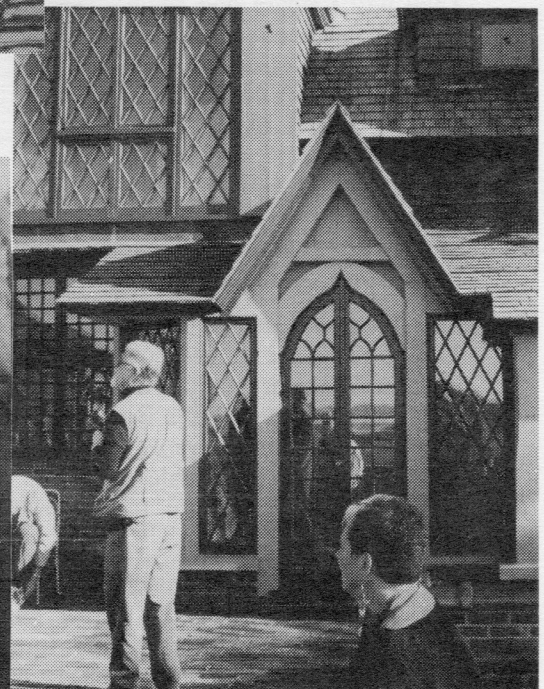


ABOVE: Pat & Dale Cox, Ilena & Jerry Grayson
BELOW: Hanne-Lore Nepote, Pat Cox, Ilena Grayson &
Juliet Wood gathering colorful leaves



Video cameraman, Charles
Eaton, in front of *Blessings
Labyrinth* by Juliet Wood

Richard & Rochelle Newman
survey Beauport Mansion



BRIDGING TIME AND SPACE, ESSAYS ON LAYERED ART

The most outstanding achievement of 1998 has to have been the publication of the essays in layerist art so beautifully and carefully produced by so many talented members. First thanks go to our chief dreamer, Mary Carroll Nelson, who piloted the book from idea to reality. Secondly, we thank our publisher Gary Markowitz for creating such an impressive publication. The layout, color reproductions, and whole format are totally effective. In Texas, the editorial contingent headed by Ann Bellinger Hartley with Delda Skinner and Susan McGarry carefully edited the chapters and text by Richard Newman, Mary Carroll Nelson, Marilyn Hughey Phillis, Delda Skinner, Mary Todd Beam, Pauline Eaton, Cynthia Ploski, Barbara Seidel, and Bonny Lhotka. The book also features the work of Alexander Nepote who inspired the founding of SLMM. No layerist should be without at least one copy of this important book.

A discount price of \$17.50 plus handling is available to SLMM members who phone Seven Hills distributors at (800) 545-2005. Full retail price is \$35. The book may also be ordered on Amazon.com or Barnes and Noble. Com.

Seven Hills Book Distributors, Greg Hatfield, will furnish books at 50% discount, plus shipment, to any artist who wishes to have a signing along with a show or workshop or symposium. They will prepare and send publicity releases on the book for your local newspaper and radio stations. NOTE: two months notice or more, if possible, is required. FAX (513) 471-4311. The New Mexico artists in the book had a signing party at **Page One Book Store**, Albuquerque, 7 p.m., January 21, 1999.

The **Albuquerque Arts** publication reviewed **Bridging Time and Space** in its December-January issue, pointing out that fifteen artists hail from the area. In addition, the listing in the Seven Hills Book Catalogue states that the book is "One of the most important art books of this decade" and is "a portable exhibition of innovative work of particular relevance in the waning years of the millennium"

Angeles Arrien who previewed the book and wrote a cover endorsement wrote back to SLMM: *Thank you so much for the "Hot Off the Press" copy of Bridging Time and Space.*

It is an exquisite book that invites the reader into its healing images. Congratulations! Continue to do the excellent work that you are all doing to help heal our planet, and may your book be a huge success.

CARMANAH - WHERE ART COUNTS: by Marilyn Hughey Phillis

"When I was in the Vancouver, British Columbia area in this last year, I was really inspired by the difference art can make in saving the environment. I was in British Columbia and saw a beautiful coffee table book about the Carmanah Valley area on Vancouver Island. A hiker had discovered logging roads being built in this area of lush rain forest growth which holds the tallest Sitka Spruce in the world (310 ft.) and redwood with minimal 20 ft. diameters.

The hiker alerted the authorities and especially the local Wilderness Society. Loggers had been known to come quietly into areas and clear cut before the general public was aware of what was happening. Not this time! A huge public effort was made; a large group of artists backpacked



Mary Carroll Nelson boarding the boat to Hog Island

in since you can't just drive into this forest. The artist painted or created in 3 dimensional form what was important to them. A massive volunteer effort made it possible to exhibit, professionally photograph and put together a book, CARMANAH. All in four months time! The sale of this book helped to save the valley for all time. Similar projects in the form of resulting auctions of paintings, are happening north of Vancouver concerning other threatened areas. Art counts! We as artists can make a difference in this world."

RECOMMENED BOOKS:

The Alphabet Versus The Goddess, The Conflict Between Word and Image by Leonard Shlain (author of

Art and Physics) Viking/Penguin, 1998, ISBN 0-670-87883-9.

To those of us dealing extensively with images and their meaning, this new book by Dr. Shlain has particular relevance. His thesis, that the written word and literacy have been the out-and-out "enemies" of artists, images, and feminist issues, is shocking. We have long taken for granted that literacy has been the greatest achievement and force for advancement for civilizations around the world. However, by careful scrutiny of the past histories of the many branches of global culture, Schlain convincingly refutes our long held assumptions and then celebrates the new bringing together of these strands of history in our time. Any knowledgeable artist needs to read this fascinating volume.

From the foreword by Leonard Shlain: *"While on that bus ride [on a 1991 Mediterranean trip] I was struck by the thought that the demise of the goddesses, the plunge in women's status, and the advent of harsh patriarchy and misogyny occurred around the time that people were learning how to read and write. Perhaps there was something in the way people acquired this new skill that changed the brain's actual structure I hypothesized that when a critical mass of people within a society acquire literacy, especially alphabet literacy, left hemispheric modes of thought are reinforced at the expense of right hemispheric ones. And this tilt manifests as a decline in the status of images, women's rights, and goddess worship."*

"Ambitious...startling...entertaining...sweeping...fascinating. A dazzling tour of history." - San Francisco Chronicle Review of Books.

TIBET, Through the Red Box by Peter Sis, Douglas & McIntyre Ltd., 1998, ISBN 0-374-37552-6.

As Melanie Maung has become more involved in the Tibetan and Buddhist movements, she has kept us abreast of important developments and events. Melanie brought this book to our attention. **The Boston Globe** has stated that this elegant book "may well be the most visually arresting book to be published in the United States this year." Peter Sis (pronounced CEASE), an already acclaimed illustrator of children's books, has brought his skills to a book specially for adults. He has taken the story of his own father who penetrated Tibet just before the Chinese invasion and has beautifully detailed his tales of adventure, discovery, and the meeting of the very young Dalai Lama. Inside a red box on his father's desk, Sis found the fragile pages of his father's diary. This treasure about the fourteen months that his father was "lost" in Tibet has now been transformed into an illustrated mystical journey of insight for the soul.

Lessons from the Light, What We can Learn from the Near-Death Experience by Kenneth Ring and Evelyn Elsaesser Valarino, Insight Books, (212) 620-8000, 233 Spring Street, 7th floor, New York, NY 10013-1578, 0-306-45983-3. Kenneth Ring, known worldwide as the dean of near-death researchers, covers journeys to the

Light, eyeless vision, living in the Light afterward, seeing the world with NDE-opened eyes, and new light on death, dying, and bereavement.

Also recommended by Mary Wilbanks: **As Above, So Below**, by Ronald S. Miller and the editors of the **New Age Journal** and **Chop Wood, Carry Water**, by Rick Fields and the editors of the **New Age Journal**.

OPPORTUNITIES:

ENGLISH PUBLISHER, QUARTO, wishes to hear from any SLMM members who can furnish step-by-step illustrations for one of England's ART BOOK PUBLISHERS. Write and send slides, if you are interested: Diana Craig, Quarto, The Old Brewery, 6 Blundell Street, London N7 9BH, England.

"Wish You Were Here": Collage Postcards '99, deadline no sooner than March 22 and no later than March 29 by US Postal Service only. For information and fees: National Collage Society, The Hudson Gallery, 51 S. Main Street, Hudson, OH 44236 (330) 650-1350.

SALVE REGINA UNIVERSITY, Newport, RI, a professional training program of **"Healing with the Expressive Arts"** aimed at holistic counselors, psychotherapists, medical caregivers, body works, school counselors, and anyone interested in using the arts in a healing capacity. For information: The Institute for the Expressive Arts, 100 Ochre Point Ave., Newport, RI 02840-4192 (401) 847-6650, ext. 2157.

INTERNATIONAL SOCIETY OF EXPERIMENTAL ARTISTS, 8th Annual Exhibition, April 1st deadline, juror-Mary Ann Beckwith, Huntsville Museum of Art, Alabama. For information: ISEA '99 Show, P.O. Box 4304, Huntsville, AL 35815.

FIRST FRONTIER COLLAGE SOCIETY Annual Exhibition, July-August, juror-Polly Hammett. Send SASE to FFCS, %Laura Carlton, Rt.1 Box 422-A2, Buchanan Dam, TX 78609 or e-mail to l-carlton@tamu.edu Deadline: April 5.

FECHIN ART WORKSHOPS, May through October, Donner Ranch, P.O. Box 220, San Cristobal, NM 87564 or <http://fechin.com/>

NORTH TAHOE ART CENTER, 1999 Visiting Artist Summer Workshop Program, June through August, P.O. Box 6354, Tahoe City, CA 96145.

OHIO WATERCOLOR SOCIETY CREATIVITY SEMINAR, April 28 to May 1, 1999, Cuyahoga Falls, OH (will feature RICHARD NEWMAN, ROCHELLE NEWMAN, PEGGY BROWN, MARILYN STOCKER, JEANNE DEEMER, and MARILYN HUGHEY PHILLIS. Information: Beverley Reiley, 4311 St. Route 138, Greenfield, OH 45123 or (937) 981-3461.

ARTS AND HEALING NETWORK Web site is an international resource and exchange for anyone interested in the healing potential of art, especially environmentalists, social activists, artists, health care practitioners, and those challenged by illness. The site features a continually

updated listing of current events and resources as well as a registry of over 200 visual artists. You are invited to explore the site and participate in it by sending in news about healing arts related exhibitions, classes, grants, books, community projects and conferences. <http://www.artheals.org> or 3450 Sacramento St., Box 612, San Francisco, CA 94118. FAX 415-771-3696.

IN MEMORIAM:

by Susan Hallsten McGarry

JEANNE NORSWORTHY (born 1935) passed away in December 1998. A painter whose imagery focused on healing, Jeanne had just finished a book about her work titled, *The Healing Landscapes of Texas: A Journey by the Big Thicket to the Big Bend* (under consideration for publication of Texas A&M Press). The book chronicles the early years when Jeanne realized she had a special place in nature and that she could help heal it, as it healed her. The bulk of the content focused on the ten sensual years she spent living near Big Bend National Park in south Texas.

Two excerpts from the forewords in the book:

In Jeanne Norsworthy's paintings I see a soul in the process of escaping from walls built of physical, spiritual and emotional pain—walls as debilitating as the concrete walls of a prison cell. But one day a door opened and she escaped into a garden where the sounds of nature stole into her mind and spirit, expelling the fears, anxieties and pain that were crippling her. A squirrel scampering along a limb, birds in a magnolia tree, the whispering breeze and shimmering beams of sunlight through the leaves replaced tranquilizers, painkillers and sleeping pills. Through this open door, she entered the natural world and began to search for healing scenes and sounds that she could place on canvas and share with others who are, as she had been, in dire need of peace.
Geraldine Watson.

"Artists and photographers lured to the Big Bend to 'capture' its majestic scenery are often disappointed to find their work loses its openness when framed or bordered. Jeanne's paintings, however, are not limited by the height or width of her canvas. What defines her art is depth. To see Jeanne's work is to experience the spiritual Big Bend. What other explanation is there for a flat surface of canvas and pigment allowing one to step inside and look around? Like her subject, Jeanne's art goes beyond the measure of dimension. This is because Jeanne paints not only with brushes but with the spiritual essence of the Big Bend. Those who know Jeanne, and those who view her art, are seeing the Big Bend through her soul." David Alloway

From Jeanne's commentaries in the book:

Now I see in my mind, the cities, the houses,
the rooms I have visited,
lived in, fought in, cried in,
and I am there,
while I stand in the side rocky driveway,

in the cool of deep summer evening,
listening to owls.

Under more stars than we ever imagined
I walk by starlight,
And see my shadow
Cast by the light of Venus,
As she sets in the west.

Benign vastness holds me in its hand,
Reconnects me to all the unseen
Known, unknown and forgotten,
The loved and the despised,
The dangerous and the boring.

'She always was strange,' they said,
and then forgot me.

It's O.K. now.
Their opinions, like the varied colors
Of the painted bunting and the gray junco,
Are just who they are,
Like who I am.
Their behavior fits them,
Like frogs hop, lizards dart, and falcons dive.

Frogs don't like snakes,
Snakes fear red-tail hawks,
And coyotes love mice.

Would I want all species to bark like dogs?
Do I not prefer other people
To be truly other?
As even I
Am now
Truly me.'

With painting, "Flight of the Poppies:"

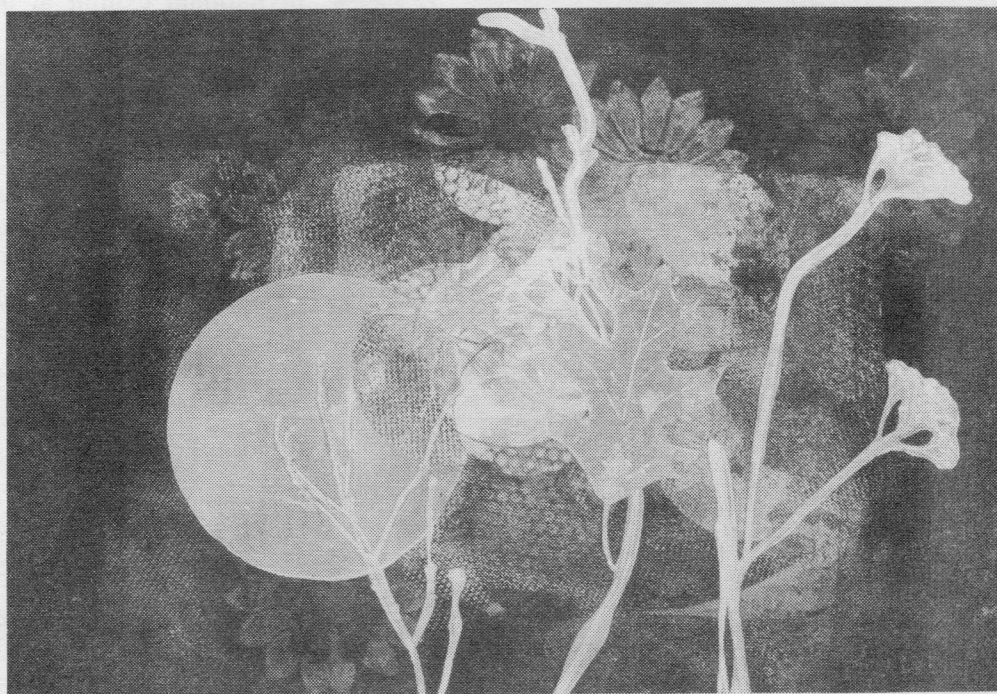
'So I continue to live within myself,
flattened out for miles under the sun,
and spreading blown, huge, round, globe-like,
throughout the sky in all directions. I am.
Large and at once present
Here, there and everywhere.

I was thrilled to return to my home in Big Bend for a few weeks visit after nine months of doctors in Houston. My sister-in-law, Gretta, said she was saving a surprise for me. We rode to a place beside the Rio Grande one spring, after a lot of good rain. There was a huge field of white poppies. They were tall and elegant, with their tissue-thin crinkled petals blown like butterfly wings in the breeze.

I was utterly delighted! I got off my horse and crouched down amongst them, looking at the patterns of sunlight coming through their petals. Gretta knew me well. This was a treat.

I merely intended to paint them, with no other meaning than, "Look! How lovely!" But, because of what I was going through, and learning, painfully, this work reads like pages of my diary.

The poppies celebrate the serenity that soars free and high once one has begun to detach and let go of parts of one's life that are changing or leaving anyway. It shows how a flower, rooted to one place, can detach itself and fly free, transforming itself. If the poppies can do it maybe I can.



Nancy Marculewicz - *A Strange Divine Night* monotype

MEMBER NEWS:

NANCY AZARA – Cover story, *Empire State College News, Words and Images*, Summer 1998. "Azara likes to work for about four hours in the morning because 'you still have your dream life with you' and the art then comes out of that deep inner place, that is open to the realm of the spirit, Azara believes. 'I am always interested in talking about the unseen, the unknown and unspoken.'"

CAROLE D. BARNES – Juried four summer shows: Kentucky's Aqueous '98, Louisville, KY; Virginia's Watercolor Guild, Charlottesville, VA; Western Colorado National Watermedia Show, Grand Junction, CO, and Alaska Watercolor Society, Anchorage, Alaska. In October Carole and MARY WILBANKS visited with Pauline Eaton in Santa Fe on a joint trip to visit Ghost Ranch and Chaco Canyon.

KAREN BENNEDETTI – In National Collage Society Juried Exhibit 1998 Retrospective of Award Winners along with JEAN DEEMER, PHYLLIS LLOYD, MARILYN HUGHEY PHILLIS, DELDA SKINNER, CARA STIRN. Also showing: ANN CUNNINGHAM, CAROLYN DUBIEL

JULIANNE BIEHL – "My Colorado Summer," recent paintings and prints, La Cima Club, Irving, TX, Nov.-Dec.

LINDA RAVENBRAKE - Graduated with an M.A. in Art Therapy, Southwestern College, Santa Fe, NM, January.

MEINRAD CRAIGHEAD – "She Who Gives the Dream" appeared on the cover of *Subtle Energies & Energy Medicine*, vol. 7, #3.

PAULINE EATON -- Solo show, "Watercolor Inspirations," San Juan College Art Gallery, Farmington, NM, Jan.-Feb. Merit Award, International Society of Experimental Artists, Nov. Book signing for *Southwestern Healing Arts, Paths to Wellness and Spirituality*, Humphries Gallery, Albuquerque, February 19, 1999.

PAT FERULLO – Holbein Award in July 4th National Exhibition, Southport, NC.

JUDI FOSTER – Best of show, Tenth Annual Fine Arts Exhibit, Corrales Visual Arts Council, NM, Oct; Western Colorado Watercolor Society National Exhibition, Grand Junction, CO, Oct. Galleries: Bardean, Albuquerque, NM and Beckoning Gallery, Stuart, FL.

SANDRA GOLDMAN – Won the Imagination Award, Women Painters West Small Images Exhibition, Village Square Gallery, Montrose, CA, Oct-Nov '98, in Brand XXVIII, Glendale, CA, Dec.-Jan.; and "Gallery 825 1998 Open Exhibit, L.A. Art Association, L.A. CA, Dec.-Jan.

STANLEY GROSSE – Solo show, New School for the Arts, Phoenix, AZ, November.

MARLENE ZANDER-GUTIERREZ – In "Stitches In Time," Iron Horse Gallery, Albuquerque, NM, Nov.-Dec.



New Mexico Regional meetings, fall 1998

ANN BELLINGER HARTLEY – *"Pieces of Eight"* at Nations Bank Center, Houston, TX, Nov.

MARY HUNTER – *"Qui Angelorum Socius Est, In the Company of Angels,"* along with LINDA HAMMOND and TERRY GAY PUCKETT, !Viva! Bookstore, San Antonio, TX, Nov. to Jan. '99. Won a merit award, San Antonio Watercolor Group, 23rd Annual, November.

ELAINE INSERO – Juried into shows: ARTSaroundBoston Exhibit, Bradford College, MA; Newburyport Art Association Regional (Merit Award), MA; Hilton Head Art League 1998 Member's Art Show, SC, and Art in the Barn, Essex, MA.

HAL LARSEN – Excited to be invited for a one-man show at the Museum of Arte Americans in D.C., a rare honor for a North American.

MARIE DOLMAS LEKORENOS – Juried into National Watercolor Oklahoma and the Georgia Watercolor Society All-Members show; featured artist at Kimberly's Gallery,

New Philadelphia, Sept; included in first annual alumni exhibition, Muskingum College, New Concord, OH and the Regional Invitational exhibit at the college. Solo exhibition, Andrew Kachilla Center for the Arts, Cambridge, OH, November.

NITA LELAND – New book, *Exploring Color*, Revised Edition, just released by North Light; second video, *"All About Paint,"* also just released. New web site: <http://www.nitaleland.com>

MARLENE LENKER – One person show, Fredrick Clement Gallery, Montclair, NJ, Oct.; show and lecture, Forest-Scott Gallery, June; new listing, *Who's Who of American Artists*; published in Guild Source Book #13; purchased by Pfizer Headquarters, New London, CT, Ortho Inc, NJ, Compaq, Houston, TX, and Merrill Lynch, NY.

LINDA LIGHT – Teaching a great variety of workshops (new ones for educators) and part-time in the Santa Fe school system. Served as juror for Santa Fe Trails Days Regional Art Show, A.R. Mitchell Museum of Western Art, Trinidad, CO; solo show, *"My Mother's House,"* African Odyssey Gallery, Santa Fe, August '98. Featured in new book, *"The Healing Power of Art,"* by Barbara Ganim, Random House.

NANCY MARCULEWICZ – Recent Work, Local Colors Gallery, Gloucester, MA, Oct.-Nov.

SELENE MARSTEINER – *"Mixed Tossed Salad,"* Mixed-media show, ThirdStone Gallery, Lowell Area Arts Council, MI, Oct.-Dec.; *"Lest We Forget, a National Survey of Artists' Responses to the Gulf War,"* Armory Art Center, West Palm Beach, FL; "Scratch-N-Sniff Show 1998, a socially provocative exhibit, MI; and new gallery representation by ThirdStone Gallery, Saugatuck, MI (check out the really COOL web-site at www.3rdstone@wmol.com).

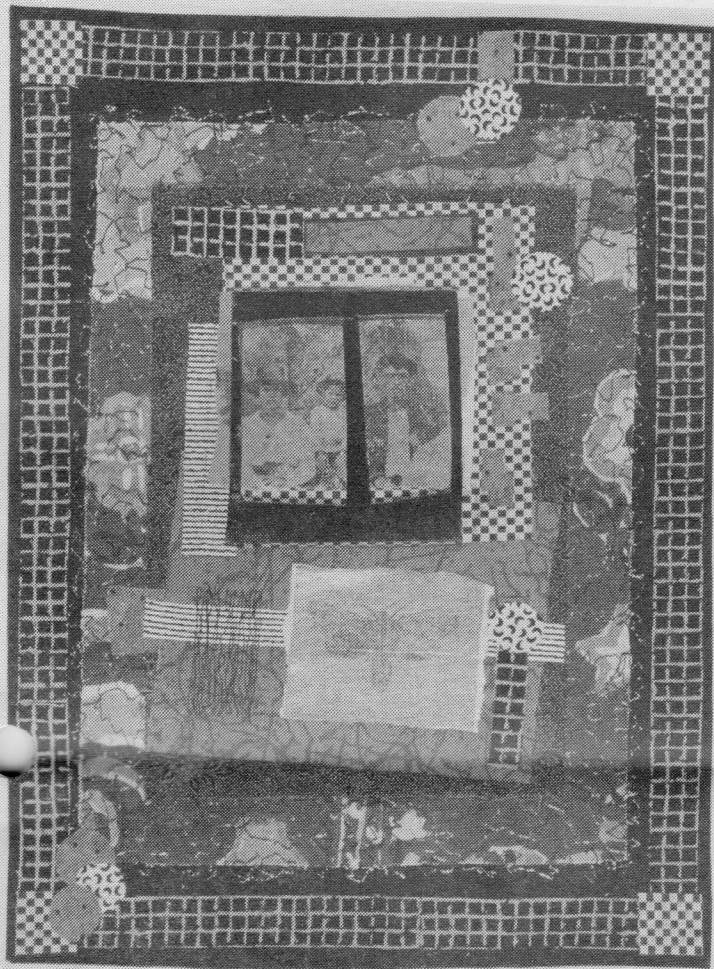
MELANIE MAUNG – Engaged to Michael Ryals for mid-1999 wedding.

PAT MUSICK – *"Great Circle Stanzas,"* 1998 Outdoor Sculpture Competition Winner, Presser Hall, Miami University, Oxford, OH.

IKUNAGAI – Show at San Jose Institute of Contemporary Art, CA, Oct. 1998.

ROCHELLE NEWMAN – Article, *"Capturing Light and Shadow,"* about the work of Sarah Supplee (1941-1998) in *ArtsAround Boston*. *"It is not easy to live in the latter part of this twentieth century and be a landscape painter. Our civilization has an electronic mindset that pushes*

nature off to the side. It was one of the missions of this artist to remind each of us that we really live in the natural world whether we realize it or not. Our future may depend upon this realization."



Ann Hartley *Wings* fabric collage/photo transfer 14x11

MARILYN HUGHEY PHILLIS – Finishing term as president of the 18-state Southern Watercolor Society and continues to edit the national letter of American Watercolor Society.

JENY REYNOLDS – With JANE HELLER an exhibit at the Pomerine Center for the Arts; Third Award. Central Ohio Watercolor Exhibit, Capital University, became signature member of the Ohio Watercolor Society.

BARBARA SEIDEL – Recently completed an alternative art installation space that encompasses indoor and outdoor exhibition spaces.

BEVERLY TRUMBLE – In *Taos Invites Taos*, Fall Arts Festival, NM.

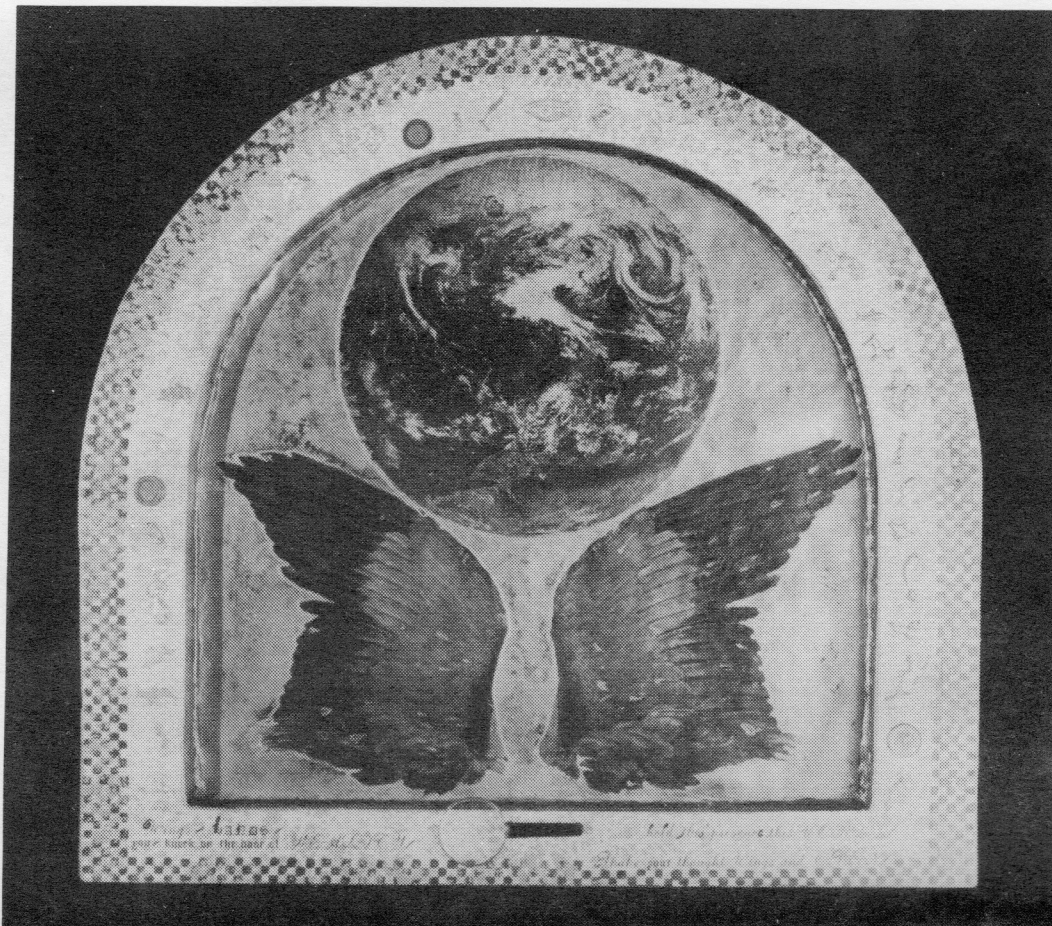
JOAN WALECKA – "Looking Back," autobiographical paintings, each painting represents five years and is inspired by a different artist, North Carolina Academy of Trail Lawyers, Raleigh, NC, Oct.-Nov. '98.



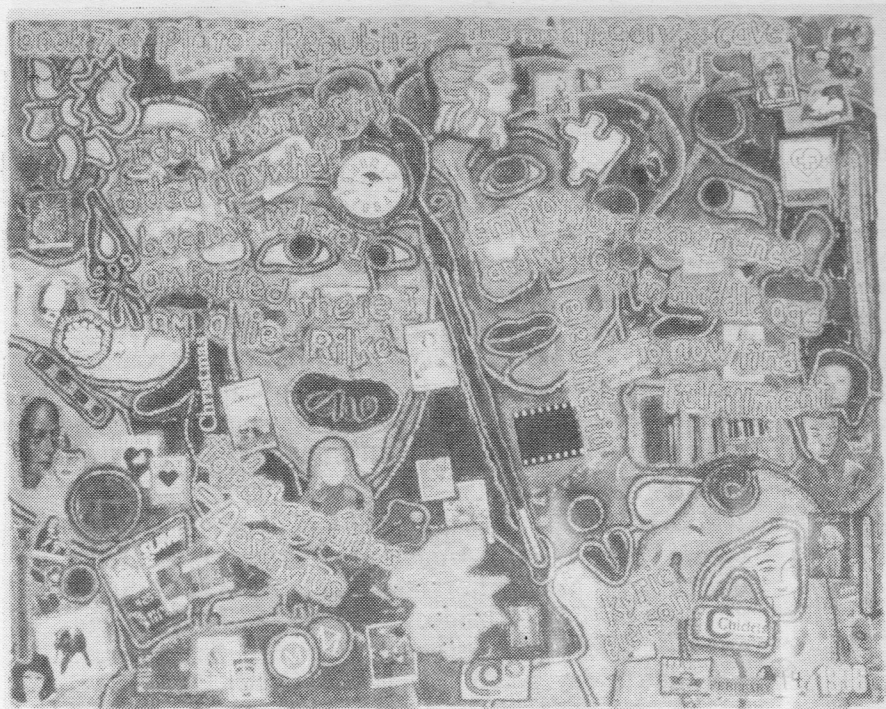
Victoria Shackelford *St. Ann* 25 x 30

MARY WILBANKS – Workshop in Experimental Watermedia and Collage in San Miguel de Allende, Mexico, has filled. They will be staying at Ruth Hyba's La Mansion del Bosque where SLMM stayed in 1996. There is still room in Mary's Costa Rica workshop, July 8-15. For information: Joan Jackson at (281) 376-6002. Collage painting, *The Gift*, in *State of the Arts '99*, Invitational exhibition, Parkland College, Champaign, IL, curated by Glenn Bradshaw, Feb.-Mar. Continues to enjoy working in the Big Brothers/Big Sister's program with her husband Bob.

JULIET WOOD – Two new publications including work: *Interior Expressions Magazine*, *Healing Spaces and Healthcare*, November issue and *Human Spaces*, Rockport publishers (hardcover). "On the Wings of the Spirit," Center for Spirituality and The Arts, San Antonio, TX, March-May. Marin Technology Center Print Show, Jan-March. Liturgical artist for 1st Annual Will Russell Memorial Festival of Worship & the Arts, Sunday, February 7, 1999.



Juliet Wood *The Vision* Construct: Wood, acrylic, photography 13 x 24 photo by Charles Kennard



Lisa Collado *Querelle des Femmes* mixed media 16 x 20



Jean Deemer & Juliet Wood discuss the **Celtic Connections** exhibit at Bradford College, Oct 1998



NEWS FLASH ! NEW OPPORTUNITY IN THE OFFING:

During her research travels in the fall of 1998, Cynthia Ploski visited the charming resort hill town of Gordes in southern France, not far from Avignon, Marseille, and Aix-en-Provence. Cynthia made contact with a public gallery that after talking to her and seeing our book is eager to have an exhibition of SLMM work. Brochures tell us that during the peak summer season over a million and a quarter tourists visit Gordes.

Members of the board have met and discussed the details of this possibility, taking into account the costs, scheduling, and whole feasibility of this international invitation. Among considerations would be the restriction of size to 18" x 18" for work that would appear both in the New Mexico 2000 exhibition, *"Birth of Wisdom,"* at St. John College, Santa Fe and in France with the selection of a travel show to be packed to continue on to Gordes. It is now very important to have immediate feedback from the members as soon as possible!

SURVEY - PLEASE RESPOND BY MARCH 1st

NOTICE to ALL MEMBERS, Associates and Full.

We solicit your response to a proposal for a touring show in Gordes, southern France. Before signing a contract, we need a positive response from 30 members minimum to this possibility.

We would tour a selected group of works from our Spring 2000 show in New Mexico to travel to Gordes for a summer show.

PLEASE RESPOND BELOW:-----

☐ YES, I am interested in having my work considered for a show in France in 2000. Estimated pro rata expense \$250. (Packing, freight, handling, rental fee, attendant (sitter), and return shipment.)

SIGNED _____

Date: _____

Return: SLMM, 1408 Georgia NE, Albuquerque, NM 87110



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Juliet Wood - Northwest
Marlene Lenker - East

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

