



PIARTELLA

Issue #e-7

100% zine

~~maga~~

Welcome to e-Artella #e-7!

I always aim for the cover of an issue - be it a print Artella or an e-Artella issue - to create a mood and tone for the issue that lies within. When working on the design for this issue, I kept running into the themes of *balance* and *contrast*. Those themes inspired a look for our cover that is a bit of a departure for us...as anyone who knows Artella is aware of how much we like VIVID COLOR!!! But there is beauty, simplicity, and elegance in black and white, shades of gray, and, naturally, a dash of hot pink. This palette is a depiction of the grace that seems to inspire us to find the courage to depart from the sometimes unpleasant nature of extremes and seek to find balance and harmony in our daily lives and creativity.

As we enter the new year, this is my wish for you -- a sense of balance in life that feels just right for you.

Thanks to all the contributors in this issue -- we continue to be the luckiest publishers around, as we are so blessed to work with such rich, diverse, and profound words and art. I especially commend the poets whose winning poems serve as the debut of our new feature, *Illustrated Poems from the Garden*.

In addition to *Illustrated Poems from the Garden* this issue also introduces two other new sections: *Creative Business and Busy-ness* and *Shop Talk*, the latter including a new regular feature called *Tella Tea*. As always, if you've got ideas for things we SHOULD be addressing that we're not...let me know!

Finally, thanks to Artella staff Deb Silva, Zura Ledbetter, and Barbara Miller for all they do to achieve the balance in All Things Artella. And to Giselle Weyete for her wonderful layout contributions.

Blessings to you, and all your colors!

I hope you enjoy your romp in #e-7!

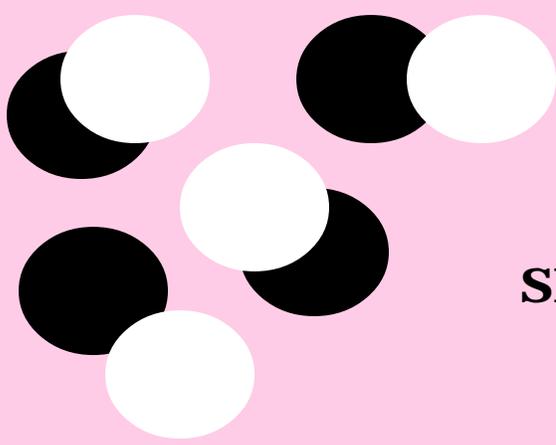
~Marney K. Makridakis, Founder/Editor

The gray allows the eye to do the visual mixing. - Simmie Knox

I make black and white prints because I want to go back to the beginning - Shiko Munakata

Put variety in white. - Charles Hawthorne

All colors will agree in the dark. - Frances Bacon



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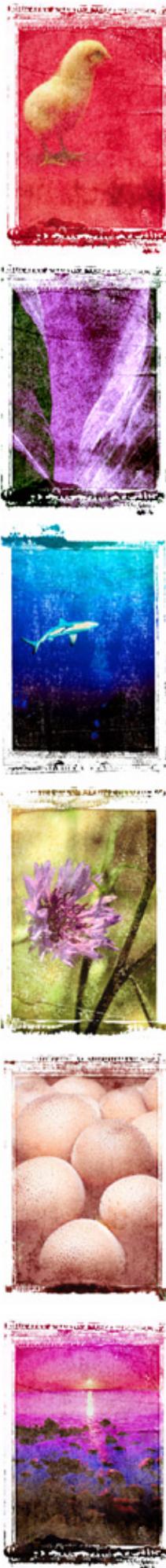
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why make art?

by *cj Madigan*

cj Madigan is a writer and book artist fascinated by the details of contemporary creative lives. This is excerpted from her book Behind the Studio Door: Writers & Artists Discuss Practical and Profound Aspects of Their Creative Lives. Visit [The Shoppes of Artella](#) for more information.

Why make art? Clearly not for the money. While some of the participants are supporting themselves through their creative practice, they are quite aware that there are more reliable and remunerative ways to make a living. Yet painting or dancing, writing or gardening, they all feel that their creative expression is a necessary part of who they are. They can't not do it.

Making art is important – not only for the creator, but for all who come in contact with either the art or the artist. Making art is a generative act -- shepherding an idea, a vague thought, a wisp of a feeling, a fascination with a particular color or texture or shape from conception through birth. Taking your unique vision and bringing it into the world in tangible form so it can have a life of its own.

Mary Segal

I think when you're making art it is an investigation into how you perceive reality. There are those Zen kind of questions -- what is this anyway? what is this place? what is existence? -- and I guess as an artist you deal with that through form somehow. It's kind of mysterious how it happens.

Anne Dolan

We did an exercise in Mary Segal's class one day exploring why we made art. This is what I wrote: Why I make art: I simply have to. I'll get sick and die if I don't. Mundane, dumb things I and everybody have to do would overpower my spirit and I probably wouldn't even get them done if I didn't have some creative activity. Something I've heard called "blind thinking" or "monkey mind" invades the brain and has to be checked, kicked out and a new thing made or a new thought expressed verbally. That's the only antidote.

Sharon Sexton

I went through school feeling that I wasn't very smart. Then in senior high I had six art classes and one other--English or math or something like that--so I spent the entire day in the art department. You could work in any medium you wanted to, it was independent study; that was a wonderful thing.

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I grew up in a very creative family. My dad was an interior designer so he started getting me to do murals for him and I never realized that maybe I should go to school and learn something. I just jumped right in and that's kind of been how my life is. If I had gone to college when I was at the age kids normally go, I don't think I would have had the strength to develop my own style and now I can see in my paintings and even in these tiles that I'm building -- I look at them and say, Oh, my god, they're so me, the way that I'm thinking, the way I see life!



I'm distracted very easily, but that's prompted me to try all these different art mediums that I wouldn't normally try. Someone actually came in one day and said, you do too many things. You shouldn't be painting and sculpting, you really should concentrate on one medium. I think that said more about how she felt, her own comfort level, than what was right for me. I feel very strongly, in my case anyway, that painting and drawing and sculpture are all completely related to one another. I think I'm a better painter because I'm a sculptor. When I'm actively sculpting I see things more three dimensionally when I paint.



Mary Segal

I work a lot of different ways and you can't help but notice that a lot of people don't do that! There's this one thing that they do and they just develop that one thing and that is thought to be smart for your career. But I really don't want to narrow it down and I don't even think that I can narrow it down because it would be foolish to cut off things that really interest me and say I'm not going to do this because it doesn't fit my profile.



I really appreciate outdoors and nature, that's always been there in my work, like landscape drawing. And I work a lot with layering of words and images. I love the books; sometimes I think I like the books better than anything else I do. But I think that the thread that connects it isn't so much that it's one kind of imagery or one kind of medium but it's more of a kind of thinking, an outlook, that connects it.



Billye Miraglia

My mother was an artist, so she instilled that in me, doodling more than anything. Most of my life, I've sketched or made something. I sewed for years, did patchwork. I've always worked with clay. When I was young I always did little sketches and embroidery, many things with my hands. Every day since the summer of 1999 I have worked on my visual journal. And then I usually have a project on the back burner -- this summer it happened to be mosaic tables -- or I do painting. I have certain days where I go to another place to paint with other people.



You meet so many happy people who are artists. You can't be unhappy if you're doing art. I think I have only met one miserable person who is an artist.

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Anne Dolan

Sometimes in an art class, at critique time, I think, this is creation. These things did not exist two hours ago. The raw materials did, of course, but they were not art.

about the participants

Anne Dolan is an artist and poet who lives in Vero Beach, Florida, overlooking the ocean.

Billye Miraglia is a painter, mixed media artist, book artist, potter, craftsperson and gardener. She and her husband Vincent live in Stuart, Florida, on the bank of the Indian River. Her journal pages are featured in Lynne Perrella's new book *Artists' Journals and Sketch Books* (Rockport, 2004).

Mary Segal's prints and mixed media work have been widely exhibited nationally including at the National Museum for Women in the Arts. She is a graduate of Brown University and Rhode Island School of Design. She maintains a printmaking studio in downtown Vero Beach where she works and teaches.

Sharon Sexton is a self-taught muralist, potter, and painter. She is a partner in Tiger Lily Gallery in Vero Beach, Florida. She lives with her husband Sean, also a painter, their two children, and various pets, livestock, and wildlife on a ranch west of town.

Why artists' play dates are good for us: By Lani A. Gerity

I worked for many years as an art therapist in large a day treatment center New York City and this rich experience led me to believe that we all have a healing process available to us through our own inner creativity. Before you begin to object by saying, "I'm not creative" or "I can't draw" please hear me out. This inner creativity that I refer to begins as a thought process, the calling up of words, images, bits of memories and dreams. This thought process can remain simply a thought and can have a healing effect, or it can be turned into something tangible or real, like a song, or a patchwork quilt, an artist's trading card, or a carved figure, which provides the same healing effect but provides a touch-stone as well, a tangible object that can be returned to from time to time. Whether we leave our creative efforts as thoughts or turn them into a touch-stone, these efforts are available to all of us and they can be helpful to all of us.

Thomas Wilson, Diné (Navajo) elder said, "I don't know what you learned from books, but the most important thing I learned from my grandfathers was that there is a part of the mind that we don't really know about and that it is that part that is most important in whether we become sick or remain well."

I think the mysterious part of the mind that we really don't know about is the part that creates something from nothing, that generates images, songs, or even solutions to problems

and makes connections with the world around us. It is this aspect of the mind that connects inner feeling with conscious expression. If we have forgotten to listen to that part of the mind, if we have ignored what it has to say to us, we find ourselves living disconnected lives, becoming sick and lonely. But if we listen to that mysterious part of the self, if we give it time and space to create its song, we will find healing and connection with the flow of life.

Dr. Jeanne Achterberg, who was the director of research in rehabilitation science at the University of Texas Health Science Center in Dallas, was studying the use of creative work in medicine since the 1970's. Her research has lead her to develop a simple program of four suggestions for enhancing our lives.

She suggests that we need to set aside a place for our creative work, a space which is conducive to inner work. For her, the ancient healing temples of Greece are good models. They were holistic in nature, being located in a beautiful area, containing baths, spas, theaters, and places for recreation and worship. Just imagining such a place is delightful and soothing. So when creating our own "healing space" for our creative work, we should consider the needs that these ancient healing temples met, are there any parallel needs of our own that should be considered when creating our space.

Dr. Achterberg suggests that we give ourselves time. I probably don't have to tell you how amazingly difficult this sugges-

tion is, how many reasons we can come up with to avoid giving ourselves time, and yet how crucial it is to our health. Knowing how difficult it is, she has come up with a minimum adult daily requirement for optimal health. She suggests separating ourselves from regular activities for 20-23 minutes a day. The rational mind will have to accept that the world can get by quite easily without our input for twenty to twenty-three minutes, and that mysterious part of the self that we don't understand will be very grateful. Achterberg's research has shown that this minimum amount of time spent in daily practice of some kind of creative, imaginative activity is healing and helpful to our physical bodies. As an art therapist, I can say my research shows it is good for our minds, hearts, and spirits as well.

The third thing she suggests in beginning such a program of inner work is a statement of intention. The idea is that the acknowledgment to ourselves of a need to change something in our lives, a need for some kind of healing, or simply the need to give ourselves attention, can be healing in itself. But this gives us a focus. It is a way of listening to our own truth.

Finally, for this kind of creative, inner work to be effective she has found that we need people, we need to connect with others, we need to be able to communicate and listen not just internally to our own songs, but to those around us; to the songs of others. Her suggestion is to hire or create a healing team for

ourselves; put together a team of friends, family, and professionals who are understanding and supportive. Having a team makes complete sense. It's a rational argument for that part of us that wants to isolate in order not to be a burden on any one person. If we create a team, then we don't have to worry about burdening any one person.

An experimental artists' play date of a 20-23 minute variety would provide some first-hand knowledge of the creative process, a chance to begin to experience how this process can be engaged to help us feel better, function better, and find solutions to difficult problems. We could try something very simple. We could create a simple collage for ourselves, a gift from our inner artist if we listen and observe carefully.

To prepare for your artists' play date, create four large manila envelopes. Label them environments, people, animals, and interesting objects. Go through all your old magazines and start cutting out pictures. Let your intuition be your guide here. You might want to collect a lot more pictures than you will actually need. Keep your pictures in their respective envelopes, to make the artists' play date easier.

On the designated time which you have set aside for experimental purposes, empty your envelopes and spread out your collected pictures. Find an environment that appeals to you. Find a person or an animal that resonates. Don't think about it, just select. Then find an object. Now you can use glue stick and scissors to create your collage.

Set your timer for 23 minutes for this process to give yourself a chance to test Jeanne Achterberg's theory about this particular length of time. Once you've selected your pictures and as you are putting them together, give the following questions some thought:

What kind of a landscape do you have?

Is there a shelter in this landscape?

Who or what lives here?

Are they comfortable?

What do they really want right now?

How can this be achieved?

What is the object in your landscape?

Is it a gift that can be used by the person or animal?

What is the final outcome?

Once you are finished with your collage, consider these questions:

Was this satisfying, surprising, enjoyable?

Did you find some mysterious part of your mind choosing pictures and creating answers to questions?

Did you find 20-23 minutes a helpful amount of time?

In the June issue of "beMused", Eliza Badurina described a parallel experience. She'd been having some major stress with deadlines

and such and was wanting or needing some time for herself. So she took some time by herself, sat in Omaha's Old Market with pen and journal and began to draw what she saw. She felt that "giant shift" in her physiology about a half-hour into it (and here I'd like to suggest that 20-23 minutes is pretty close to "about a half-hour"). Her shoulders started to relax. She started to notice details. Her whole body started to unwind. When she got home she felt great, and got more done in that day than in the whole week prior to her little break. For the full fun description of this experience please see the June issue of *beMused*.

I believe very strongly in this idea, of giving ourselves this little bit of creative time and space for our health. Once we set aside the space and time for ourselves and create the intention to grow in creativity and play, I think we could find the group support right here in the Artella community. We could support each other in our bringing more play and creativity into our lives. If this idea of Artists' Play Date Groups interests you, we should talk, or let Marney and Deb know.

The gratitude you will feel and the health benefits you will discover will astonish you!



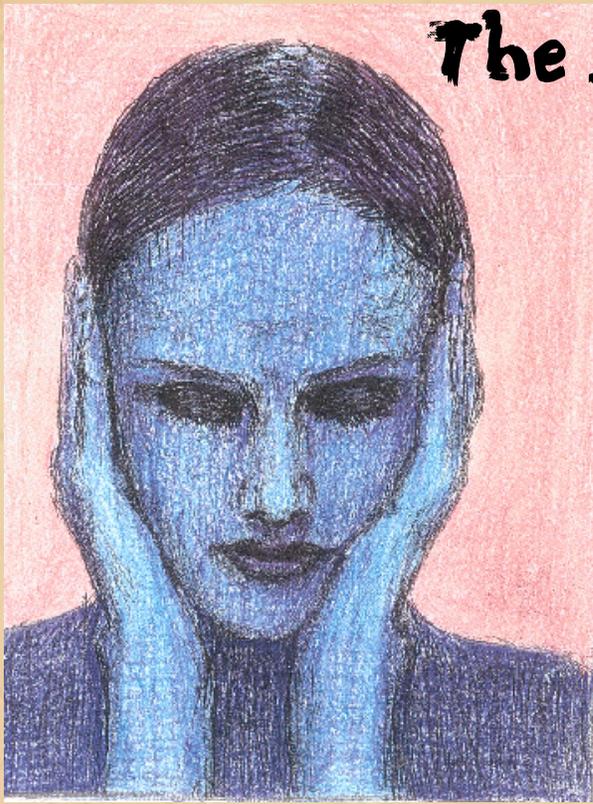
Art dolls
and zines
are avail-
able thru
Artella
shoppes.



More art and healing information can be found at
www.lanipuppetmaker.com

The Last Minute of Modern Art

by Tom Hendricks



Artist: Tom Hendricks

Can CONCEPTUAL ART be used to end the abuses of conceptual art? It all began this way. I was walking home from a taco place and thinking about Martin Creed and his Art Prize. He won the annual Turner Prize that goes to the best art work from a British artist younger than 50. The prize was a check for \$31,500 that was handed to him by Madonna.

And what was his art? Now this is hard to even say - even let the words sputter out of my mouth. The reason being I, too, am an artist. I have been one for decades, have studied and copied the masters, done work in almost every media (pencil, acrylics, and colored pencils are my favorites). And I worked hard to have some scope to my art whether portraits, landscapes, still lifes, abstracts, or just about everything in between. I love the stuff. I breathe art. I love to know everything there is to know about art and artists.

So what was HIS art? He got the yard-wide novelty check from Madonna (representing a couple years of my income) for his exhibit of flashing light bulbs in an empty room! (His previous works include a scrunched-up piece of paper and a ball of clay stuck to a wall.) British art curator Simon Wilson notes: "He wants to make art where he is doing as little as possible that is consistent with doing something. The fact that many people find his work so baffling indicates that he's working on the edge."

Oh, I see. Now I am getting it. Now I am figuring out the "NEW" rules. Creed himself comments, "If I can make something without adding any objects, I feel more comfortable."

And then it DAWNED ON ME. I would bring modern art to its end. I would suggest the ultimate. The ultimate in baffling minimalism. I would get the "plastic" check from Madonna.

So on Tuesday, 1/08/02, at 1:30-1:40 PM, as I, Tom Hendricks, was walking home from the taco place, I took art to its ultimate. This was the last minute of modern art. It could go no further. Where Creed had flashing lights in an empty room, I would ... IMAGINE A GALLERY IN MY MIND THAT WOULD HAVE NO LIGHTS ON AT ALL! And that moment marked the end of modern art.

My suggestion for the art that replaces modern art

Well, then, what's to replace modern art? Generally speaking, it's art that has relevance again - that touches the lives of the entire world - that enriches the world.

1. I suggest first an end to the gallery system of art. There is a trio of elite insiders that are keeping art out of the world and into goofy-land. They consist of the gallery owner, the artist, and the buyer. The general public isn't rich enough, trendy enough, or "well versed enough" (I say foolish enough) to play the "art" game. So, what initially began decades ago as enlightened gallery owners respecting new and innovative art work has turned into a shell game with three nuts vying for art as worthless as the pea they chase!



Blonde

Artist: Tom Hendricks

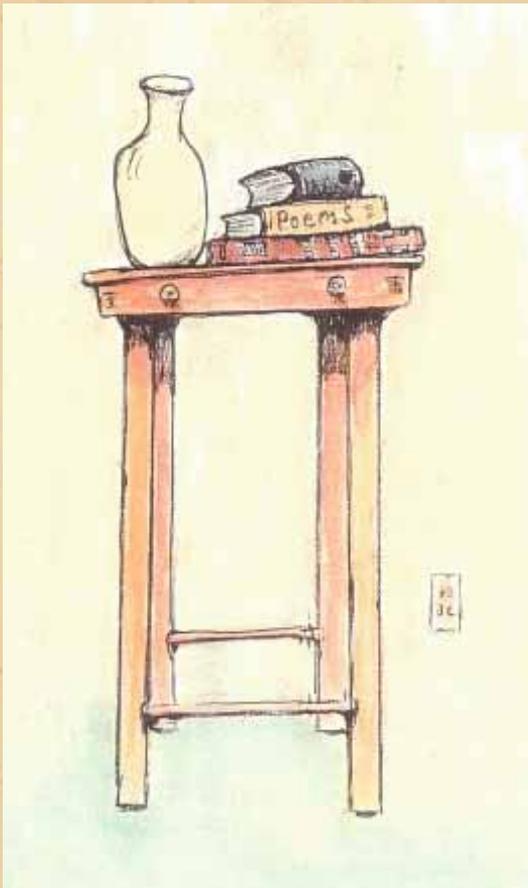
2. Make use of all the tools of art, all styles, all genres. The new art has scope again. It is not a one-trick-pony. It's not a pigeon-hole. And its artists are not locked into one style or format or subject matter. Finally, any painter can explore in all the styles from realism to abstraction. (It's taken the art world hundreds of years to go from realism to total abstraction. Now we are the first generation able to use the full range of those styles. Let's make use of that privilege). And add all subjects, too: portraits, landscapes, still lifes, abstractions, illustrations, surrealism, and all the rest. The new painters strive for wide-ranging skills in drawing, painting, sculpture, as well as many other modes of art expression.

3. Painting and Drawing Reproduction. Technology has also given our generation the first chance to mass-market paintings on canvas (and drawings too). Let's make use of that. And exact canvas reproductions of paintings allow copies to travel, to exhibit anywhere in the world from the largest city to the smallest hamlet. It allows painting copies to travel the world while the original works are safely ensconced in well-protected modern museums. It allows paintings to be sold and become best sellers. It fires artistic competition and allows artists to make royalties on canvas copies while retaining control of the original work. It shifts the emphasis from galleries and museums to town halls and art centers anywhere. It takes art out of the hands of elites and puts it into the hands of all. Look what mass marketing has done for books and recordings, and films. Now its art's turn.

4. It's art that communicates without added explanation. Great art has never needed manifestos to explain it. Sophisticated art and art ideas are certainly challenging, but sooner or later the world catches on. The people speak, debate, and consider the art, and in the end the majority of art lovers like it. And all along the art piece itself communicated its message loud and clear. Only bad art doesn't communicate clearly. Great art always does.

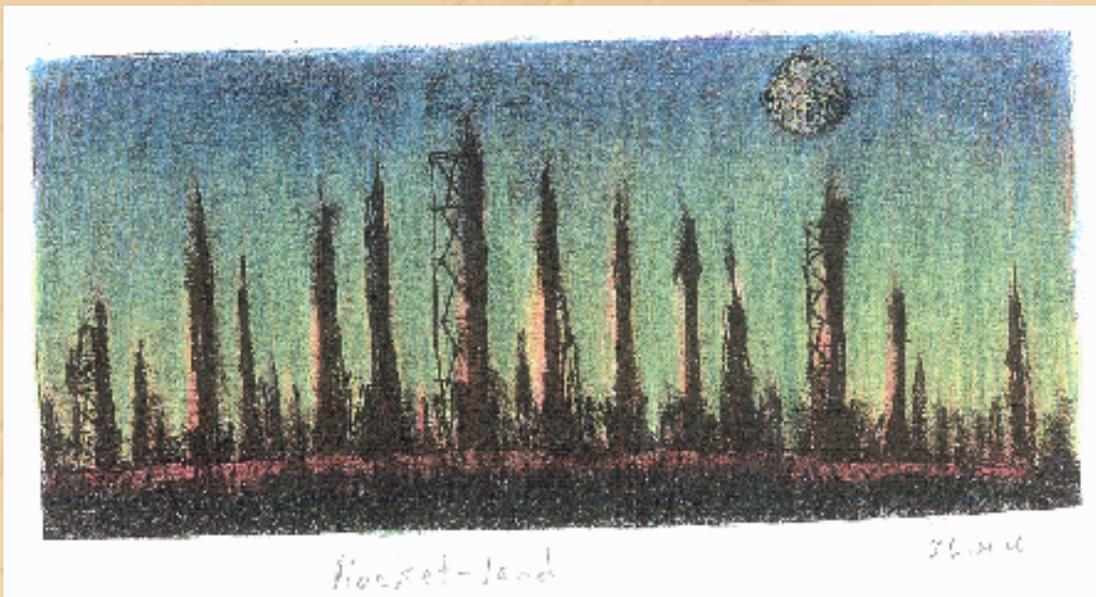
5. Art is put back to work. The new art works. It illustrates a novel or a kid's book. It adds a mural to a public building. It expresses religious fervor. It reflects an event in history. It's a design for a building or a pattern for a dress. It's a landscape of a treasured spot on earth. It's a protest against abuse or an expression of political beliefs. It's a picture of the future. It is an expression of our lives here and now. Art's indolent days are over.

6. The emphasis switches back. The emphasis of art is switched from the diva artists back to the art work itself. It's the quality of the art, not the novelty of the artist's life, that counts.



Artist: Tom Hendricks

Artist: Tom Hendricks



7. Shift from public subsidy to the public. Instead of government subsidy to artists or art groups, it is invested in city art centers. These multi-purpose centers allow for all local or visiting artists of any kind to show their work, or perform, or talk, or anything else the community wants to do with its art center. Promote all art, not specific artists, art groups, or art agendas.

8. The New Art celebrates all art. Along with the new developments in art, the new art celebrates, preserves, and protects all art from the past. It also promotes art education for everyone everywhere. It enriches every life with art.

9. Technical skills. The new artist has enough technical skill so that lack of technical skill is not an issue of contention. Also the new art critics have enough skill to tell the talented from the trendy, and enough courage to challenge art abuses in every aspects of art.

10. Art in Schools. And finally the new art suggests that a part of all students' study is the ability to draw. We have schools that teach reading/writing skills (one of the two hemispheres of the brain) but have little to no teaching of visual language skills. The new art teaches art, respects art, and goes one step further. It brings back fun, excitement, relevance, and ultimately a world full of great art.



Artist: Tom Hendricks

Tom Hendricks is an artist, musician, and editor of the zine, MUSEA (<http://musea.digitalchainsaw.com/>). His email address is tomhendricks474@cs.com.

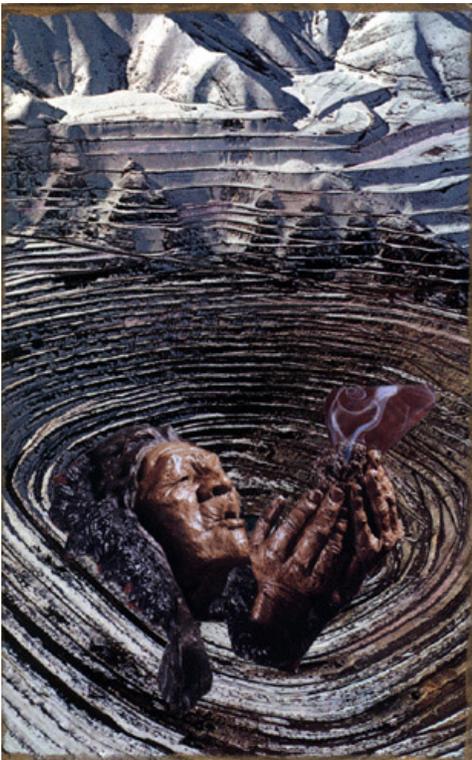
Editor's note: We got a lot of attention for our interview with Seena Frost in e-Artella #e-6. Seena is the author of the acclaimed book, SoulCollage. Many people in the Artella community have been using the SoulCollage process to uncover new layers of both personal creativity and spirit. In this article, the publisher of SoulCollage, Kylea Taylor, introduces yet another profound way in which the process can be used. I am certain that e-Artella readers will be as enthralled with reading about Kylea's process as I was.

Holotropic Breathwork and SoulCollage — the first experiment

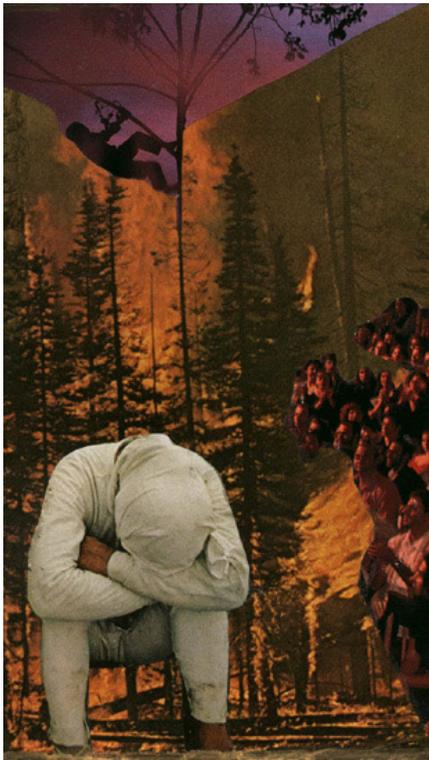
I pattered around the kitchen in the big open area of our home making brunch for the small group of participants in an intimate Holotropic Breathwork workshop. On the other side of the kitchen counter, our dining room table was extended to its fullest range to accommodate the six people. This morning, after their Breathwork experiences of the day before, they were sitting around our table, piled with magazines, cans of rubber cement, and small stacks of pre-cut mat board cards. Following the simple

SoulCollage™ directions, they were moving around fragments of pictures they had cut from magazines, greeting cards, photos, postcards, catalogues, and calendars, fitting them together in surprising new ways and gluing them down on cards.

The deep, meditative mood in the room contrasted with the chaos of magazines, partially cut-out images, and half-glued cards. Jai Uttal chanted *Om Namah Shivaya* from my favorite CD, but the mood was due to more than music. These six people and their two facilitators (Jim Schofield and I) had spent the whole previous day together during two Holotropic Breathwork sessions. Emerging from the sessions, the breathers had begun to look through the available materials to find images to make their first SoulCollage cards. This Sunday morning they had returned to finish their cards. All six were silent, yet in communion at a deeper level than words, each also in creative connection with his or her center. They focused during these morning hours with the SoulCollage method as a way to express their profound experiences from Holotropic Breathwork. As I prepared brunch for these engaged and contented artists, I free-associated my own mental collage to represent the moment. Images flashed through my mind of quilt-



Breath | Council | Kylea Taylor
*I Am the One Who breathes into you
from everywhere.*



Persecution | Committee
Kylea Taylor

*I Am The One Who cannot defend
against ignorance.*

ing bees, community gardening, and visits to large, ancient cathedrals and generated emotional flavors of community, music, mood, spirit, growing things, and art.

I had made several dozen SoulCollage cards myself. The SoulCollage process had been so satisfying to me as a way to express the inexpressible, that I decided to make it available to others. As a one-person publisher I had been spending the last three years working on producing the book, *SoulCollage: An Intuitive Collage Process for Individuals and Groups* by Seena B. Frost. I believed the process could be a way for people to do self-exploration in an easy, non-threatening, and fulfilling way. I also suspected that Breathwork and SoulCollage were meant for each other — that the deep experiences of Breathwork could be well-expressed through SoulCollage and that SoulCollage in turn could help amplify and integrate those experiences. I watched that interlacing actually happen that first morning and was relieved and happy to see others finding SoulCollage card-making as compelling and valuable as I had found it.

After that first SoulCollage success, I introduced it at two other Holotropic Breathwork events this year (2001). One was the *Trauma and Transformation* six-day training module of the Grof Transpersonal Training (GTT) in Sedona, AZ,

USA. The other was the two-week *Certification Intensive*, which concludes GTT's nine-week, residential training requirements, held in Taos Ski Valley, NM, USA. Some of the personal quotes that follow in this article are from participants who attended those two Holotropic Breathwork trainings.

Holotropic Breathwork has always included art

Holotropic Breathwork has always included an art component to its technique. The Grofs, developers of Holotropic Breathwork, both brought art to the technique. Christina Grof had worked as an art teacher. Her own art had facilitated and illustrated her personal spiritual emergence and recovery from post-traumatic stress. Stan Grof had used Joan Kellogg's technique of "mandala" drawing effectively as part of the research protocol for the therapeutic use of LSD in his early work at the Maryland Psychiatric Research Institute in Baltimore, Maryland. From these separate streams, the Grofs had incorporated their own synthesis of "mandala" art into Holotropic Breathwork.

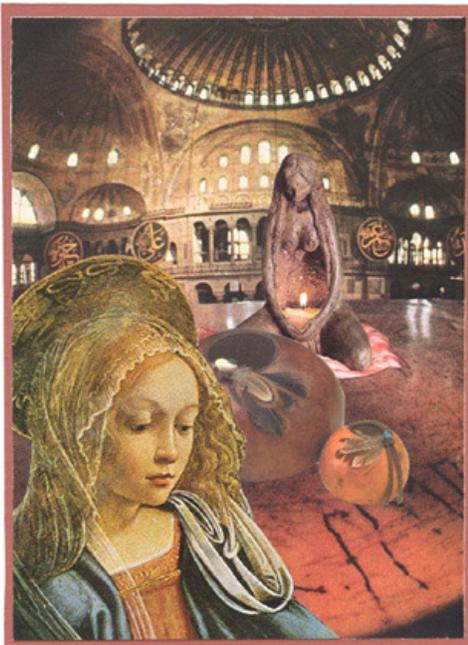
The mandala art of Holotropic Breathwork

At the end of a Holotropic Breathwork session, participants usually are presented with a large circle penciled onto a sheet of drawing paper. Breathers are encouraged to take the opportunity to express themselves in this non-verbal, but concrete way even before the verbal sharing. It is a step towards integrating the intangible, non-ordinary experience of Breathwork back into tangible, ordinary life. Often participants draw something that will remind them of the

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experiential events of their session. Sometimes what they draw is mysterious. Its meaning, immediately after the session, is as yet unclear. These “mandalas,” as we call them, are usually descriptive of the process just experienced, but occasionally seem to be predictive of an unfolding process through which more will be revealed at a later time. Sometimes the mandala tells a story. Sometimes it simply expresses emotion by the placement and intensity of colors.

What is SoulCollage?



The Great Mother | Council Card
Jeri Bodemar

*I Am the One Whose great courage,
love, and healing power are so
needed in our world.*

SoulCollage is an expressive art process — the process of making a deck of cards, one card at a time, using collage to depict one experience or one kind of energy per card. Many pieces of collage art are rather large and have a multiplicity of messages and images. SoulCollage cards often are more simple. Each 5-inch by 8-inch card in one's growing deck of cards represents a facet of oneself (e.g., a sub-personality, an energy, or an archetype), which one finds relevant to and operant in one's life. Or, a card can depict an experience (dream or journey) such as a Breathwork journey. Author of *SoulCollage* and developer of the process, Seena B. Frost, says that, “the whole deck reflects the panorama which is ‘you’ — your SoulCollage.” You can visit a gallery of SoulCollage cards online at <http://www.soulcollage.com/cards/index.php>.

SoulCollage and the therapeutic objectives of Breathwork

High on the list of therapeutic benefits of Breathwork are connection to self and others and increased trust in one's own creativity and self-expression. The breath and the setting induces a non-ordinary state of consciousness, which enables one to reconnect with parts of oneself from which

one has become disconnected. Because Holotropic Breathwork is done mainly in groups, there is also a benefit of reconnection, even sometimes reconciliation, between individuals and groups. Participants experience deep process side by side with strangers and experience the common thread of humanity through entering the deep well of spirit together. People who know each other before doing Breathwork together deepen their relationships, too. People who come from different ethnic or cultural backgrounds often find that greater respect and understanding replaces their preconceived and alienating beliefs about differences.

SoulCollage also makes internal and external connection easier, facilitating connection with self, connection with others, and connection with images in artistic self-expression. SoulCollage provides a means for connection and self-expression immediately following the session, and continues to do so as people go on to make more cards and reflect on them, use them for readings, and share them with others.

Maria Santos-Elgart feels that Breathwork and SoulCollage “complement each other as techniques of self-discovery.”

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After a Breathwork session, doing an artwork such as SoulCollage helps to center oneself, to ground and have more clarity over the experience, have a better sense of one's feelings — something about our hands bringing form out of the inner to the outer world. SoulCollage helps in the integration of a Holotropic Breathwork session.

Connection with one's own experience and self

Arnold theorizes that the Inner Healer¹ might more easily use collage as an art process in healing work:

SoulCollage is immediately rewarding because one can select/work with pictures that one is not able to draw. This opens up new inner material and relationships to be expressed. I feel that the “resonance” one experiences when tearing out and working with a picture is an important healing signal from one's Inner Healer. This contrasts with the confusion and uncertainty that a wounded person normally feels.

Jeff was surprised to find images, in a synchronistic way, which perfectly expressed his process:

I had a session that involved raging against the unjust use of force, especially by uniformed people against unarmed folks (especially minorities). I was amazed as I ran through a couple of magazines how many pictures seemed relevant. This tended to intensify and somehow affirm that the archetype I encountered is really present. Then arranging the images around a central figure that I drew added to this feeling of having touched on a “real” issue. I've not done any sandbox² work, but there was a “concrete” quality to even the use of the images that added power to the artwork part of my integration. Also I find that the collage “locks in” the energy and feeling of the session in a way that my other art hasn't, when I later want to review it.



**Heart Chakra Lioness
Companion Card | Seena B. Frost**
*I Am One Who carries you into places
of deep love.*

Images bypass the mind to select you

Unlike decks of cards (Tarot and others) that one can buy ready-made, the SoulCollage cards contain the personal images you select — or the images that select you — coming straight through your Soul, bypassing the mind. Author Frost says that the process is a somewhat mysterious one:

You may or may not know what the image you select means at first. You may not know how you will use it and even if you will. What you feel is a power in this particular one. As you leaf through magazines, something stops and holds you, calls to you in a mysterious way. Something goes straight into your soul, bypassing the mind. Something vital in the image stirs you, and your imagination becomes engaged. You tear it out and save it!

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SoulCollage cards assist in amplification of Breathwork experiences

Holotropic Breathwork facilitators are trained never to analyze someone's experience, but to assist in amplifying that experience by increasing awareness, or suggesting resources through which a participant may discover more facets of the experience and find personal meaning from them. For example, Arnold reports:

SoulCollage has amplified my Breathwork process. For example, I start with a picture of myself as a young child who I experience often in my breathing sessions. As the collage develops, I find myself including pictures of trains, which I loved as a child; and also pictures of other favorite activities such as playing in the sand and swimming. The resulting collage consists of my happy childhood interests that I had forgotten about, but which were elicited by the SoulCollage process after a breathing session.

Jeff Bassett, who was certified at the two-week intensive in Taos in July, found that

SoulCollage is as (or more) effective as mandala drawing, for me. I find that selecting images (and just going through a lot of them to pick what has charge) is a very evocative process in itself. It definitely helps "draw out" the core feelings from my session.

SoulCollage cards may help integrate Breathwork experiences

During the *Trauma and Transformation* module, participants depicted both trauma and transformation on their SoulCollage cards. Arnold describes...



**Singing Over the Bones
Council | Seena B. Frost**
*I Am the One Who Sings over the
bones until they live again.*

the ability of the SoulCollage to express and help integrate opposites within my psyche. A collage can show pictures of strong animals versus weak animals; or loving people versus killing people. The collage provides a safe container for the expression of conflicting, conscious/unconscious energies within myself. The collage is like a snapshot of a whole gestalt or of a COEX³ in one's Unconscious. Looking at a collage over time helps me assimilate and gives me a new perspective on previously separated parts of myself.

In the final session of a group, the cards provide a focus for individual closure and give a tangible art piece for each to take home from the sessions' experiences. The non-ordinary experience is validated and honored by a creation, which can even be used again and again to contact that personality part or archetypal energy. The final sharing group of the *Trauma and Transformation* module was quite moving as participants passed their stunning cards around the group. Parrish wrote about that final sharing,

I saw the power of the cards when everyone shared their mandalas or SoulCollage cards. The expressiveness and creativity I saw on the cards made me realize just how

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powerful SoulCollage is and especially after a Breathwork.

Using the SoulCollage Cards in an on-going way

Claire Parrish described her enjoyment in having the SoulCollage cards as an on-going project during the module:

The way it was set up in the module I attended was perfect because I could go back and work on my cards at different times of the day and on different days. I did not feel pressured to finish. This would be more difficult in a one-day workshop setting due to the time constraints. I would still want to offer it and perhaps let people take cards home to work on.

The process can continue in an on-going way after a workshop as well. The mat board collage cards are easy to make, keep, transport, and use. They can be easily ordered as pre-cut blank cards from www.hanfordmead.com. Many who make the cards cherish them and delight in sharing them with family, friends, or in groups. They are a lovely and tangible reminder of an important experience.

For some the cards become allies on their own Paths. In drawing the SoulCollage cards from their “deck” in a ceremonial way, they find the cards “speaking” to them about the on-going questions of life. This is one way to remember to listen to guidance from different parts of themselves at crucial times. The book gives examples of how to use SoulCollage cards in this divinatory or therapeutic way, both in groups and individually.

Claire Parrish, who is enrolled in the GTT training, suggests that the SoulCollage process may continue the integration process well after a Breathwork session is finished. Integration is the process of bringing more of one’s unconscious material to consciousness and into skillful use in ordinary life and relationship; “reclaiming” a memory, a disowned emotion, or finding new personal meaning from fitting together things that had formerly been kept separately.

Two days after one of my recent Breathwork sessions, I took a magazine I had and saw some pictures that perfectly illustrated what I was feeling around the Breathwork. I felt driven and made three cards out of those pictures. They express so well what I had been feeling inside for years and could not put into words.

Author Frost describes the divinatory process with SoulCollage thus:

When we draw SoulCollage cards from our deck and lay them out to consult, it is like singing over our own dry bones. The cards represent all the many parts of ourselves, the happy and the sad, the wise and the foolish, the large and the small. When we lay them out and sing over them they come to life and reveal to us the wisdom for which we yearn.

Communion in doing collage work side by side

Although a mandala drawing room is usually quiet after Holotropic Breathwork, there seems to be a different quality of mood in a room when people are engaged in the SoulCollage process. Arnold, who was present at both residential modules when we used the process, noted that

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same quality as I had when we did the first SoulCollage/Breathwork experiment at my private home-based workshop. He says:

The conscious intent of Breathwork participants making their SoulCollages affected me. Everyone seemed to be present and deeply focused in the work. A deep, meditative field seemed to be encompassing everyone, yet everyone was having fun. I felt welcomed and I wanted to join in.

Peggy Wallace has a touching story about bonding with another participant in the “mandala room” while doing her SoulCollage work:

I sat across the table from a man who was diligently working (upside down from my vantage point) on a mandala collage into the early hours of the morning. We said nothing. We were two of only three people in the room for hours on end. The only interaction we had was to pass the paper cement back and forth. I watched as he constructed his strikingly graphic image — a cross, filled with diverse people’s faces on the background of a blue sky filled with clouds in a mandala circle.

Early on, I hated what I was doing, but having been in this same place many times before, I continued trying to hold the words that came to me while doing the body work after the Breathwork session: “Love me, kill me.” I was envious of the man across the table from me. His image was better than mine! Old stuff coming up again. Watching, watching — listening to the inner voices of criticism — continuing to meticulously cut out images that drew me to them. Then the pasting... That’s when it all started to come together for me. The background that I had done with vivid primary colors: red, black, yellow, blue was the perfect receptacle for the images I had cut out. Finally, the man got up without saying anything and walked toward the door. I hadn’t seen what he had ended up with. I ran after him. “May I see what you’ve done?” These were the first words we had said to each other. He proudly showed me his finished mandala. “It’s incredible. How wonderful.” I could see in his face that he was not only pleased with his own work, but pleased that I appreciated it as well. I no longer felt any envy, just pride in what he had done — I felt as if I had somehow participated in his work. He asked to see what I was still in process on and commented on the intensity of the work I had done earlier on when I was laying down the pastel crayon color and blending it into the paper. I hadn’t noticed, but I knew he was right. I felt as if I was doing something that had great force and energy in it. No woozy pastels or color with the paper showing through for this image! And I also realized when I started to like what I was doing, I also felt no envy of the image work he was doing.

We said “Goodnight” and from then on, we who had not spoken to each other up to that point, greeted each other daily, danced together on the night before closing and said “Goodbye” as intimates. I felt our collage work “together” bonded us to each other in a way that didn’t happen for me with anyone else other than my sitting/breathing partner.

Nonverbal people can communicate deep personal meaning to others.

Many nonverbal people or people who have something very difficult to say, such as those

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who have just had a Breathwork experience, find that the cards enable them to communicate in an authentic, satisfying way — first with images, the language of symbols, dreams, and archetypes, and then after that opening, with words.

Even “non” artists can create satisfying art

Self-exploration is usually a lonely process with not many ways of connecting with others. Art or poetry have been traditionally ways in which a few skilled people have been able to bridge that isolation and share at levels below the reach of ordinary conversation. SoulCollage seems to help achieve a communication with others that is not possible for most of us to do using other artistic media. Even if people find words adequate to describe their non-ordinary state experiences, the art done by others can help in understanding them. KiP Walker said, “Seeing the work of others was inspiring as is the sharing of the mandalas. The visual always seems to add another dimension to the words people use to try to describe their work.”

The special advantage of SoulCollage is that it requires no skill in art, yet allows those people with ordinary abilities to express their deepest personal meaning in a way that others can appreciate. By choosing and merging images which resonate at the deepest level, the ordinary person can create an artistic expression which also connects him or her to others who are conscious at that level.

Maria Santos-Elgart’s describes her experience overcoming frustration at not being able to represent by drawing alone what she felt during her Breathwork experience:

It helped me to gather my psychic energy after the Holotropic Breathwork session; to recognize and accept the depth of the process experienced, and to represent the highlights of the session through the images chosen. I always enjoy Stan Grof’s suggestion of drawing mandalas after Holotropic Breathwork sessions, yet I sometimes feel frustrated for being unable to draw what I envision. The SoulCollage is a good option for those moments, at times easier, it is fun how I pick the images, cut and glue and am surprised by what shows up on the card afterwards.

Seeing the SoulCollage cards of others deepens own experiences

The cards are filled with images that resonate with people’s most inner experiences and so it is common that the cards of other breathers can affect one at the deepest level. Maria Santos-Elgart said, “I felt affected by other people’s SoulCollage [cards] through the effect of Oneness; One Soul, many collages.” Jeff found that his experiences of viewing another participant’s cards before his own breathing session triggered emotions that had been deeply buried and thus contributed to his Breathwork experience.

I was definitely affected [by her cards]. It was very surprising and suddenly overwhelming to see many of her images spread out in the center of our space, and move amongst them.... My breathing session the day after I encountered [her] SoulCollage cards was filled with rage.... So it definitely facilitated my process!

Would Holotropic Breathwork trainees and participants use SoulCollage in their own groups?

Many participants in the *Trauma and Transformation* module felt SoulCollage was an important

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part of that module. Patricia Meadows subsequently wrote about the process in *The Inner Door*⁴:

Many participants seemed deeply immersed in the SoulCollage process throughout the week (not only after their Breathwork sessions.) and highly praised this creative process. One participant expressed: "I was absorbed in the collage technique. I would like to suggest that... this collage technique be offered as part of all modules ..."

Others in the GTT Certification Intensive agreed that SoulCollage is a great addition to Breathwork. Jeff will "definitely make it an option in workshops I conduct in the future." He says that he wants to work with the process, however, without having a set agenda of trying to collect images that seem to fit.

I find those [images] that have charge and stay open to maybe, or not necessarily, completing the collage during the course of the day (or weekend, etc.) But to stay open to the collage letting me know when it is ready to be finished.

Arnold writes also that the collage sets its own pace:

I would include SoulCollage as an optional integration tool in any Breathwork workshop I give because it can appeal to people who cannot draw well. I would state to the group that the process may be time-consuming. There may not be enough time during the workshop to complete one. I definitely would provide magazines, and I would give the general background and instructions for constructing a collage. I would emphasize that no one is under pressure to complete a collage at the workshop. If one makes a collage, it should be done at one's own pace.

The consensus seems to be that SoulCollage should be offered as an option, but that nothing should be forced. One common suggestion was that there be plenty of time allowed for work on SoulCollage projects. Parrish said, "[SoulCollage] seemed to bring out things from the Breathwork that were there, but not well defined. The only difficulty is that there generally is not enough time in a one-day Breathwork setting to do the cards." Some suggested that one should offer the opportunity to make either cards or large collages. Peggy Wallace and KiP Walker both suggested that participants be encouraged to use mixed media, such as collage and drawing to represent the inner landscape in the best possible way at the time. Wallace wrote, "I was able to create something of great value to me by the combination of the two techniques." KiP Walker envisions that SoulCollage "could be of use in other experiential workshops that would incorporate movement, meditation, and such."

About the Author

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Footnotes

- ¹ “The Inner Healer” is a term used in Holotropic Breathwork and could be understood as “Higher Power,” “Spirit,” “Inner Wisdom,” or “Creative Force.”
- ² This is a reference to Dora Kalff’s sandplay therapy which is based on Jungian concepts.
- ³ COEX is Grof’s theory of Condensed System of Experiences. These are experiences which are related by emotion and/or body sensation and grouped together, even though they may be a grouping that includes biographical, perinatal, and transpersonal types of experiences. More can be found about this in Grof’s book, *Beyond the Brain* (1985), published by SUNY Press.
- ⁴ Her article was later re-published in Taylor, K. [Ed.] (2003.) *Exploring Holotropic Breathwork*. Hanford Mead Publishers.

To find out more about SoulCollage, visit
<http://www.soulcollage.com>

To learn about the SoulCollage Facilitator training, visit
<http://www.soulcollage.com/process/nexttraining.php>



Three Steps to Marketing Your New Venture

by Karen Kuklinski

Did you know that the average person changes careers 3-5 times before retiring? As we discover more and more who we are and what we love to do – it is natural to explore different avenues of expression!

This article will walk you through the three steps you can take to market yourself with confidence. The truth is that establishing the groundwork on how **you** see **yourself** is what needs to happen first. Once you have this confidence and feeling of rightness your marketing efforts will flow.

First of all, relax!

You can relax in the knowing that you are not jumping from thing to thing. In fact, I bet if you have taken a Life Calling exercise, such as the one offered by Julie Henderling (www.lifeenergyalignment.com/self.html) – that you will notice that your life passion is woven throughout your life.

For example, my passion is “helping others realize their potential.” I have expressed this dream while working at a pizza parlor, while working at Coca-Cola – or I do it now while teaching college. Wherever I am, it is during the moments that I am helping and inspiring others that I feel the best. And, as I talk to family, friends and clients... I notice that the core of what is important to them rings true throughout their life.

The way you “express your passion” may change over your lifetime as you become more yourself. The secret is to find the connecting thread and to **believe** in it **first!** If you think to yourself – “Hmm! I don’t really have the credentials – who is going to hire me?” – it will come across in your marketing. But, if you see the changes you are making as being like a chrysalis becoming more of a butterfly – so will your customers.

Second Step: Let Passion Rule

Don’t be afraid to share your passion. It opens so many doors! When I think back to each of the opportunities I have had in my life I can see a direct link in my ability to share my passion with my ability to “get the job,” “get in the Master’s program,” “get the customer.” Whatever your dream is... share it! People want to help others that are enthusiastic and on purpose.

A few years ago I decided that I wanted to move from working at Heinz Ketchup marketing ketchup and pickles to working in the software industry. This was a leap, and many people told me how difficult it would be to get the technology

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companies to “even look at my resume” because of my unrelated background.

Well... as had become my habit... I let passion rule. I found an advertisement in the Sunday paper for a software marketing person and decided to apply. Since it was a technical company, I thought I would prove my technical savvy by faxing my resume directly from my computer to their fax machine. I bought and installed the fax software and off my resume went!

A few days later I was having lunch at home and the phone rang. It was the recruiter from the software company. Before he had a chance to say more than his company name, I told him how happy I was that he had called, how I remembered everything about the ad and how I was ready to schedule an interview.

Then he told me the news, “I’m not calling to schedule an interview. I wanted to ask you to please stop faxing us copies of your cover letter. There must be something wrong with your fax machine in that we have gotten about ten cover letters and no resume.”

Well, though not “fax savvy,” I was so happy and enthusiastic on the phone that he decided he would have me in for an interview. And I worked at this company, very happily, for years.

The Two Types of Passion

The One You’ve Had Since You Were Young

If you’ve had your passion since you were young, share a little bit of your history with people and let them see a glimpse of where you’ve been and where you are going. A quick example of how you can do this from my bio:

Currently the owner and founder of UpTwist Marketing, Karen’s passion is to help people (and businesses) communicate their uniqueness consistently and in a way that captures the audience’s interest.

This has been her mission since her first interview with Congressman Henry Hyde when she was 12 years old. She asked him what her friends wanted to know: “What’s your favorite Lifesavers® flavor?” In other words, “Are you like us? Are you real?” Visit my portfolio to view a clip from seventh-grade writer Karen.

The One You Discovered Recently

If you recently discovered your passion, this is also perfect because you can share your “Aha! moment” or how you came to discover your passion. A quick example from a recent teleclass shows how Laura Lively discovered how she

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now wants to help the elderly transition into assisted living communities.

In an unforeseen turn of events – one that dramatically changed her outlook on life – Laura found herself packing up Grandma’s house and assisting with her grandparents’ transition into assisted living. At the time, the idea of sorting through 60 years of living made her shudder, yet her journey led her to unexpected joys.

So, old passions, new passions... the results are the same. The Universe, other people, your own heart... all respond to someone following their dream.

Third Step: Organize Your Thoughts

Now it is time to organize your thoughts and be clear on how you will position yourself and your background when talking with friends, family, and prospective customers. And, of course, your most important audience is yourself!

Preparing does not mean memorizing a speech – it is about knowing yourself and how your new venture fits into the tapestry of your life, so that you can feel happy, grounded, and confident about communicating your offer to others.

The way you do this is by making a list of your credentials and next to each one write a statement as to how it relates to your desired position. The method you use is an easy-to-learn skill called Bridging and Linking.

We will use the example of Laura Lively, who was introduced earlier.

1) Make a List of Your Credentials

A relative newcomer to Minneapolis (only three years!)
Active member Toastmasters International
Employed as an Investigation Manager for a national retailer
Huge proponent of strength training for women

2) Write a “Bridging” statement linking your past credential to your desired position

Desired Position: Transition Elderly to Assisted Living

New to Minneapolis: Laura understands what it is like to transition to a new environment, so can relate to the older folks she moves to assisted living.

Active Member of Toastmasters: Laura speaks often on the Wisdom of The Elderly. Toastmasters helps Laura have the confidence and strong voice needed to get her clients the best possible care.

Employed as an Investigation Manager: Laura uses her experience as

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an Investigation Manager to gather and evaluate all the options available for each person as they are transitioning into retirement communities.

Proponent of Strength Training for Women: Laura is always showing how strength training can reverse aging. She includes an evaluation of physical fitness options at each retirement home as part of her analysis, since she feels so strongly about it.

It is important to make this bridge for the reader or listener so it completes the thought in their mind. For example, you would actually say, "Being a relative newcomer to Minneapolis, Laura understands firsthand what it is like to move to a new environment and can relate to all of the questions and fears that are a natural part of change."

And, if a credential or interest of yours really does not fit your new desired career, that is fine! Just skip that item. Over time, as you become more and more comfortable with this exercise, you will be able to see how so much of what you do now, and have done, has been preparing you for just the dream you are now pursuing.

In Summary: Springboard To Your Dream

You are your most important audience! And once you are clear on how your current venture fits into the rich background of your life, you will be able to market yourself with joy and confidence.

Relax...knowing that your desired position is most likely simply a new way you are expressing a deep-rooted passion.

Let Passion Rule...and see how sharing who you really are with others can open so many doors.

Organize Your Thoughts...so that you can know how your new dream fits into the tapestry of our life.

Be your most Brilliant Self...and the world wins!

To find out more about Marketing Your Brilliant Self, please email Karen at Karen@uptwist.com, or visit the Web site for her company, UpTwist Marketing, at www.uptwist.com.



Laser Coaching for Creatives

by Alicia Forest

Editor's Note: Alicia Forest presents a regular column in each issue of e-Artella, focusing on the ways that we can create space in our lives to enjoy more of our passions.

Creating Supportive Environments

I'm writing this on my laptop in a Cosi café in Dupont Circle in Washington, D.C. The reason I am here has nothing to do with me or my business, but the reason I can continue to be successful in my work is because I have set myself up to do so. How? By creating supportive environments. In this case, the laptop, the appropriate software, and the ability to connect to the Internet, as well as the support of my husband, all contribute positively to my accomplishment of the task: writing and submitting this column on deadline and without stress.

Creating supportive environments is imperative to your success as an artist, regardless of whether or not you sell your work. It goes without saying that if you have environments that will support you and your passion, it's going to be much easier and more enjoyable for you to do your work. I'm going to touch upon the environments that I believe are most essential to your success and well being.

There are many environments in your life, and most of them intertwine. Being aware of these environments will ensure that you have a hand in creating them, and not allow them to be created for you by tolerating those people, situations, and things

that you shouldn't. Important areas of your overall environment include your home, office/work space, body, energy, nature, which all impact your mental, spiritual, and emotional environments.

In your outer environment, your home is one of the most important things. Your home should be a sacred place for you, a place where you feel safe, taken care of, and content. Clutter and chaos in the home should be kept at a minimum, but your bedroom and your work space in particular should reflect calm. I know sometimes it just isn't possible to stay on top of it all, but if you make a consistent effort to divide and conquer – and ask for help! – over time you can make a huge difference in the quality of your home environment. As a bonus, you'll create space for other more appropriate and wonderful things to enter as well!

If you have a list of things that are broken, need replacing, or just need to be tossed, then start doing this today. Pick three things that are in your home right at this moment that you can either toss or give away. Then do so, and feel the space clear.

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Nothing blocks creativity more than clutter in your office or work space. To be honest, I write that sheepishly thinking of the paper piles on the floor surrounding my desk at home. What I need is a real desk and real filing cabinets (I'm working on about a 2'x3' table with milk crates to hold my files), but I've put purchasing them on hold while we finish the rest of the house that was unfinished when we bought it. We are very close to the end and I have picked out the furniture I want, and just that simple decision is freeing a lot of mental stores.

If you have clutter in your work space, you are not allowing yourself to be more productive and creative. Give yourself the gift of a clutter-free space in which to bring your gifts into the world. Take ten minutes at the end of each day and tidy your space. File what needs to be filed, throw away anything that you no longer need and can honestly assess that you really won't ever need (like that article you printed out about planting an herb garden in the winter that you know you'll never read, never mind do), and make a plan for tomorrow. Don't ask yourself to be perfect in this; sometimes you are going to need to fly away from your work space and simply don't have the time to do so. When that's the case, then take the ten minutes in the morning to clear your space so you can clear your mind for the work of the day.

Having the right tools to work with will also make your work more enjoyable and much less stressful. My desktop died a slow tortuous death over the summer and you can't imagine my stress level at the time. It got so bad that I literally shut down and spent a week in a cabin in the woods, working

from my laptop, just to get away from it. And I also can't tell you how happy I was when it finally bit the bullet and I bought my new one. The lesson, though, for me was that I should have simply bought the new desktop when I knew that there was no saving my old one, instead of going through the stress of not being able to do work, and not being as productive as I like and need to be to continue to be successful in my work. It certainly wasn't worth it – on any level – to suffer through those last weeks.

As in your home, are there things in your office or work space that need to be tossed, replaced or upgraded? Are you tolerating things for financial or other reasons that are really counter-productive, like I did with my ailing desktop? Choose one thing that would make your work easier and more enjoyable if you replaced, upgraded or tossed it, and make the decision to do whatever it takes to make that happen as soon as reasonably possible. Stop tolerating what you shouldn't and get on with bringing your work into the world.

Your body is an environment that you need to take care of as well. Are you getting regular exercise? Are you participating in something physical that you really enjoy, not something that you dread making yourself do simply because you know it's good for you? Are you eating as nutritiously as possible, without feeling deprived of the foods you love? Do you get haircuts as often as you should and would like? Do you treat yourself to a manicure, pedicure, or some other spa treatment once in awhile? Do you get enough sleep? Do you rest when you need to? Do you run on adrenaline or

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do you use food and exercise as your means for energy? Our body is one of the environments that can be easy to ignore (until something is wrong), yet when we take good care of ourselves in this way, it is amazing how much more energy, patience, creativity, satisfaction, etc., we have.

Choose one area of your body environment that you know you can improve right away and make the commitment right now to do it. That could mean you will go to bed a half hour earlier each night, or that you will take a 30-minute walk outside today. You could not have a sugar-laden dessert tonight and instead opt for a lighter version of frozen yogurt with fresh fruit. What action could you take today that you know will make you feel proud of yourself for doing so?

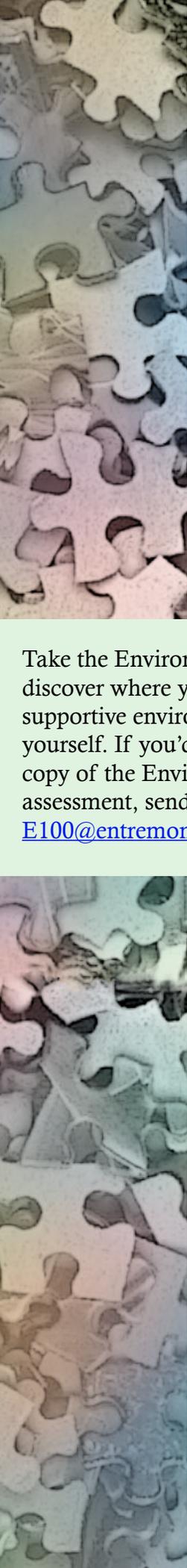
Are you like me and by about mid-February, you've had it with the gray day after day? Not feeling sunlight for days at a time really affects my mood and my motivation levels. And sometimes, when you work at home, it's easy not to go outside sometimes for days at a time. I know I'm guilty of this, and I try to make an effort to spend at least 15 minutes outside, soaking up some sun. What about natural light in your work space? Windows? Clean and fresh air? Are these things part of your everyday creative environment, as they should be?

If you aren't getting enough natural light, fresh air, and can't see the outside world, you are stunting your creative flow. If there is anything you can do to change or improve your natural environment in this way, I encourage you to do it now.

Your energy field is one of your most important environments. It doesn't only include your own energy and the sources from which you get it, but it also includes the energy, positive or negative, that you get from your spouse, your friends, your children, your other family members, and your clients or customers. Since our relationships are so important to us, it is very difficult sometimes to set appropriate boundaries, and we tend to tolerate behaviors and actions that are detrimental to our own well being. In order for you to be as successful as you want to be (remember that everyone's definition of success is different), you need to take a hard look at the relationships that are not nurturing you, that are sending negative vibes into your energy field, and recognize that you are allowing it. And then you need to make adjustments. You will either need to set clear and solid boundaries, or you will need to let go, as hard as that may be.

I found I had to do this with a few very old friends over the last few years. As much as we share a history that I treasure, when I was making some major transitions in my life, the only "support" they could give me was to remind me how miserable it all was, even when I had moved through the misery of it and had created a new and happy life for myself. They just wanted to stay stuck in the misery of it, and you know why... because they were miserable! It was hard, especially because we had a lot of mutual friends, but I have never regretted that decision. And you know what happened? Two new amazingly wonderful supportive friendships showed up in my life soon afterwards.

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Cutting ties with old friends is hard, but dealing with not-so-supportive family members is even more difficult. My favorite tactic is to not react to anything they say or do, to just simply respond. It is very hard to not be attached to the feelings that a family member can rouse in you (guilt, worthlessness, stupidity), but at some point you have to take back your power and not allow them to make you feel that way anymore. Their issues are their issues and you need to let them own that - don't carry it for them. I have found that when I am able to respond instead of react, they tend to give up and move on much faster. And each time I do this, I get better at it, and they

get the message more and more clearly. And suddenly I have found them on my side, being cheerleaders for my work and my life. Believe me that it is worth it to stand up for yourself with grace.

As for dealing with clients or customers who drain your energy, your best bet is to create an Ideal Client Profile and stick judiciously to it. The ICP is not a new concept, by any means, but it is one of the best ways to create an environment around your work that is full of supportive and wonderful people who love what you do and who make you want to do more for them because of it. If you'd like a worksheet on how to create an ICP, please email me at ICP@entremoms.com and I'll send a copy to you. Choose one person, if needed, in both your personal and professional life whom you either need to let go of, or set some clear boundaries with, and get to work.

You'll find that your inner environment will improve as you make positive changes to your outer environment. In addition, making space in your mind for your creativity to flow is important for you to be able to bring your best self into the world. One of the ways to do this is to invest a bit of time each day into writing what Julia Cameron calls "Morning Pages," which is three pages of free writing at the beginning of each day to clear your mind of some of the unnecessary clutter. Sometimes what you write will seem trivial, but it's that trivial stuff that takes up much needed space in your head! Other times you'll enjoy some real breakthroughs. I highly recommend engaging in this practice. I have been journaling all my life, but the practice of Morning Pages really does help the creativity flow – besides that, I believe that every life that is worth living is worth recording.

Your assignment then is to purchase a journal or notebook, or create a new file on your computer, and start tomorrow writing three pages of whatever comes to mind. Make this a daily practice and watch what happens.

Another huge part of perfecting your inner environment is living with integrity. Do what you say you will when you say you will do it. Most people make a solid effort on this front. Some people struggle, and I will admit to working hard on this principle in my personal life, although I seem to have this nailed in my professional life. My "excuse" is that I have so many things going at once that I don't always remember or have the

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Take the Environmental 100 and discover where you are in creating supportive environments for yourself. If you'd like a free copy of the Environmental 100 assessment, send an email to E100@entremoms.com.



time to do what I say I will when I say I will do it (like send thank you notes or run to the bank to deposit a check). So I have created a system that makes it easier for me to keep my word, which is very important to me. I created a list each day of the things I must get done, and I do my very best to complete the list. I don't always succeed, but I've gotten much better at it than I was in the past. The list also makes me aware of when I need more time to deliver and therefore I can let any appropriate

person know that ahead of time, keeping my integrity intact.

Making an effort over time to create supportive environments for the things that are most important to you will open doors and opportunities that you might never have received otherwise. You deserve to be supported in your work and your life, so choosing to allow those people and things into it that bring out your best is not only a gift to yourself, but also a gift to the world.

Alicia Forest is an EntreMoms™ Expert, coaching Moms who want to become Entrepreneurs by building a successful business from home.

If you'd like more tips on how to create supportive environments to augment and boost success, you can visit www.entremoms.com and sign up for Alicia's free EntreMoms™ Success newsletter.

On Making Plans by Robert Genn

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Editor's note: If you are an artist and you do not receive Robert Genn's twice-weekly newsletter, *The Painter's Keys*, stop reading this issue right now and go to www.painterskeys.com to sign up. I do not exaggerate when I say that every single issue has something that makes a substantial difference in my thinking, creativity, or practical habits...or sometimes, all of the above. This was a recent letter he sent out shortly following January 1 (re-printed with permission) and I thought the suggestions were awesome. If you're not familiar with Robert's writing style (often tongue-in-cheek, frequently witty, always wise), picture somebody saying these words, even the seemingly "harsh" ones, with a knowing smile...one that has traveled along the artist terrain for a long, long time. Enjoy! ~Marney.

You may not be the kind of artist who makes New Year's resolutions, but you may be the kind who makes plans. Last year at this time I invited artists to send us, in confidence, resolutions for 2004. Some of these were pretty ambitious—like a painting a day. One artist gave no figures or promises, just the intention to “stay in the flow for 365.” One promised she'd put 400,000 painting dollars into Citibank. One resolved to make new resolutions every day—to update them.” One “fairly recent” art school graduate simply vowed to “start painting.” Whether you're the resolutions kind or not, here are a few ideas to consider:

Get a jar of dried beans and one of those plastic pill-boxes that have a compartment for every day of the week. Every time you put your signature on something [that you've created], take a bean from the jar and put it into the box. When you can't get the lid down on say Monday, start working on the other days. When you can't get any of the lids down, take the rest of the year off. It's called “reverse-pilling.” It's restorative to style as well as providing a healthy bank balance.

Set up your computer to print out hundreds of sticky labels that say “Avoidance Activity.” Put the labels on brooms, dustpans, phones, TVs, refrigerators, computers, etc. Don't put a label anywhere near your easel or workstation. Go about your business as usual. Get a special chair and call it “The Planning Chair.” Use it to contemplate blank canvases and the unwritten sonnets of your life. Do not do anything in this chair—just look, think, dream and make plans. Don't let anyone else sit in this chair.

Go on a cruise and buy one of those cheap watches that can be made to alarm every hour. When it rings make a quick account in your day-book of what you are doing. If there are too many notes that say, “not doing anything,” apply for a long-term contract to clean chicken ranches. You're not cut out for art.



Artist Robert Genn in his studio.

Robert Genn was born in Victoria, B.C. Canada in 1936. His formal training included the University of Victoria, the University of British Columbia and the Art Center School in Los Angeles, California.

Recognized as one of Canada's most accomplished painters, his work is well known internationally. While his subjects are universal (he has painted in many countries), he excels in portraying Canada. He is perhaps best known for his work on the West Coast and in the Rocky Mountains.

Robert's Web site: www.robertgenn.com

Painter's Keys Web site: www.painterskeys.com

Editor's note: e-Artella is proud to offer a regular series of articles on altered books by Karen Hatzigeorgiou. In each installment, she will present instructions for a new altered book, created especially for e-Artella.

Dreams & Delights

by L. Adams Beck
altered by Karen Hatzigeorgiou



*She swam away
on another wave of dream
and floated up to the surface
of the pale morning gold.
She knew she had dreamed,
for a sense of something lost
haunted her all day,
and she remembered its beauty,
as any woman can do
who consorts with two worlds.*

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"I have the strangest dreams.
 A woman in an old Persian dress
 looking down into the water
 where the moon dipped and swam
 all gold."
 There were flowers—
 and the beating of moth's wings.
 She remembered all the dreams now,
 shifting jewels in some unseen
 hand,
 wordless memories,
 bathed in wonder
 they sparkle and glitter
 in a perfect moment
 of bliss.

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Since the last articles I've written for *e-Artella* have all been about creating altered board books, I thought I'd share with you another type of altered book which uses a hard cover text as the base for developing poetry and related imagery.

When I choose a book to alter, I am most often guided by the title of the book. I pull the book off the shelf and look more closely at a few things. I look to see if the binding is stitched securely and if the pages are heavy enough to stand up to some gluing, painting, stitching or whatever else I might try to do to them.

This particular book, *Dreams and Delights*, met these requirements, and as an added bonus, had wonderful chapter titles which I knew would inspire me.

When I'm ready to start, I scan the first few pages of the book, looking for words and phrases that speak to me of a poem waiting to be found. I discovered these words of gold

Creating found poetry in this way is sometimes like peeling back the layers of an onion to find a delicate rose hidden inside.

on page nine:

"... swam away on another wave of dream. . ."

This phrase appeared on the ninth line of text, so I looked above it for a pronoun to start the poem. There was the word "she" on the very first line. Perfect. From there, I look at each line of text, trying to find ways to connect words and phrases to create my found poem. I search for imagery and word combinations that I like. I write the poem down on paper as I go along, referencing the paragraph and line numbers so that I can find the phrases again later.

Creating found poetry this way is an exciting process for me. Of course, I am relying on the original author's ability to use beautiful language in his or her writing. A lot of the prose written in the earlier part of the 20th century was very flowery and overwrought, compared to much of what is written today. These works are wonderful for found poetry because I can pare down the dense text and create something new, spare, and sometimes beautiful. Creating found poetry in this way is sometimes like peeling back the layers of an onion to find a delicate rose hidden inside. But just as playing with the text on the page can yield exciting results, it can be the source of frustration as well. Many times I've gotten into the rhythm of a poem that seemed to be turning out nicely, only to come to a dead end with no text left



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on the page to create a satisfying conclusion. Sometimes I can wriggle my way out of it; other times I have to turn the page to make a new start. That's the beauty and the challenge of creating poetry in an altered book.

When I'm happy with the poem, my next step is to mask the text out so that I can create artwork around the poem without obliterating it. I use liquid Masquepen for this. It's a little bottle of blue liquid that feels like rubber cement when it dries. First I paint fluid matte acrylic over the book pages to protect the paper. After the matte medium has dried, I carefully apply the masque pen liquid over the words of my poem. Make sure to let the Masquepen dry thoroughly before doing any other work in your book. The masque creates a film over the words which protects it from the glues and water media.

Once the masque has dried, I create the art for the page. Since *Dreams and Delights* is a collection of stories that are thematically tied to Persia and the Orient, I decided to imitate the artwork found in Persian miniatures. I have several books that I referred to, looking at the patterns, the clothing, and the colors found in those ancient jewels of art.

I used colored pencils and fine tipped markers to draw the pictures of the women on heavy matte

finished paper and then cut and glued them onto the page. The rest of the artwork was done right on the book pages. I painted with acrylics, inks, and watercolor crayons and pencils, stamped with acrylic paints and inks, and drew with colored pencils to create the backgrounds and scenery.

After all the art work was done, I used my finger and a pair of tweezers to carefully remove the masquepen. I push and peel it off the page to reveal the words underneath. I then spray the pages with a matte finish to protect them.

Although I have only completed two pages in my book so far, I have written two more found poems within it that are just waiting to be illustrated. Hopefully I'll find time to come back to this book soon.

Karen Hatzigeorgiou creates altered books and collage art. You can see more of her work and read about her creative process at www.karenswhimsey.com or contact her at Karen@karenswhimsey.com.

Fashionable Folding

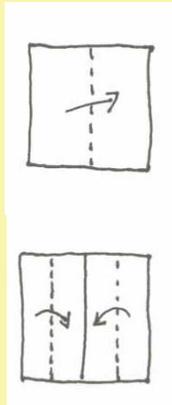
~ folded paper clothing ~

for art dolls, journals, mobiles, cards and invitations...

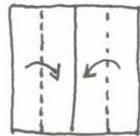
by Marney K. Makridakis

Folded Shirt

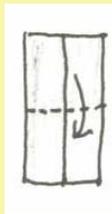
1. Cut a 3" x 3" square of paper. (You can also change the dimensions and cut any 1:1 square). Fold the square in half, crease well, and unfold.



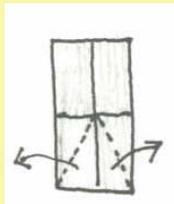
2. Fold each half in half again to meet at the center (a "window fold").



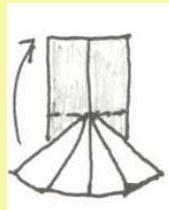
3. Find the center by folding in half top to bottom, and then unfold.



4. With the pattern side facing up, fold the bottom inside right and left corners out.



5. Fold the bottom half back to meet the top edge.



6. Fold the two corners in the top center down to form the collar. You can create lots of different collar looks, depending on how wide or narrow you make the folds.



7. Fold the tips of the shoulders back to round them off. Again, you can achieve a lot of different looks based on the angle at which you fold the tips down. For a masculine look of square shoulders, don't fold the tips back at all.



Folded Pants

1. Cut a 3" x 6" rectangle of paper. (You can also change the dimensions and cut any 2:1 rectangle). With the patterned side up, make a small fold along each short edge of the rectangle so that a small white hem is visible. (You can omit this step if you don't want a white hem.)



2. Turn the rectangle over so that the non-patterned side is facing up. Fold in half length-wise, crease well, and unfold.



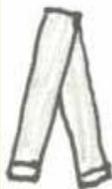
3. Fold each half in half lengthwise to meet at the center (a "window fold"). Patterned side of the paper will now be facing up. Crease the folds well.



4. Fold in half again along the existing center crease.



5. At this point, you'll have one narrow strip of folded paper, with the patterned side facing up on both sides. To make pants, fold the strip diagonally in half.



6. Slide pants under the bottom of the shirt.

As shown here, you can fold the sides of the shirt diagonally for a tapered look over pants or a skirt.



Options

- To make a simple pleated skirt, cut a 2" x 6" strip of paper and accordion

fold it into small pleats. To shape the skirt, stretch the lower end to the desired fullness, and squeeze the upper end to match the width of the bottom of the shirt.

- Add tiny buttons to front seam of the shirt.

- Cut a pocket to add on the front of the shirt.

- Use decorative scissors to create a stylish edge along the bottom of the sleeves and shirt hem.

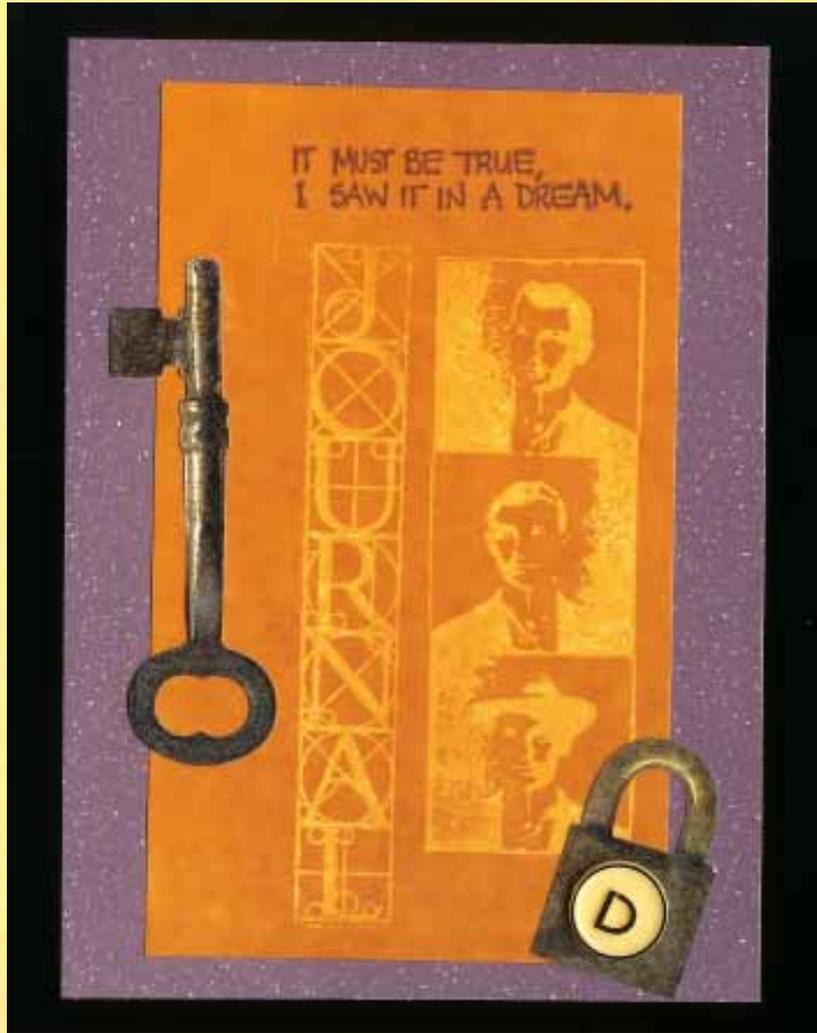
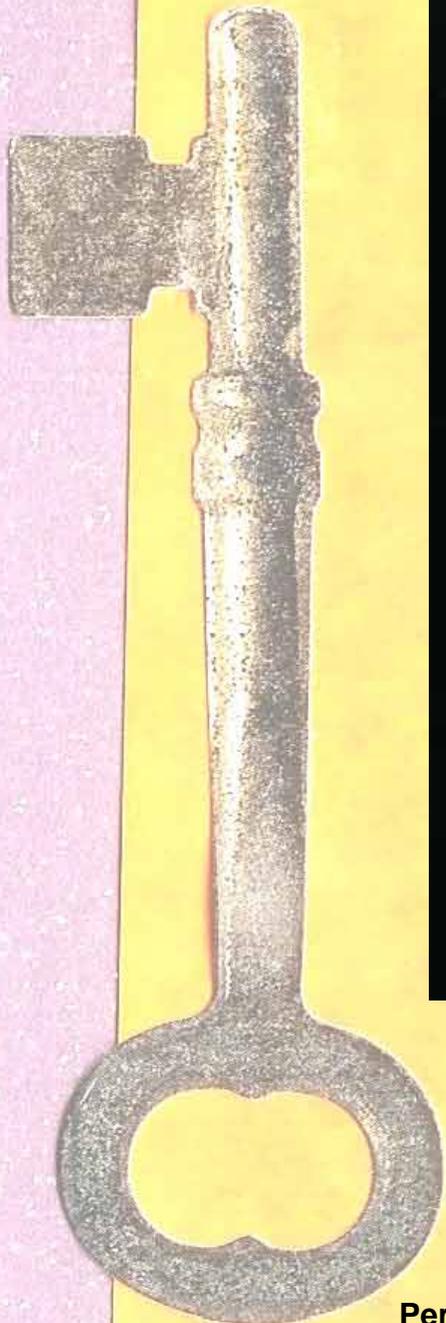
- Have fun with your paper choices! Denim, batik, and other papers that simulate fabric work very well.

- Even thicker, textured papers can work - just take extra care to get good creases (preferably with a bone folder or similar tool) when you fold the thicker papers. Remember that the color on the non-patterned side will be seen in the hems and collars.



LEA'S ART WORKSHOP

RESIST TECHNIQUES.



SUPPLIES:

Glossy Cardstock
A Brayer

Ranger Resist (I recommend) or Versamark Pad
Dye Based Ink (Adirondack is what I used)

Permanent Ink (Archival or Ancient Page is what I used)

Stamps – Bold stamps resist more area and so make a great focal point

Heat Tool



RESIST TECHNIQUE # 1:

Stamp your image(s) onto glossy cardstock using Ranger Resist. Heat lightly to set with heat tool.

Brayer your dye-based ink over the surface. You will see where the Ranger Resist has been stamped; the stamp image resists, and almost looks white but is a soft color of the ink you used.

Stamp another contrasting image on top with permanent ink. Finish by spraying with gloss sealer

For this example I did the words "pear" in Ranger Resist, and a pear image on top with permanent green ink.



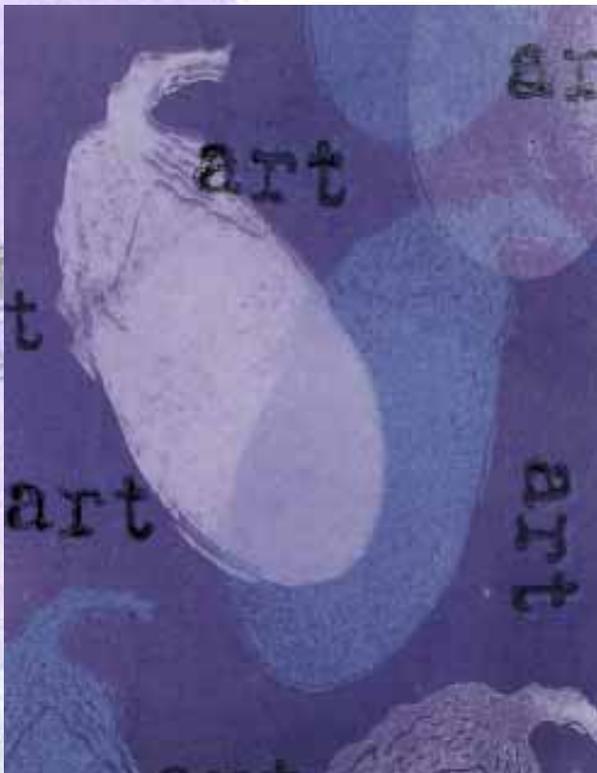
RESIST TECHNIQUE # 2:

Stamp your image with Ranger Resist. Heat set.

Stamp more images with permanent ink in the open areas that are left on the cardstock. Brayer over the whole image with a dye-based ink. The dye-based ink will blend to a new color with the permanent ink. Results can be very striking this way. Finish by spraying with gloss sealer.

For this example I used the Ranger Resist on an eggplant image. Next, I used permanent ink on the same eggplant but in permanent Berry Blue ink.

Then I brayered over the entire surface with a purple dye. The Berry Blue ink turns a more blue-purple.



RESIST TECHNIQUE # 3:

Radiant Pearls Joseph's Coat Resist

Supplies:

Glossy Cardstock
Radiant Pearls Paint
Colorbox Black Pigment Ink (this is the best black ink to work with this process)
Solid Stamp Images
2 Soft, round brushes
Clear Embossing Powder
Heat Tool
Water/Paper Towels

Apply Radiant Pearls paint directly to a stamp image (with soft brush) that will be used as a focal point for the project. Use bright, striking colors. Use one or more colors depending on if the image is one that would be shaded.

Stamp the image on glossy cardstock and emboss the image with clear embossing powder using your heat tool. Clean stamp and brush with water and dry with paper towels.

Repeat this process with another stamp image doing direct to rubber, but stamp it all around the cardstock, even *"going off the page."* When you cover the cardstock with clear embossing powder, gently brush off any embossing powder that might have stuck to the first image you embossed. Make sure you use a dry brush. Emboss the clear powder with your heat tool.

Cover your whole cardstock in black Colorbox Pigment Ink. (This is fun when you are showing this technique to others, because the person thinks the project is ruined!)

Now dip the whole cardstock in clear embossing powder and emboss with the heat tool. As it heats up, your beautiful Radiant Pearls Stamped Images will pop out like magic!!!

Lea Cioci is a freelance designer and serves as a demo artist, instructor, and design consultant to several companies in the hobby industry at trade shows. Lea is the designated designer for Therm O Web products with many designs highlighted for ads in several popular stamping magazines. Several projects of hers can be found in Design Original books and various stamping magazines.

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