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Art in a Time of Loss

When my father passed away this summer, I was overwhelmed with the amount of support from the Artella community. He was truly an important presence in Artella, as his regular column in print Artella issues, a philosophical riff, was special to many readers. To view the complete collection of his columns, click here.

Not surprisingly, several people expressed their care through words and art. Here are a few of the powerful and very comforting pieces that I received from Artella folks. And thanks to everyone for such boundless support!

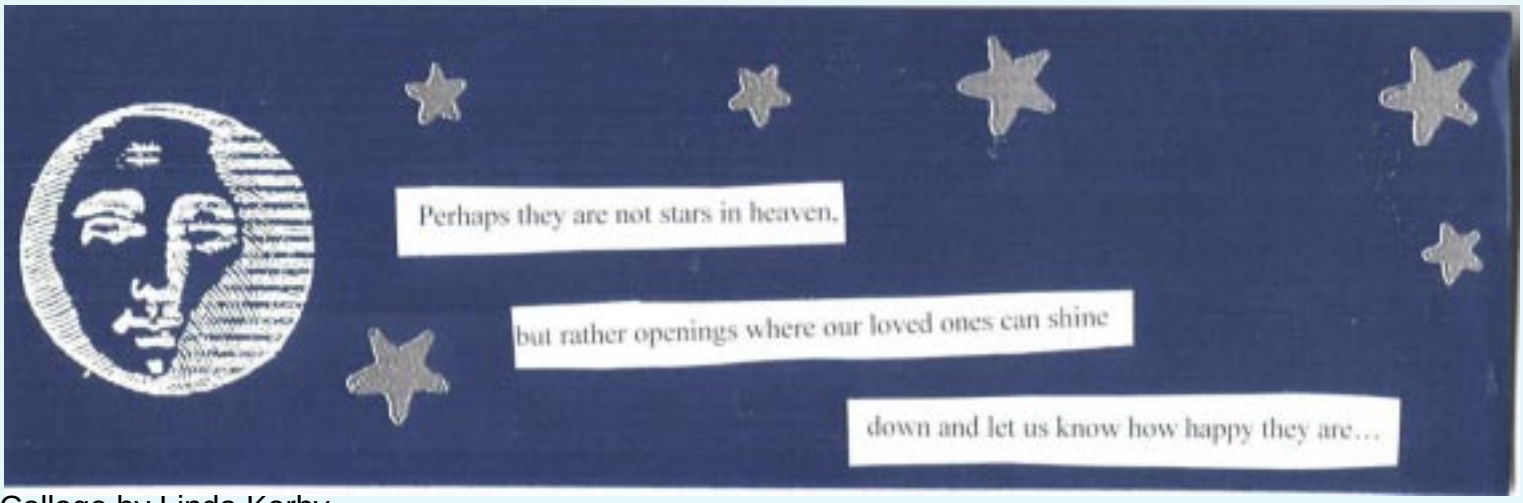
~ Marney

Artella Founder Marney Markidakis and her father, Lonnie Kliever. To learn about the Lonnie Kliever Artist Scholar Fund for Artella artits, click here.

Quilted wall hanging by Deborah Boschert

"bone sigh" by terri st. cloud

Collage by Bill Charlebois



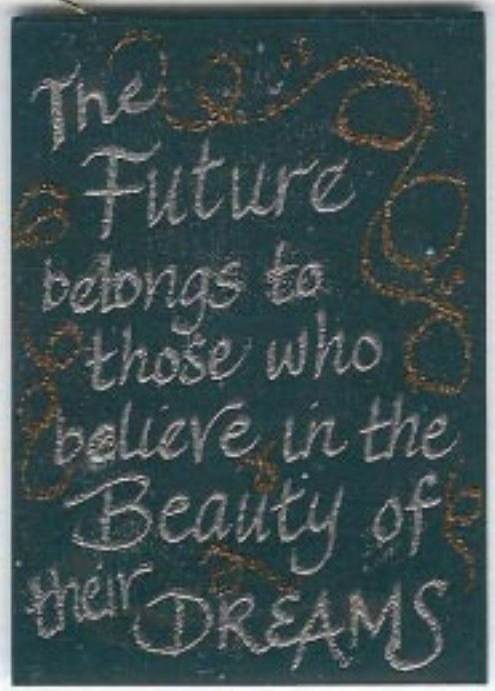
Collage by Linda Kerby

JoAnn Albano

Kari West

Monica Gabeheart

Grace Park



Nicollette Anderson

Susan Luther

"Dreams" ATC* Swap

The theme of the next print issue of Artella is "Dreamworld", and to get you in the mood, here are sample cards from a recent Artella ATC swap. The theme was "DREAMS", and these four pages display a bit of the landscape of styles and techniques represented in the hundreds of cards submitted.

* ATC="Artist Trading Cards"

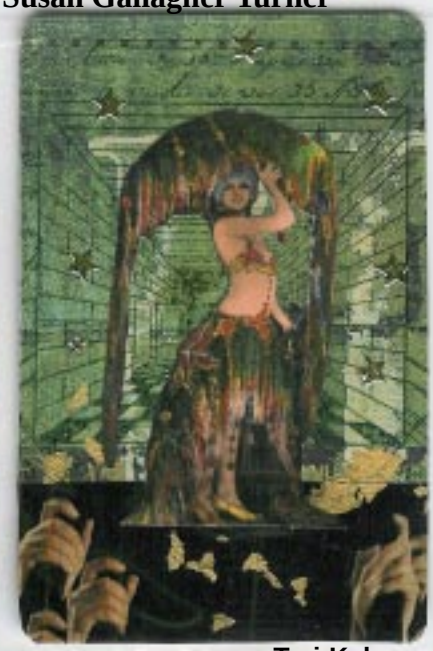
Tracie Lampe

Catherine Anderson

Susan Gallagher Turner

Vicci Henderson

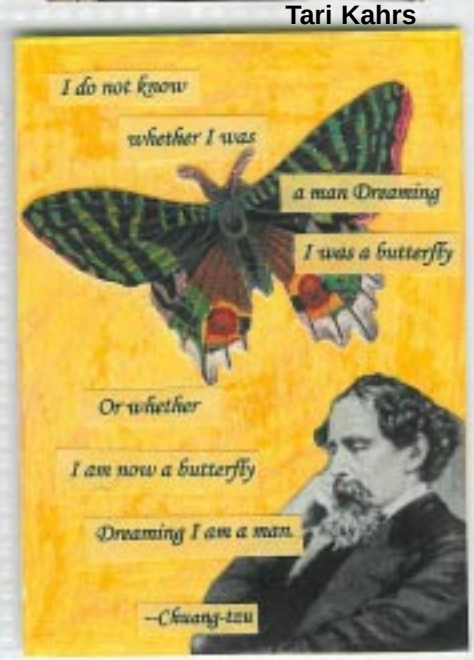
Anne Zimmerman



Tari Kahrs

Susan Luther

Deb Billet



Lisa O'neil

Marney Makridakis

Cindy Pryma

Monica Kenton

Kathy La Rocco

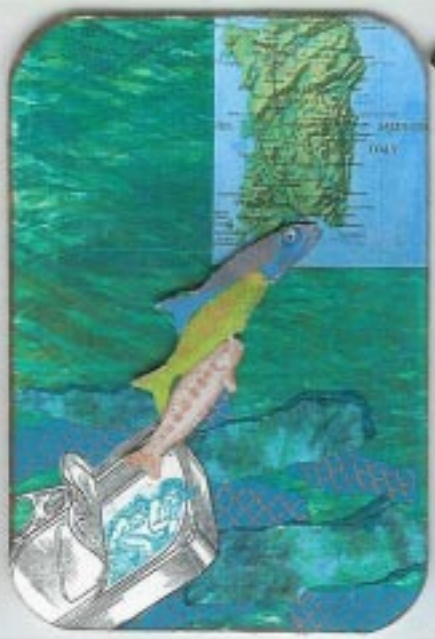
Mary Therese Murphy

Diane Keys

Vicki Felix

Lisa Vice

Teresa Stebbins



Claire Hirsh

Gwynn Calvetti

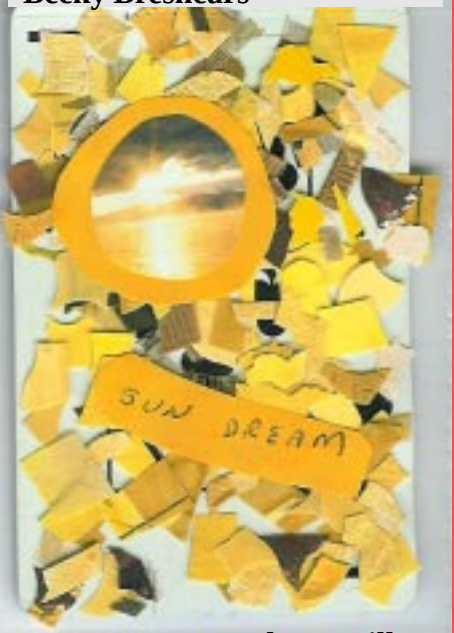
Amy Stoner

Raquel Fraga

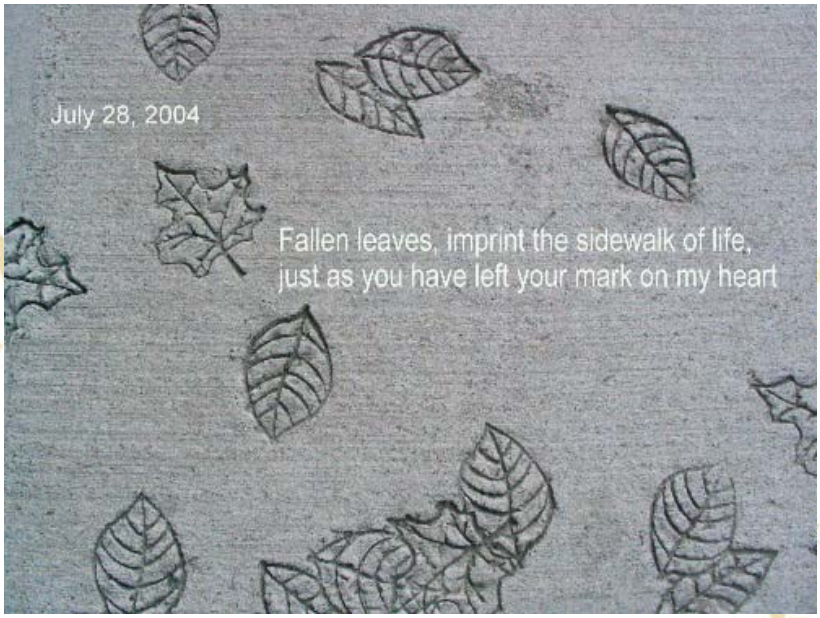
Becky Breshears

DeeRad

P. Danaldson



Barbara Miller



Photograph and digitally-added text

Fallen Leaves

words and art by Diane Moran

Autumn Visitor

words by
Frances Norton Honich

art by
Deana David

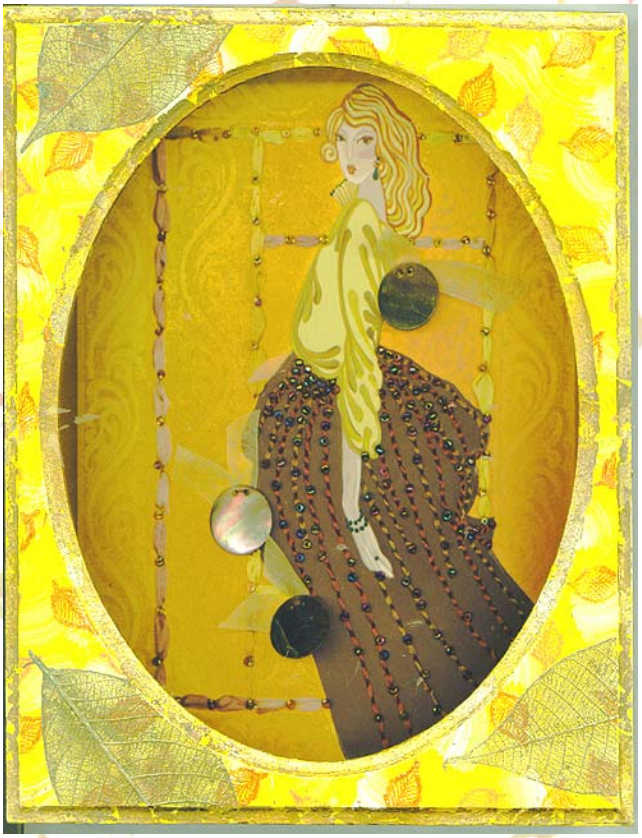
Please don't think
I'm just a leafer
gaping at autumn's cape
spread across the shoulders
of the hills

Looking into faces of asters
lining the roadside
they become women -
mothers, sisters, daughters,
heroines of private dramas,
and they nod.

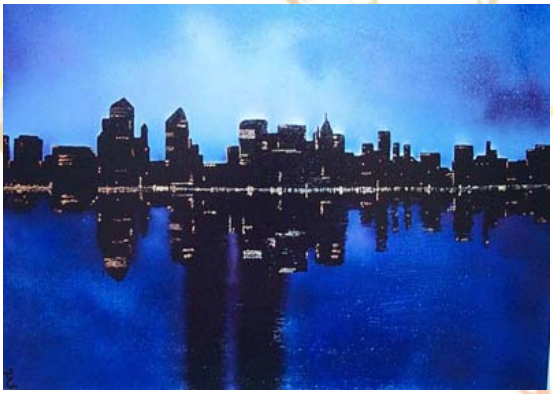
I remember childhood, belonging,
layer upon layer of stone,
ancestors, original settlers
buildings walls - perimeters
for the land, for the heart.

My fingers touch a gathering
of ferns, relatives assembled
for long-ago Thanksgivings,
growing pale, turning inward
trusting in the spring.

Shuffling through fallen
leaves, I stoop, touch leaves
whose veins and flush of color
beckon...
for it's autumn.
the season when that wistful
feeling creeps in with the harvest
and I long to hoard it
in the sometimes wintry
root cellar of my heart.



Mixed media shadow box, 5" x 7" x 2"



Mixed media painting

Gone but Not Forgotten

words by Marney K. Makridakis
art by Ed Chapman

Shadows reflect souls
Each year they're further away
Gone; never gotten

Butterflies and Flowers

words & art

by

Vicky L. Ring

Drawing, 14” x 11”

The vase I’ve made with in my mind
Broken fragments of colors pieced together
Unfolding like a mystery puzzle to be filled
With the odd shapely lines,
Zoning off into a faraway land
I let my creative side rule this time,
As my talented hand relaxed taking in
The image of the picture as it came into focus
Creating this magical vase like hocus-pocus
With a touch of flowers in vase and cups
A few butterflies from nature gave it a look
Of gentle love.

Peace Lake Haiku

words by Richard Hammer
art by Kim Frantz

The turtle's head
moves slowly
across the lake

Graying mounds
of clouds
are building

While the Anhinga
spreads its wings
to dry.

The wind has given up
a presage of rain
to come

But impatient bees
continue to hop
between clover heads

And two white butterflies
chase each other
behind a tree

Nothing to do
but sit and watch
climbing geckos.

Domino art, each 2" x 1"

Hope Disguised as Story

words by Gwynn Calvetti

The Storyteller

art by Annie Hesse

Sculptural fabric figure
Cloth over wood and wire armature
3' tall

"Long ago and far away, in a time when kings and queens truly reigned over their kingdoms…" So began the storyteller's tales, tales told many times in many places, yet new each time. Looking into the eyes of all who listened, rapt in their attention, brought her to another place, not so long ago nor so far away…

"Jean gave me your name as a storyteller. I'm organizing a Scout leader banquet. What do you charge for your storytelling programs?"

Someone would pay her to do what she loved, and she called herself "storyteller." Since that banquet, there had been many other calls. She began to work with schools, teaching kids her art. She most enjoyed teaching the way she knew in her heart could reach kids best.

A day came when a boy showed her that not only could she use her stories to teach, she could use them to heal and teach herself.

It was a serendipitous moment. She had reached a point of wondering if this was really what she was meant to do after all. It had started as a small, nagging bit of self doubt. 'It's only luck; I'll never be a really good storyteller.'

Little frustrations crept into her work, becoming bigger ones. A school that booked her "Hope" program took offense at "The Freedom Bird." Too violent, she was told.

Then there were the perennial problems with Halloween. "We want to hire you to do a program for our haunted trail, but please, no ghost stories. Too pagan, we're told."

Most curious of all was a request for stories at a Celtic festival, "but nothing pagan. We only want Celtic stories from a Christian background."

Each of these incidents led her to question the value of what she did. She even began to question if *any* of it had value. How could something she held so close to her heart become

something so meaningless? The joy disappeared. Oh, she could still tell her tales, but her telling was automatic, without heart. It had become…just a job. Nothing more. Perhaps less, as she began to feel guilt that went with self-doubt, wondering if she wasn't a bit of a charlatan.

She'd spent the morning with kids euphemistically described as "troubled." Troubled? They were well on their way to listing the penitentiary as their home address! Somehow, some grant agency or other thought a day spent working with a storyteller might be of value. Once over her unease with these kids, almost all boys, every one of them glaring at her as if to say who really was in charge, she relaxed into her stories. One by one, she saw that glare fade into the storytelling trance, the one where she knew the tricksters and elves of imagination were taking hold. Time suspended, seeming to stop, but when it was over and the kids saw the clock, they hollered "Sweet! It's already lunch and we didn't have to do no math today, man!" They rushed past her, stomachs realizing they were hungry.

All but one. One boy remained, just standing in front of her, looking as if he wanted to say something but not knowing how to begin.

"Hey, aren't you afraid the food will be all gone? They looked like they could eat anything that wasn't tied down, you know!"

He shifted uncomfortably on his feet. He wasn't used to being addressed in such relaxed tones by an adult. Reprimands were his experience, or worse, feeling invisible.

After a long silence, he said, "Your stories were cool. You tell cool stories, not baby stuff."

"Well, I'm glad you enjoyed them….what's your name?" she asked, sensing he needed time to gather up his courage for what he really wanted to say.

"Um, I'm, uh, Alex."

"Well, Alex, it's great to hear from kids about my stories and what they liked. It helps me make them better for the next time I share them. Is there one story you really liked?"

At last, an opening to tell her what he was holding back. "Yeah, the one with the princess and the trolls and her dirty dress, where she was weird but it was okay… That one was the bomb!"

"Oh, you mean 'Tatterhood.' It's one of my favorites, too. Tell me what you liked about it."

A long pause. He gathered energy to say what he'd wanted to say to someone, anyone for so long he'd stopped counting the time.

“Miss Storyteller, your story’s the first thing to gimme hope. I ain’t here 'cause I shot spitballs. I been bad, but I didn’t want to. It’s what I did, 'cause long as I can remember, I felt different. I don’t even know how, just I am and I never fit in nowhere. People dis you for that, you get mad, then you get mean and that’s what I did. I found the kids who’d take me in, long as I did what they told me. And what they told me was bad.”

She didn’t know what to say, or where this was going. She was going to say something to ease the silence, but he was just catching his breath.

“Miss Storyteller, I’m that girl, that Tatterhood, only her daddy knew she was different and that was cool with him. Not me. Everybody thought I was no good. No sports, no school, nothing like regular kids did. Tatterhood tells me it’s okay to be me, but I don’t gotta be mean. I can just be me, and the right person comes along and sees that, I’ll be fine. These teachers here, they keep telling me that, but I never believed them. Now I do. Miss Storyteller, your story gave me hope. My stomach’s hungry, but my spirit was hungrier. Now it ain’t. Thank you. Hey, eat lunch with me. I know the guys’ll say I’m weird for sitting with the storyteller lady, but really, they’ll be jealous!”

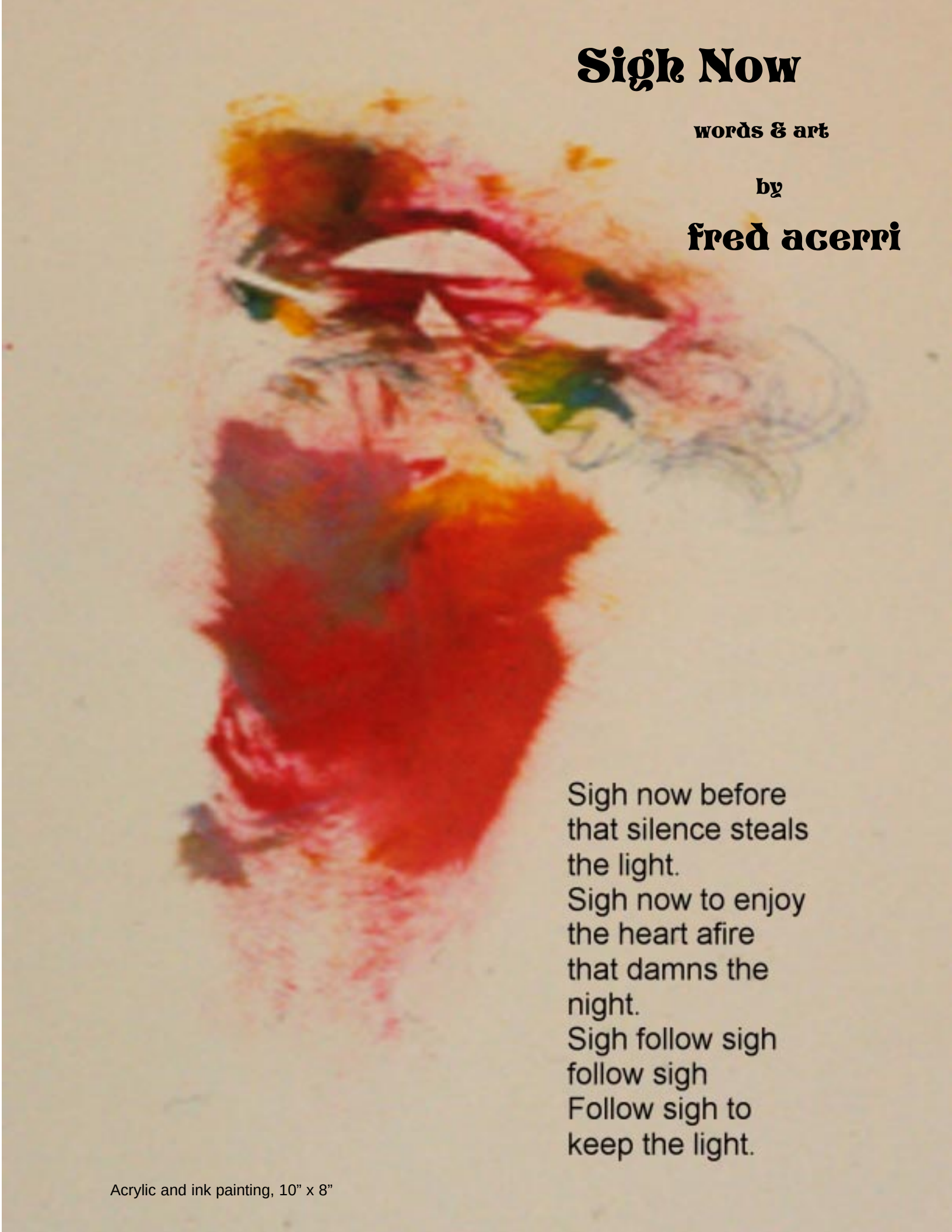
As she walked with him into the lunchroom, watching as he stood a little taller in the eyes of his classmates, she saw the worth in what she did…that she herself was worthy, just like Tatterhood, just like this boy. Carrying that knowledge back into her stories, her eyes opened wide now to the joy and hope her tales shared.

Sigh Now

words & art

by

fred acerri



Sigh now before
that silence steals
the light.
Sigh now to enjoy
the heart afire
that damns the
night.
Sigh follow sigh
follow sigh
Follow sigh to
keep the light.

Acrylic and ink painting, 10” x 8”

Sigh of Contentment

words by Barbara Miller

Last night I was sitting
In my old rocking chair
Just sitting and rocking
Not going anywhere
Just back and forth rocking
And almost asleep
Just sitting and rocking
And breathing real deep
Then from deep within me
Arose sweet and free
A sigh of contentment
I'm glad that I'm me

The Queen

art by Zura Ledbetter

PATHASCAPE

words and art by Jenny Dryw

Watercolor on paper, 22” x 30”

Opening to human energies.
Shedding the protective shields
That hides the inner sorrows,
That hides the inner wounds.

Opening to outside energies.
Shedding the protective shields
That ward off others sorrows,
That ward off others wounds.

Opening to the forces of sharing.
Shedding the protective shields
That stifles exploration,
That stifles new adventures

Opening to the forces of friendships.
Shedding the protective shields
That pushes away the unknown,
That pushes away the influences of care.

Opening to the brilliancy of nature.
Shedding the protective shields
That disallows the walking on new roads
That disallows the study of new curves.

Opening, conquering new paths of care.
Opening the self to new human contact.
No longer disallowed, or stifled
No longer pushing away or hidden.

Joyfully opening to the new road.
Joyfully shedding the old road.
Joyfully, inquisitively searching
On the open road of friendships.

ILLUSTRATED POEMS FROM THE GARDEN...

This is a new regular section to be included in each e-Artella.

Some winners in Artella's poetry contests receive, as part of their prize packages, the guarantee of their winning poems being paired with an artist and published in an issue of e-Artella.

We have LOTS of poems to catch up on, but little by little, we'll get them all in here! We're starting with six poems in this issue.

Read winning poems in The Poetry Gardens at www.ArtellaWordsandArt.com/PoetryGardens.html
See contest entry guidelines and prize packages" www.ArtellaWordsandArt.com/prizes.html

Collage on canvas, 8” x 8”

If Flowers Have Souls

art by

Bae Deb Silva

Of Gardens and Poetry

words by

Sukey Pratt

She took her sad heart into the bluster
of the wind and her garden solace.
Watching the poppy petals fly as she
gathered her optimism.
Her faith against the demons.
Deep in the ground she sank her plants.
To be received by the soil in richness.
Her mind ablaze with thoughts, her essence filled with him.
As the sky burned blue, their home filled with flowers, poems rose.
Ah yes, the verse, unmetered, flowing from
the place of pain.To be shared, thank God.
To take the hurt to a different place.
In words they could see and touch and taste.
Oh sweet Muse, let the words of sadness,
even blank despair. Flow
under your fingers as of old.
Make Poetry, my friend. Plant seeds that
will soon bring light to your Irish soul.
Make Poetry as I tend our flowers.

The Art of Everyday Life

art by Melissa Chapin

Watercolor on paper in art journal, 6-1/2” x 10”

Goals Are Not for Everyone

words by Mary Rowin

2nd Place
4-23-04

I found the goals
where I left them,
unfinished,
in a book, in a drawer,
in the basement.
Stretched out
in the sun like a cat
who wants to play,
someday,
but not
Right Now.

MY CORNER

WORDS BY DENISE MIHALIK

my dream spot
my place of peace
the gentle
WHIR
WHIR
WHIR

coffee pot
broken
loved
tattered

billows of
dreams sailing from
my mouth
to
God's
ears

and He hears me
and He is in me
and
it is
short lived

but beautious
just
the
same

2nd Place
Poetic
Idol # 1

BITS AND PIECES

ART BY HOLLY HILDEBRAND

Acrylic and collage on canvas, 36 x 21 inches

Mixed media painting

Waiting for an Angel

art by Denise Mihalik

Silver Linings

words by terri st. cloud

i walked thru hell and burned my soul.
ashes falling from my hands.
part of me lost forever.
grieving,
i found the others,
burnt and charred like me.
holding on to each other,
i knew -
even hell had a silver lining.

Maybe You Are Here

words by Ann McGovern

Maybe you are here after all.
Ask the Mexican sun, as constant as my love for you.

There is no calendar that marks your death.
You signed no contract for immortality.
Yet here in San Miguel, church bells
ring your name from dawn to deep night.

You are the courtyard treasures hiding behind carved doors, the lush orange trees, the feathery fountains, the peace. Inch by inch I seek you among the cobblestones, feel your skin on textured walls.

In this high place of steep hills and dry wind, my breath struggles, never wanting any other air except that which you breathe.

The Anatomy of Melanchony

art by
Zura Ledbetter

Digital Collage

Change art by Holly Hildebrand

Acrylics on canvas

Evolution

words by Jenny Ryan

Butterfly
Flutter by
Flap your wings
Crack me wide
open

Butterfly
Flutter by
Sweep your wings
Clear out what's
broken

Butterfly
Flutter by
Scoop your wings
Fill up what's
hoping

Butterfly
Flutter by
When you've passed
What remains?

Utter I

Caricature by Violette

"Ask The Editor" is a feature column that will be included in each e-Artella issue. In this column, I'll answer selected questions submitted on the new "Ask the Editor" page on the Artella Web page:

www.ArtellaWordsAndArt.com/AskTheEditor.html.

I welcome your questions about writing, art, self-publishing, teaching online courses, making a living doing what you love, or anything else that I might know a little something about.

Marney

Q: It amazes me that you get so many things in so many different media accomplished. I, too, have many interests and ideas, but can't get organized enough to actually get very much accomplished. I have writing, different media art supplies, pc supplies, magazines for inspiration, plus projects in progress, finished projects, drafts, etc, & lots of objects both for use in painting and collage all mixed together in a small space, which leaves me no room to work and it's draining my creative energy. I am one of those people who can't choose just one media to concentrate on , and I have to have several projects going at once, so when I get stuck or bored on one, I can jump to the other. How do you organize everything and keep it that way when you work in so many different things, often combining them all in the same projects? What's a good organizational system?

A: This question came in at a great time, because I just finished presenting two teleclasses with DianeArmstrong, who is known as The Queen of Plan Be, and who specializes helping people de-clutter their spaces. Our class, now available as a workbook and audio recording, looked at the meaning and metaphors hidden behind cluttered creative spaces in order to bring forward some "ah ha's" that make the difference between talking about decluttering a creative space and doing it. The link for the workshop is www.ArtellaWordsAndArt.com/workshops.html#Clutter. (note: save $10 if you buy before January 15, 2005).

But, as your inquiry suggests, even when the "internal" work is done, there are still some questions about creative spaces that are essential when it comes to organizing materials. In my studio, I aim to organize supplies in a "tiered" system that is governed by supply type, rather than by project type. In other words, I don't try to keep all the stuff for "altered books" in one spot, and "fabric projects" in another, and "home decor" in yet another. Rather, I sort supplies into general categories, such as:

- basic tools
- paper
- paints
- found images
- found text
- buttons, beads, and charms
- etc.

Then, I'll create subgroups in each of these categories; again by the type of supply, rather than what the item is used for.

When it's working :-), my organizational method looks something like this:

- **paper**
  - solid colors
    - cardstock
    - lightweight
  - ready-to-use greeting cards and envelopes
  - patterns
    - "artsy"
    - abstract
    - cute and whimsical
    - elegant
  - handmade papers
  - paper scraps and small pieces
    - sorted by color family

- **found images**
  - nature
  - women
  - vintage photos
  - black and white photos
  - foreign places
  - color-dominant images
    - separated by color
  - etc. (I have a lot of categories - I keep them in accordion folders)

- **found text**
  - foreign
  - inspirational
  - quotes
  - poems
  - found words
  - sheet music

- **paints**
  - acrylics
  - watercolors
  - glitter paints
  - metallic paints
  - specialty pigments
  - media fluids (gel medium, gum arabic, etc.)

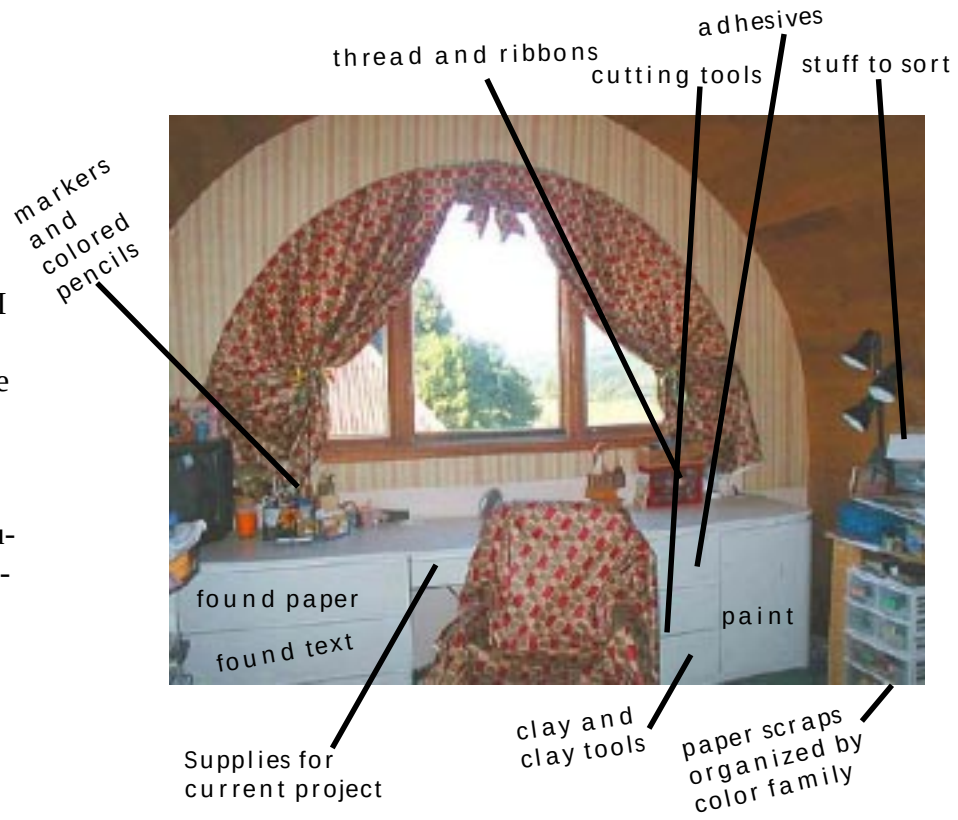
- **basic tools**
  - adhesives
  - cutting tools

etc.....

- **buttons, beads, and charms**
  - buttons
    - -white buttons
    - color buttons
      - plain
      - fancy
    - vintage, fabric buttons
    - handmade buttons
    - tiny buttons
  - charms and embellishments
    - gold charms
    - silver charms
    - colored charms
  - beads
    - seed beads
      - sorted by color
    - handmade beads
    - large beads
    - microbeads

So using this tiered structure as my base, I organize my space so that "like is stored with like". My accordion file with my found images is near my paper tray with cardstock and the basket of handmade paper. The different categories of beads and buttons are all in clear, flat boxes that fill three drawers.

When I'm working on a project, then, I know right where to go to get any specific KIND of object. If I'm good about putting things back in their "homes", I don't have to worry about, "When was I using that last? What project was I working on...????"



Also, when storing things in this way, I don't have to know EXACTLY what I'm looking for when I go on a treasure hunt.

If I need some kind of 3-D embellishment, but I don't have anything particular in mind (or, most likely, I've forgotten what I even have!), I'll go hunting in the drawers of buttons, beads, and charms. They are all together, so I don't have to hunt around looking through all the options in multiple locations.

If working on a specific project, and I've already selected materials to use in it, I'll store all those materials together. I usually put them all together in a "current projects drawer", but I recently read a great idea, which is to store all the items for a particular project in a large freezer bag, so that all the items are contained and can easily be picked up, as a whole, when you want them.

I've found that storing things in clear containers is very helpful, but don't feel that you have to go and spend hundreds of dollars at The Container Store, immediately. Start by using what you have, whether that is shoeboxes, baskets, or jars. Little by little, add more storage receptacles to your space, as you come across them and as you can afford them.

As you build your storage "menagerie", pay special attention to clear containers. Also look for containers that are unified-looking sets. It's amazing how a "set" can make something look so much more organized.

A peek in my studio....

The two pictures on this page show some of the organizational systems I've got set up in my studio space. And look -- in the photo to the right, that's Artella contributor Deana David :-) ! On the wall is part of my Sunday in the Park Collection. I challenged Artella Members to create their own versions of "Sunday in the Park" parodies -- click here to see their entries, and see more items in my zany collection! ~Marney

In fact, if you are a person who is inspired and stimulated by an organized environment, you can even make your own "sets" out of just about anything, by covering non-matching items with similar paper or fabric. A bunch of shoeboxes wrapped in matching wrapping papers, or old baskets covered in coordinating fabrics (see right), can turn a hadhazard shelf into an inviting, organized space!

In addition to Diane's and my "DeCluttering for Creatives" workshop, I also would like to recommend Vickie Enkoff's zine, "The Organized Studio", as well as Faith Harper's eBook, "At-Home Studios for Artists and Crafters", both of which are full of wonderful ideas and tips.

Q: What is the best way of going about publishing a 'zine? I've noticed that many do not have ISBN numbers or copyrights. Is this not necessary? What is the difference between a zine and a magazine?

A: zine (pronounced "zeen", like magazine without the maga), or 'zine, is an independently created publication that generally has a very focused niche, theme, or audience. It is often created by any means necessary and/or available, created out of passion for a subject rather than for intended commercial success. Zines can be created with word processors, layout and imaging software, or good ole scissors and glue. They can be photocopied, professionally printed, or created entirely by hand. The beauty of self-publishing is that you can really do whatever you want. You can create a book out of a matchbox and call it a zine. You can draw doodles on post-in notes and call it a Journal. You can paint on paper towels and call it a newspaper. You can staple pages of drawings together and call it Charlie. :-)

Some self-publishers would disagree with my approach, but I think of Artella being both a zine and a magazine: it's a zine because it is indepdently published and focuses on a specific niche (words and art), but because it is full-size, full-color, professionally printed, and is printed in high quantities, it also can fall under the category of "magazine".

In terms of "official" stuff like ISBN numbers and copyrights, it really depends on what your goals are. If you want to create a zine that you will sell through your own Web site, you don't need an ISBN number. If you want to sell your zine wholesale to stores and other venues, the requirements vary. Some stores require that you have an ISBN number on the cover. Others require that the price and date of the issue are clearly marked on the cover. And some stores don't require either.

As for copyrights, you should always protect yourself by stating that the contents of your publication are copyrighted in the current year. If you publish the work of others, it is up to you whether the contributors will retain copyright, or if by being in your publication, you will assume their copyright. In the example of Artella, all contributors keep their own copyrights and may publish and print the works published in Artella in any other way they would like. However, each issue, in its entirety, is copyright by Artella.

Artella has published an eBooklet which I wrote with Matt Holdaway, called "Zines and Tweens: publishing e-zines, zines, and magazines." It's a quick read that presents tips for getting ideas, planning, printing, marketing, and advice for avoiding problems and pitfalls. If you are interested, you can find the eBook in The Shoppes of Artella's Book Shoppe.

Q: I know that you have done a lot of work to inspire and help artists who are starting businesses. What would you say is the most crucial piece of advice you could give to somebody who is starting a business.

A: I imagine most people would answer this question with answers like, "Have a business plan", "Have _x_ dollars in savings", "Have a mission statement", "Research the market". But my response is a bit different. What I have observed in working with creative people who are starting/expanding businesses (mostly through YOU * U or with people I've coached) is that it is crucial to get to the bottom of question, "WHAT IS HOLDING YOU BACK?" The answers are different for everyone, but they usually are quite "hefty", in terms of issues that need to be addressed, one way or another, before opening to real success. Going to the core of THAT question is so worth the time it takes to get there.

If we look at success coming from a balance of both the internal beliefs and the outward actions, NEITHER of them can fall into place while we're holding ourselves back in some way(s). And, conversely, when we are not holding ourselves back any longer, both the internal and external aspects can flow more easily that you can imagine. I've seen it over and over. When you are ready to stop holding back, you WILL suddenly have the time/resources/energy/magnetism to MAKE things fall in place in new ways. When there's no holding you back, your soul is ready for you to succeed. You'll have energy, ideas, solutions, and connections like never before.

Q: Do you have any ideas for how to deal with criticsm? Someone who saw my Web site sent me a very harsh and critical email and it has really been disheartening. Any ideas?

A: The first thing I have to say is something you've heard over and over again: you can't please everyone. If you are doing something that reaches a lot of people, it is *mathematically impossible* for everyone to like what you are doing. When someone tells me that they got their first "nasty email" about something they've "put out there", I tell them "CONGRATULATIONS! This means you have a wide reach! Good for you!" Truly, if someone puts themselves out there in the form of writing, art, a Web site, or business, and has NEVER received an email that was tough to swallow -- it means that their audience is not reaching very far, in volume, demographic, or both. This is especially true if your work involves going out on a limb, taking risks, or presenting "controversial" viewpoints. I really believe this -- it's a mathematical certainty!

In the days of email, it's very easy for people to quickly rattle off what they are thinking, without doing much editing before sending. It's also easy to misunderstand what someone is saying, without the benefit of body language, inflection, etc. My advice: first, look at the words objectively, taking away any of the "charged" language. Ask yourself, "Is there anything in this that I need to know, that will help me and my mission?" If the answer is yes, then you can figure out ways to incorporate the new shifts. If the answer is no, *let it go*...and congratulate yourself for reaching beyond an audience who automatically adores you. There are folks who need you out there! Reaching out can be risky, but it's worth it!

in the studio

an interview with artist Lynne Perrella

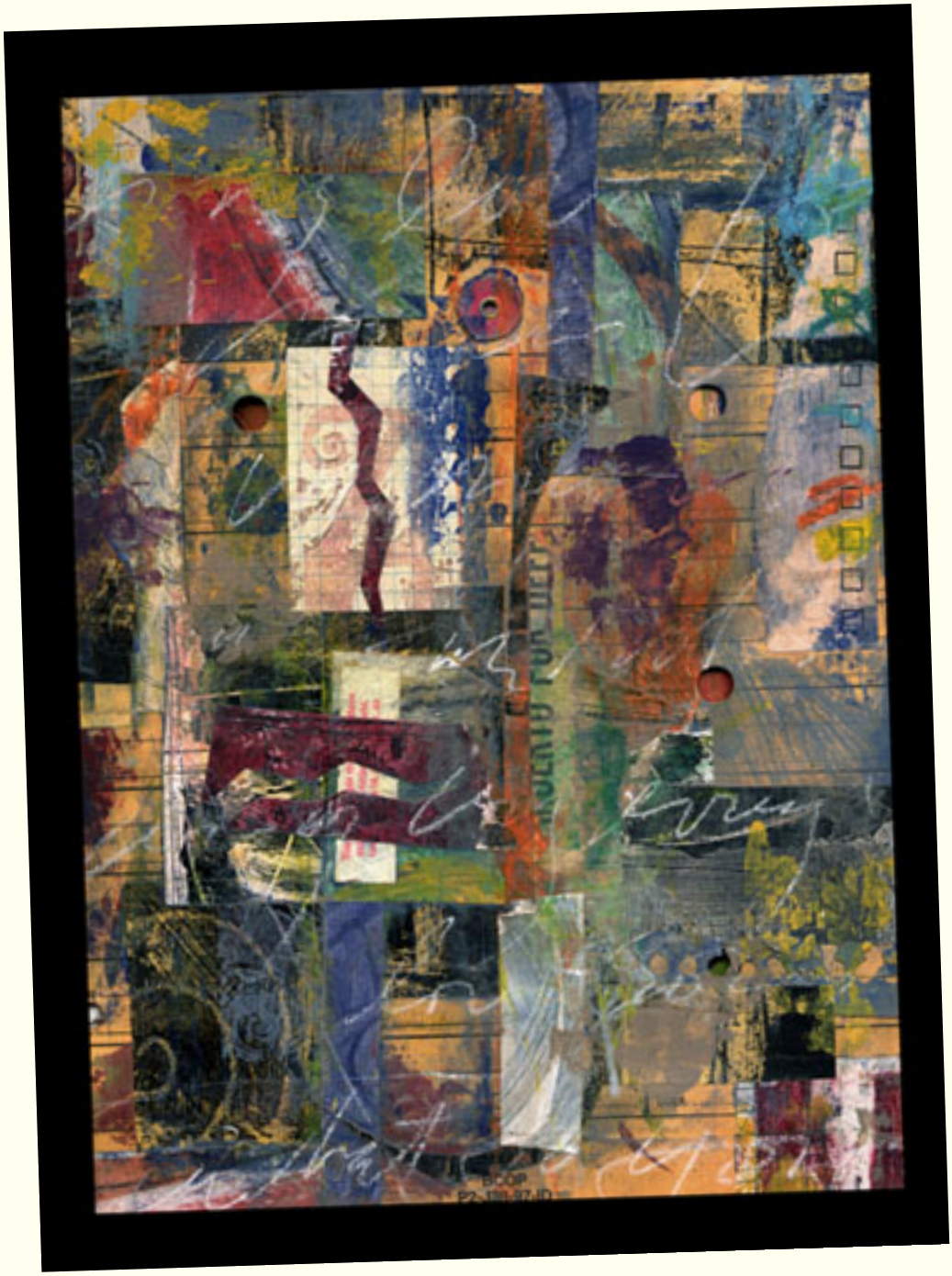
by Marney K. Makridakis

MM: You wear so many hats: fine artist, instructor, rubber stamp designer, business owner, author. Which of these roles is your favorite? What are your secrets for juggling tasks related to such diverse roles?

LP: As I get older, I realize how important it is to try new things and jump into areas that are unfamiliar, but enticing. After all: Why wait? As an artist, I think my best work has been done as a result of a feeling of Experimentation, rather than putting a lot of pressure on myself to create "results." I think the work I have done in my art journals has really opened doors that I would have never discovered on my own in my studio. With journals, we are basically spending time with ourselves and allowing everything to flow. It's been a perfect laboratory for me to discover new ideas, and to advocate for my own (private) process. "Juggling" a lot of different roles is a common theme for **most** women today; as far as I can see, we are uniquely qualified to shift gears and "do it all." However, I think the piece of the puzzle that is frequently left out is… Selectivity. I try to be very selective about all the things I become involved with, as a way of avoiding burn-out. I have learned that saying "no" to things is a necessary part of taking care of myself. I am amazed how long it took me to learn that lesson!!

MM: On your Web site, you share a bit about your 'chaotic studio,' which some people instantly understand and others don't. Do you have a regular system for keeping your studio workable and organized? Is it ever **too** *chaotic? And do you ever release (give away, sell) "stuff" that you are no longer interested in?*

LP: The most important question about a studio is: Does it "call to you" and make you feel like working and experimenting? Even when my studio looks like a landfill, it always feels like "my place" and I am always eager to go there and get busy. Yes, sometimes I have a huge purge and get rid of things – but I try to always think of my studio as a **work** room. By definition, it is a place to roll up my sleeves, put on my apron, and get busy.



Kiosk 1

MM: Your work has been published in several books that feature collaborative projects, such as round-robin journals. Can you speak a bit about your experience in working on collaborative projects?

LP: "Collaboration" is another word for Community. I think is a privilege to work in concert with other artists, sharing a common zeal for art, and feeling amongst kindred souls. Even when collaborations hit the (rare) bumpy place in the road, it is still a worthwhile lesson in group dynamics. The phrase that I always think about: Trust and Surrender. To me, collaborations always come down to those two lessons.

MM: Who are your favorite artists and writers – from any era or genre?

LP: One of my favorite artists, Melissa Zink, listed her "influences" on the last page of one of her exhibition catalogs. The list was endless! I enjoyed reading every name, and at the end I realized that her work did, indeed, contain elements of each of those influences. And yet: She had found a way of making her work completely unique and singular. Aside from Melissa Zink, I have been influenced by these artists, among others: Milton Glaser, Fred Otnes, Hannelore Baron, Gail Rieke, Sas Colby, Norman Laliberte, Dave McKean.

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Art journal spreads, 11" x 17"

"Moulin Rouge: High-Life Rendezvous," words and art by Lynne Perrella
Published in Artella 7, Theatre & Cinema: Beyond Make Believe

Have you written about your artwork before? What can you say about the experience of combining words and art?

LP: Writing provides a personal challenge. And, like the best challenges, it is euphoric and humbling all at once. I have always enjoyed writing, and find that it is a way of really "uncovering" a topic, and learning the truth about it. In my first book, "Artists' Journals & Sketchbooks," I had the unique opportunity to write about my own work, plus that of 40 other artists. At first it seemed like a daunting responsibility – but I eventually realized that it was really a way of advocating and sharing. The old cliché "Write what you know" is absolutely true, and I think each of us long for ways to tell our story. Writing is just another form of expression – another way into the castle.

MM: In addition to the books and articles you've written, you have creative essays posted on your Web site, and for Artella 7, you wrote a prose piece to accompany artwork that featured imagery of Toulouse-Lautrec. For you, how are the experiences of writing and art-making similar, and different?

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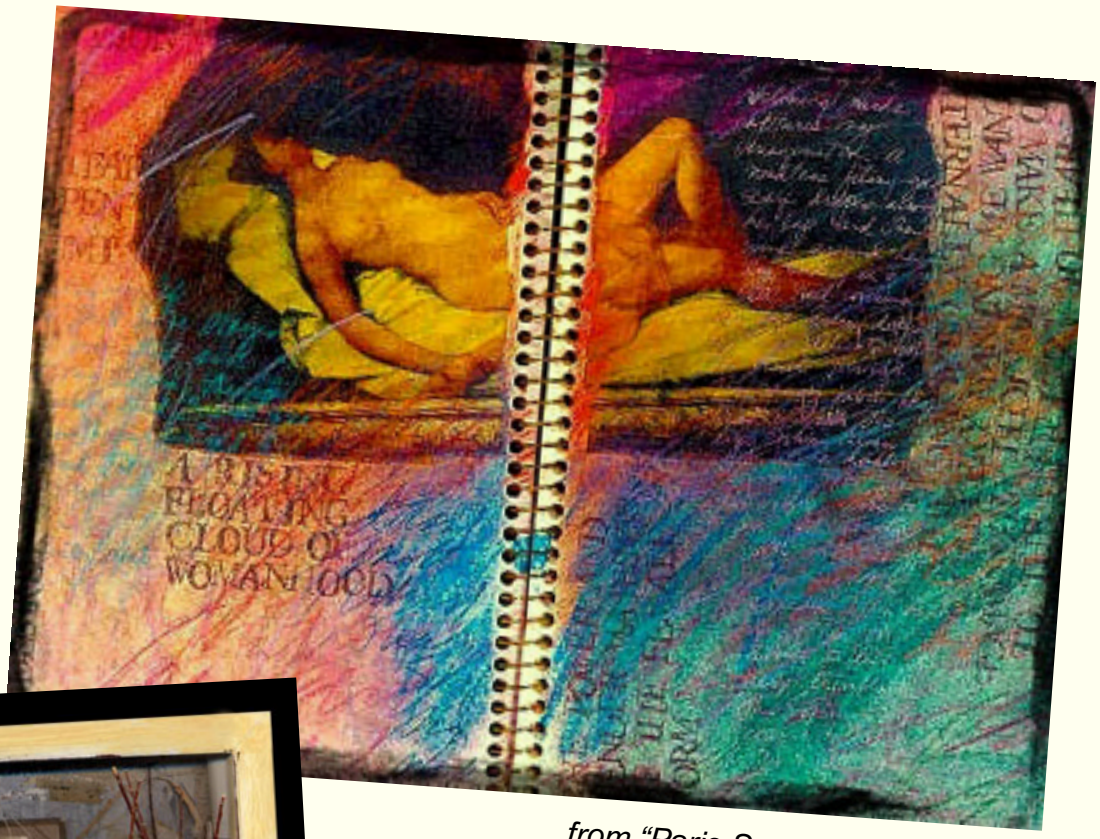
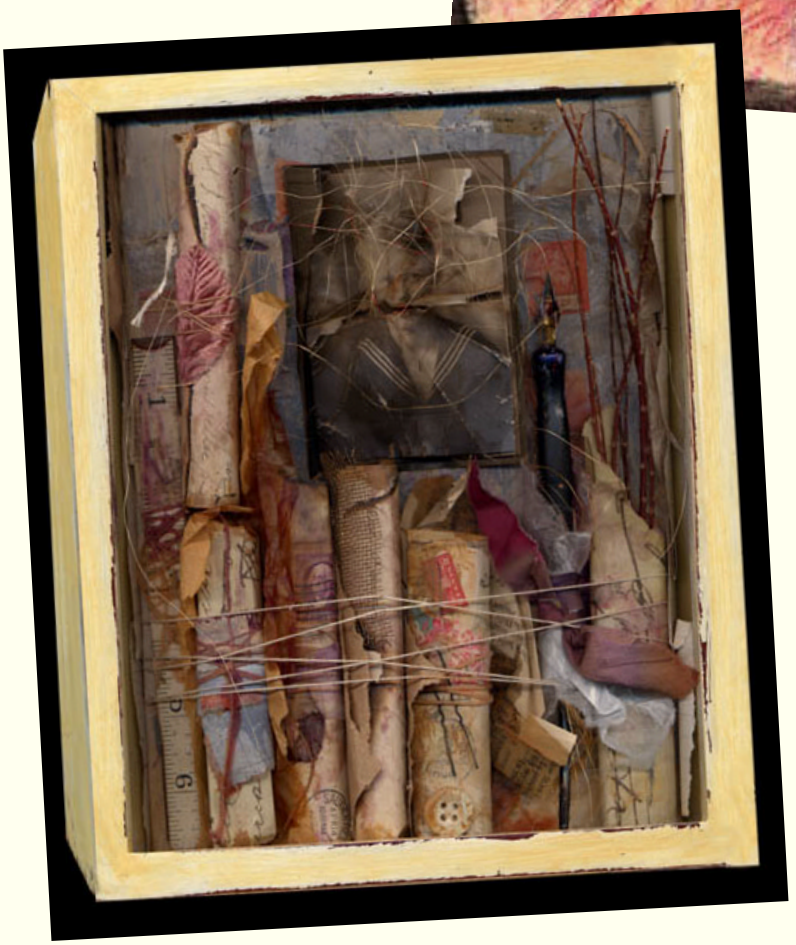


from "Paris Spread" travel journal



Read My Lips

MM: What has surprised you most about the path of your career? Of what professional accomplishments are you the most proud?

LP: "Accumulation of experiences" is a common theme, in my life and my career. I guess that is why I really do enjoy being 57 years old. I can sense that each step I make is a result of decades of accumulated awareness and experience; and yet I really feel more free than I ever did as a 20-year-old. I think I always thought I would be a graphic designer and illustrator, doing corporate communications… But then technology became such an important part of that field and I lost interest. It didn't feel like "me" anymore. So now I am doing things that seem much more personal and rewarding – so the technology "problem" ended up being a wonderful opportunity. I see evidence of that all the time: One door closes and another one opens.

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Shroud #1

Shroud #2

Shroud #3

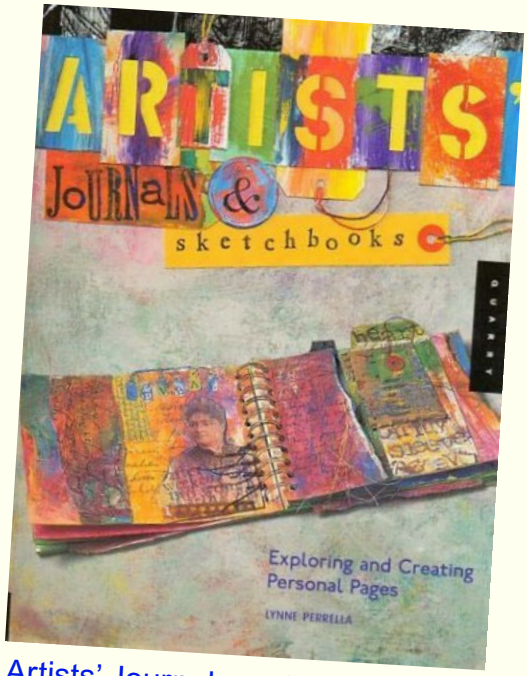
Shroud #4

Shroud #5

MM: What's next for you? What are your professional goals for the next, say, five years?

20 years ago, I would have jumped all over this question and had a whole list of Goals. Nowadays, I am finding more ways of being in the moment and checking myself to make sure I am savoring what I am doing now. I think the art process allows us to achieve self-knowledge, and gives us an opportunity to express our humanity (including failures, curiosity, etc.) After September 11, 2001, I really began to question my role as an artist, and I expressed these doubts to a good friend of mine who is a 32-year veteran of the NYPD. Compared to him and other people in service jobs, my path suddenly seemed frivolous and meaningless. He listened, with care. Finally, he said, "Lynne – People like you make the world beautiful. You 'set the table' for people like me, and remind us that the world can be beautiful once more." As someone who likes to work with simple materials, like paper and paint and glue – it thrilled me to think that those seemingly insignificant things could make the world more beautiful. And yet, secretly, I knew that along.

Visit Lynne Perrella's website at www.lkperrella.com.



[Artists' Journals and Sketchbooks](http://www.lkperrella.com)
Quarry Books, 2004

'Tella Tea

interviews in and Around Artella

In our new **'Tella Tea** feature, we'll be featuring interviews with people in the Artella community who are involved in interesting, inspiring projects.

Our first 'Tella Tea installment features one such woman -- artist and publisher of the longstanding art zine, IQ Zine, **Eliza Badurina**. Below is her interview with Artella's Creative Projects Manager, Deb Silva**.**

Artist/publisher Eliza Badurina of www.ModernGypsy.com.

DS: What did you do before IQ?

EB: A little bit of everything, really. Customer service for a long-distance company, corporate training, web design, graphic design, writing content for a women's website, managing a chain of video stores — that kind of thing. I flirted around with art stuffs for quite a while, but other than a few web/graphic design positions, nothing professionally.

DS: How did you conceive IQ?

EB: It was kind of an accident, really. I'd made this personal zine, Peony Blue, for a couple of issues, and I happened upon an issue of Memory & Dream. At the time, it and the STUDIO were the only art zines really publishing. and I started to think about putting more art-related content together for -something-. I wasn't sure then what that would be.

We were talking quite a bit on one of the mailing lists I'm on about nurturing the whole artist rather than just the act of creating. (More of the background and life stuff than just how-to's.) Something kind of *clicked* for me then, and IQ was born. :)

DS: What came first, art or writing?

Oh, definitely writing. In fourth grade, I had a newsletter for our science class, in fact, run off on an old mimeograph machine, and I really thought that one day I'd grow up and become some high-powered political columnist/journalist in New York City. Then I visited NYC and decided that was sooooo not for me. Life leads us where it wants us, see.

I wrote for -years-, though. Articles online and off, online journals, paper journals, tons of letters and the beginnings of books. Wrote a cheesy romance novel when I was 10, in fact, that culminated with the hero and heroine kissing. That is the height of romance when you're 10, I tell ya. Art didn't come until much, much later.

DS: Now you live in Nebraska. Why Nebraska?

EB: Now you're asking the hard questions. I think I'm on a kind of a quest, really. I've lived just about everywhere — Philadelphia, Louisiana, southern California, the Pacific Northwest — but I grew up here in Nebraska. There were a lot of things I needed to make peace with from those growing up years, and with my mother being here alone now, the timing was right when a relationship in Seattle ended abruptly.

Now I'm here because the slow pace allows me both a lot of time to work, and counterbalances the frenetic pace of my life. I still want to go home (Seattle, which is my heart's home...) someday, but for now, I'm content to sit back and see what other lessons I need to learn here before I do.

DS: How did you start publishing?

EB: Well, I mentioned the fourth grade newsletter, and that was really the first publishing I did. From there, it was school newspapers through college, and corporate newsletters after graduating. When I happened upon zines in Portland, Oregon (where there's a really great resource called the IPRC now — iprc.org — for independent publishing, and the mainstream bookstores even carry a few zines here and there), I made a personal zine, or perzine, which just lit a giant fire under me. I'd be publishing no matter what happened, I think.

DS: What gives you courage?

EB: Maybe this should be off the record. What courage? :) Or maybe I should say "tequila shots"? (laughs)

(continued...)

‘Tella Tea, cont.

DS: Who inspires you?

EB: Great question — but a really big one.

Artistically, there are -tons- of people that have influenced what I do. Claudine Hellmuth (who was the very first artist of this type that I happened upon, way back in 1999), to be sure. Jill Haddaway, Kristin Ashton, Jamie Johnson, Robyn Schultz, Megan Noel — all the Seattle artgirls have fed into my style at one time or another, and never fail to get my motor running if I talk to them or look at their work.

Dan Price did a lot for my journaling style, and it doesn’t hurt matters that he’s -really- cute, too. He’s my imaginary boyfriend, see.

Recently, I’ve been really inspired by Jill Badonsky, who wrote *The Nine Modern-Day Muses (and a bodyguard)*. She doesn’t show off much of her visual art work, but her prompts and writing send me scurrying for the studio within minutes.

And all the local people who are in my life — Matt, Sara (of MantoFev.com), the boys from the spandex-clad 1980’s tribute band (3dinyourface.com) — have all been really good about whacking me on the side of the head and getting me to think in new ways, too. I’m profoundly grateful to everyone around me, because inspiration really does come from -everywhere- if you’re looking.

DS: What gives you energy?

EB: No, seriously. Without caffeine, I’d be a giant lump of useless girl-flesh. As evidenced by my pre-coffee morning emails contrasted with the typo-free, semi-legible ones later on in the morning.

DS: What do you hate/dislike, find disgusting?

EB: Hate itself. Intolerance, war-mindedness, violence against anyone. And dog doo from the new puppy isn’t very pretty. :)

DS: What is your favorite thing?

EB: More than anything else, my favorite thing in the whole wide world is being awake at dawn in Seattle, watching the city slowly fade from cobalt blue to grey, inhaling the smells of green and city and mountain chill, with the Olympics rising from the Bay like pointed teeth and Rainier standing sentinel and just being present with the moment. When I can’t have the real thing, I pull up the webcam and dream, and remember the air on my cheeks and know that someday, I’ll go home again.

And peaches and cream ice cream’s good, too.

Eliza has been published in....
Altered Arts magazine/Altered Book Club Newsletter
Altered Lives
Artella and e-Artella
Art is Live
Baaa!
Correspondence Art (formerly Pen Pal Expressions)
Dogearedmagazine
Ink & Ruminations
Observations Zine

Eliza’s current online classes...

Artist’s Tarot — currently in progress through the beginning of next year. It’s all about creating an artist’s deck based on traditional tarot symbolism.

Fantastic Journeys - ongoing class via email about creating your own fantasy world and all the inspiration that comes from that process.

MUSE*ology - ongoing class that helps you commune with your muses

Observation Journaling is no longer a class, and is being formatted instead as a print publication so people can work through it at their own pace.

Eliza’s Web site....

www.ModernGypsy.com

The Purple Reading Chair

Watercolor by Marney Makridakis

The Purple Reading Chair is a regular feature in e-Artella, presenting book reviews written by our readers. If you would like to contribute a review for a future column, please contact us at Editor@ArtellaWordsAndArt.com.

REVIEW NEWS! Coming soon, the Artella Web site will unveil the Artella Community Bookstore, with hundreds of reviews written by members of the Artella community!

Spiritual Doodles and Mental Leapfrogs

by Katherine Revoir

review by Jessica Wesolek

This one will get you going even if you are a true devotee of the fact that you can't draw a straight line. I didn't find a single straight line in this book! Katherine Q. Revoir is a working artist, spiritual counselor, and creative mentor (from the book jacket), but all that aside, she has a great sense of fun.

This book is about exploring yourself with "art" riding in the back seat. Do you remember the excellent series of Anti-Coloring Books that came out some years back? Instead of putting outlines on the page for kids to "stay inside of", they posed questions which could be visually explored on blank pages or pages with borders to suggest what might be drawn - like a circus tent or an empty stage.

Well, this book is like that - but for grown-ups.

Here is a book you can really, really alter - and with the author's wholehearted encouragement. All of the text is already handwritten, so the pages aren't blank and scary. Rather, they are embellished with cartoon representations of everything from your inner "voices" to a "negative belief map" of your brain. This stuff is so much fun, you forget that you are actually learning very valuable things about yourself until later - when it dawns on you that you have "played" your way into a new attitude about one thing or another. And, I found it impossible to "stay" inside the lines. Although there is plenty of drawing room inside this workbook, it also functioned as a book of prompts and ideas for me - that I developed more fully in my journals. One page is typical of what you will find inside Spiritual Doodles . . . One three page spread invites you to draw people jumping off cliffs - and in the process, explore what drives you to the edge - and what keeps you from going over it! I can't recommend this little treasure enough. It cheers you up, it makes you laugh, it makes you think - and it makes you draw! All in the pursuit of a happier, healthier you.

Click here to buy this book and support Artella!

Review copyright 2004, Jessica Wesolek, *Now What?* Zine, www.Cre8it.com

From the beginning, "The Purple Reading Chair" book review has been an e-Artella favorite.

You've been saying, "More reviews, more reviews!"

So...we've GOT more reviews for you... in the new Community Book-store on the Artella Web site!

It's full of reviews of all kinds of books,written by the most creative people you can find...the Artella community, of course!

Find some new bookish treasures, and support Artella in the process.

Are you a fan of The Purple Reading Chair?

Welcome to The Purple Bookstore!!!

Visit www.ArtellaWordsAndArt.com/communitybookstore.html

SOURCES FOR ART IMAGES

Here is a list of sources where you can find free and inexpensive images to use in your art. When searching for clip art, be sure to pay attention to the copyright and usage restrictions given. Some clip art images are copyright-free, while some have specific restrictions. For example, some sites say that the art may be used in a commercial publication if credit is given. (In this case, it is usually acceptable to include a statement on your copyright page with copyright information for the images.) Other sites say that the images may be used for commercial endeavors (i.e., in an eBook that is sold) but not sold as stand-alone images. If you can't find information about the copyright of an image, ASK. Email the contact of the Web page and explain that you are interested in using the image in an eBook you are writing, and ask for guidelines. Some companies allow you to edit the images in any way you'd like, as long as you don't resell them. (Again, make sure to check the copyright and usage guidelines.)

1clipart.com has a large volume of graphics and icons for free, organized by categories.

ArtChixStudio.com - beautiful vintage photos and transparencies for purchase

Artella has a free clip art collection found in the Reading Room www.artellawordsandart.com/ClipArt1.html

Artella Members-Only Clip Art offers a new, themed collection of 20 new images each month, part of the $3.00/month membership program (www.ArtellaWordsAndArt.com/members.html)

Clipsahoy.com has colorful cartoon-like drawings of a wide variety. I use a lot of these graphics in my own work because I like the upbeat, whimsical style.

Digital Clendening Collection (http://clendening.kumc.edu/dc/index.html) offers rare images, medical illustrations, ancient texts, and vintage letters available for free use.

www.DoverPublications.com has a "Sampler" delivered via email every Friday, with free images. Dover also sells inexpensive collections on every topic imaginable.

Gifart.com has a huge library of copyright-free images, including animated images and flash animations, for which you pay about $1.00-$2.00/week for full access and use.

Groovy Graphics (http://groovygraphics.zuraart.com) is run by Artella's Administrative Assistant Zura Ledbetter. She offers a free 8-page downloadable booklet of images, plus inexpensive downloadable sheets on a variety of topics.

Grsites.com has a lot of options, including the Absolute Web Graphics Archive, which contains free copyright-free images.

This list was compiled by Marney Makridakis for Artella

GALLERY CONTRIBUTORS...

Fred Acerri is a self-taught artist and former information research consultant. In art, his primary focus is on drawing, prose, and photography using the computer to enhance the process. email address: facerri@yahoo.com

Gwyn Calvetti is a professional storyteller who also enjoys photography and paper arts. She lives in the beautiful upper Mississippi River valley of Wisconsin with her husband and two teenage sons, about whom she could tell many a story, but won't!

Melissa Chapin is a spirited NYC artist whose delicious new e-zine Mixed Media: Art and Everyday Life will premier in January. Her work can be found at cafepress.com/mchapinarts as well as in the Artella Shoppes which feature her jewelry and prints. www.artellawordsandart.com/MelissaChapin.html She can be reached at MarvelousMail@aol.com.

Ed Chapman is an artist residing in the U.K., known for his mosaic portraits, which have been widely published and received international acclaim. The original canvas of"Gone But Not Forgotten" was presented as a gift to former NY Mayor Giuliani, and prints have been sold internationally, with proceeds going to charity.

Deana David is a New York artist and writer currently working as a fine artist and evolving a series of literary travelogues. To view her collages, mixed media shadow boxes, and abstract paintings, visit her Web site, www.ScatteredPalette.com, see her work in the Artella Shoppes at www.ArtellaWordsAndArt.com/DeanaDavid.html, or email her at Deanalea@yahoo.com.

Jenny Dryw has been working in various mediums to express the wonders of this creation since childhood. Her art; through original works and/or greeting cards, are bringing joy in many living and working spaces throughout the United States, Canada and Europe. Let her colorful paintings sprinkle bliss in your home or work area. Email: jennydryw@earthlink.net. Web: http://home.earthlink.net/~jennydryw or www.ArtellaWordsAndArt.com/JennyDryw.html.

Kim Frantz is a web designer, small greeting card business owner, photographer and a paper artist, but enjoys creating in just about any medium available. She is drawn to the small details of life and often likes to express them through her art.

Richard Hammer, a poet and sometimes yoga instructor in southwest Florida, can be reached at soul-poetry@earthlink.net. This poem was written twelve years ago on the occasion of going through a divorce.

Anne Mayer Hesse has been designing and creating mixed media figurative artwork for two and a half decades. Her work is in many corporate and private collections, as well as props for movies, tv shows, and the White House Christmas Collection under the Clinton years. Anne has been published in many doll books and is available to teach groups around the world. ww.AnnieDolls.com.

Holly Hildebrand enjoys creating textural artwork in fibre, fabrics and paint. She lives in North Battleford, Saskatchewan, Canada. Email: g.hildy@sasktel.net.

Frances Norton Honich dresses in 17th century costumes for her historical interpreter job and delights in creative and eclectic costuming for her Lady Collection collages and Francesca paper dolls. She can be reached at expressionsofnote@att.net.

Zura Ledbetter is a collage artist living in Tulsa, OK. She owns Groovy Graphics, a source for immediately downloadable, copyright-free collage sheets and image CD's, and has just released an eBook called Photoshop for Artists. She is actively involved in many online arts communities, and works as Artella's Administrative Assistant. Web site: www.ZuraArt.com.

CONTRIBUTORS CONT...

Denise Mihalik is a mother of two and an artist who resides in Cherry Hill, NJ and is grateful to be able to share her artwork with others. You can view more of her work on her Web site, http://wwwDeniseMihalik.com or you can email her at denisemihalik@hotmail.com.

Barbara Hintze Miller keeps busy writing, proofreading, cross stitching, working at the church music library as a volunteer, singing in several groups, playing handbells, and spending as much time as possible with her 10 grandchildren. You can email her at bmiller277@cox.net.

Marney Makridakis is the Founder and Editor of Artella from Orange County, NY, whose mission is to catalyze richer, fuller, more abundant and creative lives in others. She is currently "wintering in Texas" and feels quite chic when saying this. Her email address is editor@artellawordsandart.com.

Ann McGovern, author of 55 award-winning books for children, has turned her pen to poetry and has been published in eight journals. Email: McGovernann@aol.com.

Diane Moran holds creativity as both her passion and her outlet. "I create to bring balance to my everyday life." Diane is also committed to working with young people, she has a sincere interest in assisting with environmental and global issues while connecting people through art, and plans on continuing to produce her thought-provoking mixed-media, and other art installations in the future.

Sukey Pratt is a Tennessee artist who makes both stoneware garden sculpture and artist books. Sukey says, "The poem was written in a winter moment in my life but I love books and poetry and I am lucky enough to have made art for my living for 25 years."

Vicky L. Ring enjoys writing poetry and spending time outdoors looking at nature and drawing it, finding time to enjoy what God has created and the good in us all. Email: rn73115@aol.com.

Mary Rowin writes poetry and short stories in Wisconsin where she lives with her husband and Rio the cat, sometimes known as Mr. Anderson. Mary also explores art in cloth and fiber, beaded embellishment,and digital photography. She is currently studying watercolor painting and is training to be a docent at the University of Wisconsin's Elvehjem Art Museum.

Jenny Ryan enjoys being an entrepreneur and divides her time between her Spanish Tutoring business and her Energy Healing business. When she is not busy being a businesswoman she enjoys writing, playing the piano, and playing with art. You can learn more about Jenny at www.lifeflows.net.

Deb (Bae) Silva is a mixed-media artist and writer fascinated with the process of creativity. This serves her well in her newest role, as assistant to Jill Badonsky. A lover of altered things, Deb is a designer for *Altered Pages*, and a member/contributor to ISABA, as well as various other newsletters nationally. If looking, you'll find her flying around with Marney in the cyber offices of Artella, in her job as Creative Projects Manager at artella@maine.rr.com.

terri st. cloud combines words and watercolor to create "bonesighs",which truly are sighs from her very depths. Check out her other work in the Artella shoppes (www.ArtellaWordsAndArt.com/TerriUrban.html) or on bonesigharts.com.

The bios and contact info for contributors in other sections of this issue are included with their works. They include:

Eliza Badurina
Lea Cioci
Alicia Forest
Robert Genn
Lani A. Gerity
Karen Hatzigeorgiou
Tom Hendricks
Karen Kuklinski
cj Madigan
Lynne Perrella
Kylea Taylor
Jessica Wesolek