

*Life Force Wheel:*  
*The Tribe & The Sovereign*

*Exhibit Catalog*

Art Exhibit—Performances—Events

October 11 — November 18, 2014

Life Force Arts Foundation  
1609 W Belmont, Chicago  
LifeForceArts.org 773-327-7224

***Life Force Wheel:  
The Tribe & the Sovereign***

**Opening Reception**  
October 11, 2014

**Closing Reception**  
November 18, 2014

Free admission to exhibit &  
Opening and Closing receptions

**Gallery Hours**  
Mondays & Thursdays, 1:30 - 6:30 PM  
& by appointment

**Artists Featured in *The Tribe & the Sovereign***

Steven Blaine Adams	Amy Hassan
Loretta Angelica	John Henderson
Eva Coss	Colleen Koziara
Cortez Curtis	Thom Lausch
Mariela de la Paz	Karin Levitski
Kurt Fondriest	Paul Rucker
Dorothy Graden	Diana Rudaitis
Terry Hall	Szmeralda Shanel

## About *The Tribe & the Sovereign*

*Life Force Wheel: The Tribe & The Sovereign* is the fifth in a series of shows called *Life Force Wheel*. This year-long, six show series of art exhibits and multiarts presentations will explore the deep Archetypes of human existence. The Life Force Wheel is a spiritual teaching based in ancient, universal wisdom, received through inspiration by modern shamanic practitioner Joan Forest Mage. The Wheel is based in a deep awareness of our unity with all beings, and seeks to foster healthy relationships between the individual, human society, nature and the spirit realm. The six show series began on December 8, 2013 with the Teacher Archetype and concludes in January 2015 with the True Self Archetype. All shows will be held at Life Force Arts Center, 1609 W. Belmont, Chicago

**The Tribe** is a community. The Skill associated with the Tribe is Partnership: moving with a common form and energy. A Tribe forms out of a creative process. The group of individuals that forms the Tribe has gone through some type of process in order to form the group/Tribe. In other words, they utilized the 3rd Skill, Process, which is the province of the Phoenix-Healer, as a step to arrive at having a common form and energy. The Tribe is made of different individuals who each contribute their respective talents to do the work of the group. Each individual in the Tribe is valued for his or her contribution, and is respected as an indispensable part of the group. A Tribe values and integrates the talents of each of its members. The work of the Tribe is to sustain the Tribe, its identity and the work it produces, rather than to work for a cause, which is the province of the Companion-Warrior. Each member of the Tribe is a Sovereign in the sense that he/she has the

autonomy to make decisions about his/her own participation in the Tribe and its work.

**The Sovereign** serves the Tribe as its leader. The Sovereign creates peace and prosperity among the individuals of the Tribe, as well as between the Tribe and Nature and the Spirit Realm. Each person in the Tribe *is* a Sovereign. The Sovereign is the repository of the wisdom of why the Tribe is structured the way it is. For example, how it developed the identity it has, and why the structure (roles, work, etc.) of the Tribe are configured the way they are. The Sovereign is intimately aware of the needs both the people and the land, and feels the people and the land as extensions of his/her energy body. The Sovereign is given the wealth of the land and community to distribute to create the greatest prosperity for the people and the land. The Sovereign does not defend him/herself as the Warrior does. The Sovereign is defended by his/her Warriors. Therefore, the Sovereign never wears armor.

The artwork in this exhibit features a wide variety of media including painting, photography, sculpture, fabric art and installation. Life Force Arts Foundation Executive Director Joan Forest Mage says, "It's fascinating to see the interpretations artists have about this theme. From depictions of mythological healers to healing mandalas, from personal healing journeys to artwork that creates a portal into transformational experience, this show expands our understanding of these powerful Archetypes."

## Steven Blaine Adams

### *Medieval Sovereign Crown (male)* (2014)

8" diameter x 3" tall

Copper, Pyrite, Brecciated Jasper, Leather  
\$300

### *Medieval Sovereign Crown (female)* (2014)

7.5" diameter x 3" tall

Copper, Amethyst, Rhinestone, Leather  
\$300

Being a King and a Queen is not just something one is born into, but is an achievement of nobility and service to the people. The crown rises above the head to represent the crowning achievement of the individual having realized the coming together of the crown chakra and the higher self. The original crowns were made of vines and branches in order to evoke the connection between the upper and lower worlds; the vines were also a source of protection for the wearer. The crown is a symbol of the divine order of all things.

**Steven Blaine Adams** is an artist and designer who works with natural materials like stones and crystals to create artwork and jewelry with symbolic and spiritual resonance. He is LFA's Associate Artistic Director and also LFAC's store designer. The son of an astrologer and Tarot reader, Steve has been doing readings professionally for over 30 years, combining the wisdom of Tarot with the healing properties of stones. Steve attributes meditation, art, ritual and spiritual connection as instrumental catalysts in his path towards healing.

## Loretta Angelica

<http://www.talentsunited.com/loretta-angelica>

### *We Pray for Peace* (2008)

16 x 20 framed

Digital Photo Painting

\$175

**We Pray for Peace** represents a living jewel, our mother-earth floating in our father-sky's embrace. This is our home.

The center holds our mother's heart, an inner sun [core], with brilliant multi-colored rays reaching through the white crystalline matrix [bedrock], the turquoise waves [oceans] and the green heart [lands] to nourish all beings.

Next, we see our family standing up, holding hands [choosing togetherness, communion]. Instead of drawing every race, gender, and age, I simplified the image. The yellow and orange figures represent each of us. Our proportions seem childlike signifying our innate innocence.

The color wheel shows how the opposite color is also the complement. By outlining yellow children with purple and orange children with blue, I am suggesting that qualities in others, and ourselves, (which bring up conflict, denial, and rejection) can actually enhance life.

When we take time to understand these expressions, we can bring them into balance, harmony. When we interact [play] with others, especially those who are different from us, we learn to acknowledge and integrate diverse aspects within our own nature. Then we become whole, self-actualized.

Our crowns glow [we are awake] as we move inside a geometric grid [align with our higher purpose]. From each of our hearts springs a beam of light creating an energy field of unconditional love. This field is our heart-song expanding into all octaves, strengthening our connection to each other and heaven and earth.

As we sing this song of love and gratitude to our mother and father who give us life...butterflies dance [transformation of consciousness] with flowering trees [our ancestors] whose blossoms give up doves [prayers of peace] whose fruit and seeds [remembrance of our oneness] are as infinite and eternal as the stars. We are home.

**Loretta Angelica:** “Creative expression, for me, is as natural and necessary as breathing. From within an eclectic and nurturing home, I’ve been making 2 and 3 dimensional visual art since I was three years old. I love exploring and experimenting with diverse techniques. It’s like learning other languages or playing different musical instruments. Each medium brings out new ways to commune with my soul and articulate what is in my heart. My tendency to layer various textures and finishes is how I suggest the multi-dimensional aspects of life.

I would classify my work as Visionary or Sacred Art. The ideas percolate through my subconscious understanding of physics, music, mandalas, crystal formations, esotericism, archaeology, spirituality, geometry...My creations are detailed and intricate, a

blending of ancient & futuristic, real & ethereal, earthly & celestial elements. Guided by my intuition, I bring the formless into form.

These most recent works embody my Journey of Reconciliation and Healing, after an unfortunate hit-and-run accident in 2005. Through all my efforts to return to health, I found the greatest teacher, the Art inside me, ever-present. Guiding and whispering to me, “This is the way...ACCEPT where you are now... Even if you can’t do what you used to do, YOU CAN STILL CREATE...Work with what you have.”

I stopped comparing the abilities I have now, with those of my past. I stopped judging whether computer-generated art is really art. My Soul generates the art. The computer is a new medium I’ve added to my tool-box.

So, I’ve learned to draw and paint with the computer. Mixed-media pieces can now include pencil drawings, water colors and photography, combined with Gimp, Photoshop and Tess Mathematical software.

## Eva Coss

*We are Family!* (2014)

17.25 x 14.5 framed

Photograph

\$100

The concept of family is very important to me. I believe a family is only as strong as its weakest link. We have our tribe of origin and our tribes of friends, business associates and neighbors. In today's society we are often divided as a family of people by race, geography and religion. What constitutes a family and why?

The red in *We are family!* represents the strong emotions brought to the surface by our familial ties.

**Eva Coss** is a self-taught artist who enjoys doing photography, collage, painting and jewelry making. She is very passionate about her muse, Chicago, and photography, her mode of self-expression.

## Cortez Curtis

[www.cortezcurtis.com](http://www.cortezcurtis.com)

### *Cosmo* (2014)

96 x 51 framed

Oil on Canvas

\$2000

This painting relates to theme of tribe, community and nature with all things being connected as one. You can see the energy flowing from one thing to another: people, planets and water.

### *Rainy Day* (2014)

26.25 x 32.5 framed

Oil on Canvas

\$1000

This painting shows water running down a window, connecting the people together as a tribe in movement and spirit as they go about their everyday lives.

**Cortez Curtis** was born on the south side of Chicago. He devoted 27 years of his life to project engineering for a local electric utility company, where he designed substations for ten years as a draftsman, and seventeen years as a engineer. If you look closely at his work, you can see his facility as a draftsman in his lines and in the way he engineers the design in his painting techniques. Since retirement as an engineer, Cortez has emerged as a full time

artist, owner, digital designer, and the publisher of Artez Artworks. Cortez graduated from Benedictine University and excelled at painting and digital art work at Illinois, College of Du Page. He is a member artist of the Illinois Artisans.

In addition to his many successful solo art exhibitions at local galleries, his work has been in exhibits at the Health4Life Wellness Center, Life Force Arts Center, The HotHouse, Robert Morris State Street Gallery, and Neleh Art gallery. Cortez's art work has been shown at two of the Museum of Science and Industries "Black Creativity" juried art showings. He has received numerous awards and honorable mentions, and articles about him have also been featured in the Art Business News, The Red Eye, NowPublic.com, The Chicago Reader.

"Looking forward, I believe it is my destiny to become a great artist. I have the temperament of a revolutionary, and I am blazing with a spirit, embodied in an idea that there are things still to be conquered. My ambition is to paint the world's rebirth, its hopes and dreams. When I paint, I demonstrate my enthusiastic conception of life through my palette and original painting style, in part conceived of and influenced by the great renaissance masters and my childhood vision of a world beyond, the supernatural."

## Mariela de la Paz

[www.marieladelapaz.com](http://www.marieladelapaz.com)

### *Dakini of Peace* (2010)

36 x 24

Giclee on paper

\$500

Goddess Invocation for the Unity and Reconciliation of All major Religions in the World. Arising from the Lotus flower, centered between the tree of Knowledge and the Tree of Life, Peace on Earth arises from the Lotus born in stagnant waters. Showered by the light of Creation and God's Divine Blessings of our Evolutionary Journey encoded in our DNA.

**Mariela de la Paz** is a Chilean-born artist who has researched the Mesoamerican, Andean and Amazon cultures for over 20 years, and has been channeling this art through Sacred Power Plants. Her paintings reflect the traditions of ancient rituals, which invoke the ancestral memory of the universal soul.

Sacred plants are entities of a female nature, and considered by the sages of these cultures as spiritual allies. The substances within these plants cause information currents to pass through the body, which then arouses and resonates with a cosmic awakening. These are intimately related to the procreation of life on this planet, and they bring light and love.

Mariela has attempted to record these visions into her paintings, and they express the journey of the

soul in all its vital cycles: birth, death, the celebration of life, and the transcendence to planes of ascension and liberation.

This visionary art is a form of “darshan”, because the person who contemplates the painting receives a blessing. The observer becomes the subject. There is a universal resonance with the human experience. She is expressing something profoundly intimate and personal in this art, but in a universal way that we have all experienced.

Sacred medicinal plants act as a meditative state that stills the minds, so as to connect us with reality in all of its realms, taking us away from linear time and putting us in touch with multidimensionality.

It is her intention to deliver, through these forms and colors, a timeless and sacred message which will remain in the eye of the beholder as a unique and non-repeatable experience. This sacred art is a profound meditative experience and mystical opening.

## Kurt Fondriest

www.healingseedministries.com

### *My Two Souls of Healing and Pain* (2004)

33 x 41.25 framed

Pastels & Paints on canvas

\$1200

The elements of my inner spirits connect by coming together for a personal transformation. This act of the body mentally, physically and spiritually aligning itself is an act of the individual self becoming more expansive of the universal whole. Each Individual body houses the many aspects of the spirit; this is not just a personal reflection, but rather a whole shift in all human spirit awareness.

**Dr. Kurt Fondriest** is an Expressive Arts Therapist at Misericordia home in Chicago, where he has worked for more than 22 years. He is an ordained non-denominational minister and certified pastoral counselor, holding a PH.D in Holistic Ministries. His work is based on his life with a chronic pain condition called fibromyalgia. Dr. Kurt sees life as a ministry, a way of expressing one's spiritual connection to others. One of the greatest gifts our creator gives us is the power to love unconditionally; it is through this gift we find ourselves and our work. Let us always remember to not keep the gift of unconditional love but to share this divine blessing with all.

## Dorothy Graden

[www.dorothygraden.com/home.html](http://www.dorothygraden.com/home.html)

### *Prescience* (2014)

19 x 23 framed

Giclee Print

\$130

A family clan is journeying to an unknown destination, As they travel they tell ancient stories of their clan and ancestors and all those who have gone before. They talk about the canyons they have traveled, the mountains and mesas they have climbed, and the physical and emotional hardships they have had. But this journey is different. They know that this journey will be a good one, they are joyful and have brought along spirit guides to show them the way. They travel as one, helping and supporting each other knowing their journey will bring great happiness.

### *Celebration* (2013)

19 x 23 framed

Giclee print

\$130

I see this painting as all the creatures of the earth belonging to one tribe. Land creatures, plants, air, and sea beings. They are all moving in a joyful dance with unseen choreography, as their interaction and cooperation and respect for each other are imperative for survival and happiness.

**Dorothy Graden** is an award winning contemporary artist whose art is inspired by Ancient Visions. For over 25 years, Dorothy has traveled through the American west

to photograph and draw prehistoric rock art. These rock art images were incised, pecked, abraded and painted on cave and canyon walls and boulders. Rock Art has been found on every continent except Antarctica. Some sites are 30,000 years old. Many of these sites hold spiritual powers, and many are shamanic.

Dorothy has presented her field work on rock art at the Russian Academy of Science in Moscow and at University College Cork, Ireland. Her photographs have been published in the Theosophical Society's journal, *Quest*. She also presents, lectures and exhibits her drawings and ceramic sculptures at various venues throughout the Midwest and the Chicago area. She draws with great admiration, respect and humility for the ancients who inspire her work.

## Terry Hall

[www.tfhallphotography.com](http://www.tfhallphotography.com)

### *Water as Tribe* (2014)

14 x 18 framed

Digital Print

\$500

Godafoss, Waterfall of the Gods, is a spectacular site in Iceland. Not only is it stunning visually, but it also has a special relationship to the land. In fact, the water forms a natural tribe for the sovereign land. The water is gathered on mountains, flows down to the land, and seeps into the deep earth where it is then super-heated by geothermic activity. This chain of natural process carves the land, provides nutrients to the soil, and creates boundless geothermal energy.

The tribe asks for nothing but is continuously rewarded by the richness of the sovereign land to which it is loyal.

*Land as Sovereign* (2014)

13 x 17 framed

Digital Print

\$500

A lava flow turned pasture illustrates the strength of the land as the Sovereign. Fed and powered by the tribe of Water, the sovereign Land appears still but is continuously in motion providing nutrients to plant life and the raw materials for shelter and warmth to animal life. The sovereign Land needs no armor to defend permanence; it will remain in place for as long as it exists and can never be owned by anyone. The sovereign Land feeds and nurtures both the mind and the soul of all life forms that occupy its boundaries.

**Terry Hall** is a Detroit based artist. His ongoing work in fine art photography includes subjects residing both in the greater Detroit area community and also from other surrounding city centers in the Midwest. People and environments are significant areas of interest for Mr. Hall, but he has also produced more abstract work, such as smoke photography. Other work includes volunteer photojournalism for Detroit based activist organizations including Occupy Detroit and Detroit Eviction Defense. Mr. Hall is a new board member of the Detroit based Whitdel Arts Gallery where he works to promote the growth of local and guest artists through exhibits, workshops and lectures.

## Amy Hassan

amyjamilahhassanartcreations.com

### *Hope and Harmony with Native Unity* (2014)

14.5 x 18.5 framed

Acrylic on Recycled Art Board

\$200

With this painting, I decided to focus on Native American symbolism. The focal point of the painting is the DREAM CATCHER. To me, it signifies the web of life and the connection that we have for one another. In the top center, I placed the Indian Unity Symbol of the Alabama Cherokee Tribe. It basically represents Unity through progress. The Eagle represents Courage, wisdom and strength. The 8 pointed star in the top right corner represents HOPE. In the top left corner I placed a sun over a crescent, which is a Native American symbol of HARMONY. For some Native American tribes, the pine tree symbolizes creativity, peace and harmony. The hummingbird signifies the “Lightness of being and the enjoyment of life”. In other words, being present in the moment. I chose the wolf that signifies Strength, endurance, direction and leadership. The Deer represents gentleness, grace and survival.

All of the symbols connected tribal members together with a common goal. Modern society could learn many positive ways of living, using the indigenous beliefs and practices.

**Amy Hassan:** I am a self taught artist, who has always loved drawing and painting since I was a young girl. Growing up, I enjoyed drawing pictures from nature, such as landscapes and animals. Many of my art pieces have various textures. This may be influenced by my work as a Special Education teacher. In years past, I have created learning activities, tactile books and recreated stories to fit the needs of my young students with special needs. During the past 2 years, however, my passion for painting has evolved into creating Mandala art. I find the process of creating a mandala, to be a very centering, peaceful and meditative process. I will often incorporate my love of nature and also geometric patterns into my creations. Each art piece is unique and connects to the emotions that I may be feeling. The choice of colors, patterns or symbols is determined by my intention or purpose.

I use a variety of media including acrylic paint, pencil, marker, non-toxic color and clear lacquer, colored stones, recycled jewelry and beads, wood, paper, or canvas. Creations vary in size from 36 inches down to 1 inch. I also use the same technique while creating my hand painted earrings, pendants, magnets and bracelets.

## John Henderson

### *Deer Skull Medicine Wheel*

25" diameter

Bone, Leather, Wood

\$300

**John Henderson** is a retired firefighter. He comes from Pascagoula, Mississippi where he learned whittling by watching his grandfather and father. According to family legend, he is part Cherokee, descended from members of the tribe who escaped to the Smoky Mountains when the rest of the tribe was sent on forced march to Oklahoma on the Trail of Tears.

John Henderson says: I say that I study ancient art. What I mean is that I look at a lot of pictures in books, watch Discovery and History channels and browse on line. When I find an image I like, I design my images in the style I have chosen, not to copy anything, but to create a piece of art that is recognizable in origin of style. Some pieces, especially Egyptian, can not vary too much from the original, in order for it to be recognizable as the intended subject. North West Native American styles allow much more artistic interpretations. I enjoy creating pieces in this style. I do not claim them to be Native American Art; instead, they demonstrate my appreciation of this art. I have also done work in ancient Celtic, Greek, and African styles as well as some Central and South American styles. Abstract shapes and designs pop into my mind often. I grab a pencil and pad and start doodling. At times, images come to me faster than I can sketch, and

from one will come another. I see these images in three dimensions, and sometimes have to sketch two or three sketches to put on paper what my mind sees. It's somewhat like a being a writer: you have to put it on paper as soon as possible, so you don't forget the details.

## Colleen Koziara

[www.mysticalwillow.com](http://www.mysticalwillow.com)

### *I Will Remember* (2013)

16 x 20

Acrylic on Board

\$150

This piece was inspired by a weekend Samhain gathering at Circle Sanctuary in Wisconsin. After 3 days of gathering, a Witches Ball and the huge traditional Samhain Ritual, almost everything was done and completed. Most of the folks at the weekend had gone and we gathered for the final closing ritual circle. It was mostly staff and just a few others, maybe 30 people total. We all gathered and held hands. Spirit was so fully present with us in that circle that it was overwhelming. The air felt like we were there with hundreds. All standing behind us, their hands joined or placed gently upon the shoulders of the living before them. Everything breathed and connected, and we had the opportunity to welcome all those joining us in spirit to leave and move along upon their way. The woman leading the ritual spoke the words, "you are my friend and I will remember". It was said from each living person to each other living person, but it was also strongly felt to be conveying our sincerest love to those long past souls that gathered there with us. We each began saying this phrase, it was sung, chanted, said, over and over. The

sound becoming a woven tapestry of voices and hearts filled with love and remembering joined together and connected forever from this side to that, through a veil that felt as though it did not even exist. It was a truly simple ritual and one of the most profound I have ever attended. This image was immediately within my head and the painting painted itself within the first hour after my return home from the gathering. What you see within the image is what I saw as we stood there hands joined and spirits filling the spaces around and behind and between us, holding us all in their hearts and within their love as we held them. Joined as one with all.

**Colleen Koziara** grew up in northern Wisconsin on a farm, on an island. In this place without movie theatre or even good TV reception, she grew to love the stories in myths, legends and songs. The area was peaceful, gentle and beautiful. Woods, fields, wildflowers, and views of the lake from rosy sunrise to golden sunset filled her life. What most amazed her were the intricacies of nature, like the sight of a setting sunbeam, shining through the branches of a tree, illuminating a delicate spider web and transforming that web to a magical world formed of liquid silver. She lived her most formative years immersed in these images and she came to see a personality in nature. It is these years she spent seeing this “secret” face and magic of nature and the stories that it told that filled her with a childlike sense of wonder and inspired her to create both then and now.

She creates images which portray the spirit and humanity of nature and thereby the nature of

humanity and spirit. With her work she intends to capture a moment of magic either from the natural world or from an ancient legend or tale, and speak of the “secret” beauty and magic within simple everyday moments and objects. Colleen strives to make each of her works a doorway through which the viewer may journey. Where this journey takes them is up to them.

## Thom Lausch

### *Contemplation* (2014)

15.5 x 12

Stained Glass

\$150

JESUS the sovereign of all Christians throughout the world, is shown in contemplation of faith. A great leader, healer and teacher of peace and good will to every being on the face of the earth. A man who gave hope and inspiration to all who followed him and eventually gave his life so all of mankind could have salvation.

### *Tribal Dance Mask* (2014)

15 x 9

Stained Glass

\$100

Ritual and ceremonial masks are an essential feature of the traditional culture and art of most African tribal cultures. Masks usually have a spiritual and religious meaning and they are used in ritual dances and social and religious events. In most traditional African

cultures, the person who wears a ritual mask conceptually loses his or her human identity and turns into the spirit represented by the mask itself. Masked dances are a part of most traditional African ceremonies related to weddings, funerals, initiation rites.

***Guidance*** (2014)

10.75 x 16

Stained Glass

\$150

*Guidance* was created as a symbol of the sovereign who leads the children down the correct path of peace and hope. He is in a sense a spiritual teacher to them, giving them the knowledge they need to grow and thrive in the world.

**Thom Lausch** is originally from Pennsylvania and transplanted to Kansas where he has been living for the past 16 years. A self taught artist in stained glass work, he started in May 2013 in his dining room making items as gifts for friends and neighbors. They suggested that he should make items and sell them professionally, so here he is a year later honing his gift to create designs that he hopes others will enjoy as much as he enjoyed making them.

## Karin Levitski

*Welcome to My Tribe* (2014)

19.25 x 23.25 framed

Pencil

NFS

Karin conceived *Welcome To My Tribe* while contemplating who makes up her tribe. Her tribe begins with her heart and opens to her connection to the elements – fire, water, earth, air – and expands to her spirit allies, including Bee, Bear, Freya – and is rooted in her ancestry. Her tribe is ever growing to include her beloveds – friends, family and mentors – each of whom she holds in her heart.

Karin Levitski has been creative as long as she can remember, with an interest in artistic expression of all sorts, including but not limited to painting, watercolor drawing, straw weaving, needlework, crochet, jewelry making. Much of her artwork has roots in traditional folk art, particularly from Scandinavia, especially Norwegian Rosemaling. Using traditional brush strokes and non-traditional colors, Karin creates artwork full of color and soul which is sometimes whimsical, has elements of humor or spiritual inspiration, and is flavored with traditional art forms. For her, creating art is a means of escape from the mundane and a journey into the sacred, and an opportunity to connect with and be surprised by messages from Spirit. She is always surprised by the finished product of any of her artwork.

## Paul Rucker

<http://www.paulruckerart.com>

### *Drawing Down the Moon* (1998)

9.75 x 12.25 framed

Giclee Print

\$40

According to Gerald Gardner, one of the main proponents of the Witchcraft revival in the 20th century, “drawing down the moon” is a religious activity dating to ancient Scythia, and refers to the ritual act of invoking the Great Goddess (usually in Her lunar aspect) to temporarily inhabit the body of a priestess—a sacred activity comparable to the possessions by the loa of the Haitian Voodoo tradition.

In my image this priestess brings down into herself a veiled lunar Goddess; she stands in the middle of a “Cone of Power” generated by the ritual celebrants, who have just completed a Spiral Dance. Though these activities don’t usually occur at the same time, I have put them together to illustrate what I consider to be “cornerstone” activities of modern Wicca/Paganism.

LFA Executive director Joan Forest Mage says, “This work expresses the power of the tribe in spiritual communion and celebration.”

**Paul Rucker** paints in acrylic and occasionally in other water-based media and in oils. He also draws in pen, pencil, and mixed media. Other experiences involve creating theatrical backdrops, murals, collage, sign painting, mask-making in clay and paper-mache, silk painting, costuming, and elaborate face and body paintings. In 1997 Paul's art was featured in a mixed-media collaboration by the performance group Body Prayers at the Merrymeet festival. Lately, he has played with fusing these last techniques into a new exploration with photography (see the "*Camera Paintings*" and "*Making a Spectacle of Myself*" galleries.) In 2006, 2007, and 2009, his "Blue Man" persona extended the boundaries at the Faerieworlds Festival in Oregon.

Since 1994, Paul has traveled over the U.S. to sell his work in gallery, retail, and alternative venues, conventions and festivals, and private sales around the country. His images have been featured on and in magazines such as *Green Egg*, *Hecate's Loom*, *Mezlim*, *Psychedelic Illuminations*, *Tapestry Journal*, and *Reclaiming Quarterly*. In recent years his exposure has grown to include *Spellcraft*, *Witch Eye*, *Faerie Nation Magazine*, and the *Green Egg Omelette* anthology. Paul has provided work for card games, logos, T-shirts, brochures, and CD album covers: "*Ancestor Energy*" and Mojo Roots: "*Prakriti's Kiss.*" Shrines, altars and installations have incorporated his work in both public and private rites and performances. He has also organized, produced and curated group performance/art shows based on original themes of my own, such as "*Erotic Angels*"-- presented March 2004 in Minneapolis.

## Diana Rudaitis

### *Mask of the Jaguar King* (2014)

20 x 20

Mixed Media, Acrylic & Oil Pastels

\$300

When the Spanish encountered the Aztecs, Mayans and Incas of the Americas, they met people whose beliefs and customs were so alien and strange and different from their own that they were shocked. Their gods demanded cruel blood sacrifices from captives and rulers alike. These gods took the forms of feathered serpents and jaguars. The ruler was required to draw his own blood from his tongue or genitals with thorns and offer it to the gods. One such Maya ruler was Six Rabbit. His tomb was recently discovered and his face was covered with a mask of jade plaques.

I again used an older painting and used the underlying lines to simulate the tattoos and scarifications that are common to tribal people. The lesson we can learn is that being a sovereign of a country or just of oneself sometimes requires great discipline and even painful sacrifices to attain our goals.

### *Procession* (2013)

14 x 11

Mixed Media, Acrylic, Oil Pastels & Glass Bead Gel

\$200

These prehistoric images are reminiscent of those found on the cave walls of Lascaux in France and the recently discovered Chavet cave in France, dating back 30,000 years. What interests me is that the figures of the animals are quite expertly drawn while the human forms are not rendered as realistically. When I look at them I seem to realize that we are still connected to these most ancient tribal peoples by the same deep hopes, fears and aspirations.

This painting started by covering an older canvass with glass bead gel to create the feeling of a cave wall surface. When I began to apply the colors, the images of animals began to appear almost magically. Talk about transformations!

**Diana Rudaitis** was born in Chicago in 1947 and has lived there all her life. She started drawing and painting when she was a small girl and when she was 11 years old, she won a scholarship for young students at the Art Institute of Chicago. She later took various art classes but is mainly a self taught artist. She has worked in pastel chalks and watercolor pencils, but now paints in acrylics, oil pastels and uses paper and sequins in her work.

Diana recently started painting seriously after retiring for 28 years of service as a Chicago Police Officer, and paints under the name “Danusha” to honor her grandmother who came from Poland. Diana likes to paint human and animal portraits in bright, bold colors and textures, with whimsy and humor. She also paints fantasy and visionary works.

**Szmeralda Shanel**  
www.blackisismagic.com

***She and the Drum*** (2012)

14 x 9 Framed

Mixed Media

NFS

**She** is the priestess, the shaman, or wise woman. As a spiritual leader in the community, her tool of sovereignty is not the scepter of royal authority but the sacred drum that leads the tribe into states of ecstasy and calls forth the spirits.

***The Dream Keeper*** (2014)

14 x 9

Fabric, Yarn, Ribbon, Bone

\$125

She is the Sovereign one, who is trusted with the hopes and dreams of the tribe. This piece is based on the poem ***The Dream Keeper*** by Langston Hughes

*Bring me all of your dreams,  
You dreamer,  
Bring me all your  
Heart melodies  
That I may wrap them  
In a blue cloud-cloth  
Away from the too-rough fingers  
Of the world.*

*Queen of the Faery* (2014)

23 x 7

Mixed Media

\$200

She rules over a court in the realm of Faery

## Life Force Arts Manifesto

### By Joan Forest Mage

- 1) We call for a community of artists and audiences to boldly acknowledge, explore and activate the spiritual power of the arts.
- 2) The spiritual power of the arts affects EVEYRONE. By spiritual we mean the non-material, including the human spirit, universal energy and mystical experience. Every culture and human being ever known has been powerfully affected by the arts. It is a huge disadvantage to lack awareness of the spiritual dimension of the arts. Everyone can benefit by understanding and utilizing the spiritual power of the arts, including what we call the Art Continuum (from perception to expression to art) to be aware of how they are affected by the spiritual power of the arts, and to take charge of consciously activating this power for the highest good of themselves and the planet.
- 3) The spiritual power of the arts is the elephant in the living room for modern people. All art is inherently spiritual. Yet, modern people, including many in the art world, shy away from discussing the spiritual dimension of both art and human experience.
- 4) The arts are 100,000 years of the technology of consciousness that help us process our perception, expression and communication. The arts already have methods in place for how to perceive, express and

communicate anything we need to ourselves, our fellow humans or the larger world.

5) The arts affect people so deeply because they have perfected the craft of the 3 Modes of Perception and Expression: the senses of hearing, seeing, feeling (auditory, visual and kinesthetic).

6) The Art Continuum is a continuum of experience that begins as basic perception (both of the internal self and the outer world) to expression, communication and interaction with both fellow humans and the larger community of all beings. Art, the craft of perception, expression and communication, is the highest development of this Continuum.

7) There are 4 Fields of human life that art greatly impacts: Communication, Learning, Healing and Community. There has been a tendency for these fields – education, psychology, cultural events – when they are the locus of art activity, to define the spiritual power of art for their own purposes. Vice versa, arts organizations tend to focus on the methodology of creating the art itself, though being aware (often on a subconscious level) of art's powerful influence on learning, healing and community. We propose to stand that on its head: to ask, "What spiritual effect (human spirit, universal energy and mystical experience) does art have?"

8) In the modern world, people have looked to other fields such as psychology and education to define art's power to affect consciousness. It is time for artists themselves to fully understand and claim the power inherent in their work, and to bring it fully into the 4 Fields (Communication, Learning, Healing and Community). The Art Continuum helps us understand the connection of basic experience, the 4 Fields and the arts, providing the missing link to allow the arts to truly blossom.

### The spiritual power of the arts

- 3 Levels of spiritual power of art: human spirit, universal energy and mystical experience
- 4 Fields of human life that the spiritual power of the arts impacts: Communication, Learning, Healing and Community
- The Art Continuum – the 3 Perceptual Modes (auditory, visual, kinesthetic) that are the basis of human perception, communication, healing modalities, learning styles and cultural expression, and that at their highest level of development are called “the arts”
- 4 Types of spiritual art: Informational, Instructional, Transformational and Cultural

*“What is the difference between play, ritual and art? All of them are about the other world, but play is about inventing other worlds, ritual is about invoking other worlds, and art is about fabricating other worlds.”. Ellen Dissanayake*

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**Life Force Arts Foundation has over twenty events a month focusing on the connection of the arts and spirituality. Please check our calendar & sign up for our e-mail list**

Visit PANTHEON, our online journal of Spiritual Art

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## About Life Force Arts Foundation

The mission of **Life Force Arts Foundation (LFA)** is to celebrate and activate the spiritual power of the visual, literary and performing arts in artists and audiences. We focus on the arts as a common ground of human expression, where artists of diverse spiritual traditions present artistically excellent exhibits, events and publications to awaken human potential, create spiritual transformation and connect audiences to the mystical dimension.

Life Force Arts Foundation was founded in 1988 as a non-profit, tax exempt 501 (c) 3 organization to present the modern dance and performance work of Joan Forest Mage. The organization grew to support the broader exploration of art and spirituality, opening Life Force Arts Center in Chicago in 2008.

Life Force Arts Center presents an average of 20 events each month, including performances, workshops, lectures and ceremonies: a total of over 1000 life-transforming events since we opened, with 500 presenters.

*Life Force Wheel: The Tribe & The Sovereign* is our 24<sup>th</sup> juried art exhibit in our 6 years of operation. Our shows are based on themes related to the connection of art and spirituality, and run from 2 - 4 months each. Our Art Gallery has featured the work of 132 artists from throughout the U.S. and the world, including France, England, Ireland, Canada and South Africa.