

*The Creative Soul:  
Art , Play & Ritual*

*Exhibit Catalog*

Art Exhibit ~ Events  
ArtSpirit Adventures

May 6 - September 20, 2016

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

*The Creative Soul:  
Art, Play & Ritual*

**Opening Reception**

May 6, 2016, 7 — 10 PM

**Closing Reception**

September 20, 2016, 7— 9 PM

Free admission to exhibit &  
Opening and Closing receptions

**Open Gallery Hours**

Tuesdays & Thursdays, 1:30 - 6:30 PM  
& by appointment

**Artists Featured in  
*Art, Play & Ritual***

Steven Blaine Adams

Anna Applegate

Sharon Bechtold

Christopher Bednash

Joanne Bennett

Mary Burton

Yolanda Fernandez-Shebeko

Dorothy Graden

Amy Hassan

John Henderson

Kumar & Nicole Javvaji

Colleen Keough

Kat Kidwell

Colleen Koziara

Jessica Kronika

Beatriz Ledesma

Lorraine Moretti

Kao Ra Zen

Diana Rudaitis

Vivian Sakellariou

Szmeralda Shanel

Elijah Thompson

Sujata Tibrewala

Kevin James Wilson

## About Art, Play & Ritual

Celebrate the human powers of imagination, invocation and creation and explore the relationship of art, play and ritual, as Life Force Arts Center presents the art exhibit and multiarts show *The Creative Soul: Art, Play & Ritual*, running May 6 - September 20, 2016 at Life Force Arts Center, 1609 W. Belmont, Chicago IL 60657. Opening Reception is Friday, May 6, 2016 from 7 - 10 PM. Closing Reception is Tuesday, September 20, 2016 from 7 - 9 PM. Open Gallery Hours are Tuesdays and Thursdays 1:30 - 6:30 PM, and by appointment. Admission is free to the exhibit and Opening and Closing Receptions. Workshops, performances and other events related to the theme will be held as part of the show. For more information, please contact Joan Forest Mage, Executive Director, 773-327-7224, [joan@LifeForceArts.org](mailto:joan@LifeForceArts.org).

Life Force Arts Center's 2016 exhibits, *The Creative Soul* series, explore three different meanings of what art is and why it's important: to awaken sentient experience, to create other worlds through art, play and ritual, and to communicate with the many levels of self.

The exhibit *The Creative Soul: Art, Play & Ritual* celebrates the human powers of imagination, invocation and creation as we explore the relationship of art, play and ritual. Basing our inquiry in Ellen

Dissanayake's quote, "...other worlds [are] invented in play, invoked in ritual or fabricated in the arts," we will delve into the similarities and differences of play, ritual and art, focusing on how each relates to subtle reality and non-ordinary consciousness. Discover art as the craft of manifesting energy, consciousness and spirit into physical form.

The artwork in this exhibit features a wide variety of media including painting, photography, sculpture, mixed media and installation. Life Force Arts Center Artistic Director Joan Forest Mage says, "It's fascinating to see the interpretations artists have about the theme. At LFAC, our art exhibits create sacred space in which events become healing rituals: performances, concerts, poetry readings, workshops, lectures are all infused with transformative power to heal and enlighten the those present."

The mission of **Life Force Arts Center (LFAC)** is to activate the spiritual power of the visual, literary and performing arts to create transformation and community 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.

## Steven Blaine Adams

*Guardian of the Cove (Merfolk)* (2016)

8 x 12

Wood & Colored Pencil

\$200

Merfolk are creatures that are half human half fish. The word "mer" is an ancient English word for "the sea." Merfolk have existed in folklore for thousands of years. Merfolk first appeared in cave paintings in the stone age. In ancient Babylonia, they were represented by the dieties Era and Oannes; in Greek mythology, the god Tritan, or Derketo. Folklore and sightings and even songs were created in almost every country in the world: Assyria, Africa (Mami Wata or Yemaja), Celon, Sri Lanka, Russia, Japan, and India. As these water spirits were represented across the world and across time, who is to say some of these ancient mammals did not choose to stay in the water, such as other mammals like frogs, whales, and dolphins? My depiction of Merfolk exhibits an evolved representation of these creatures. I have chosen this image for Art, Play, and Ritual as it depicts the playfulness of combining humans and other life forms. I enjoy creating art that fabricates other worlds.

**Steven Blaine Adams, LFAC Artist in Residence,** 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 LFAC'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.

## Anna Applegate

amoretmortem.wordpress.com

### *Berith Rides to the Sabbat* (2016)

12 x 16

Acrylics, Chalk, Oil Pastel & Paint Marker on  
Canvasette

\$66.06

This is my maiden voyage into what might be called “automatic painting,” or spirit-channeled art. This painting is a portal for peering into other worlds, and its creation was itself contextualized in magical ritual. I had been studying and ritually employing a fundamental occult text entitled *The Lesser Key of Solomon* (the translation by S.L. MacGregor Mathers and Aleister Crowley), which is also known as *The Goetia*. It depicts the formulae for ritually conjuring the 72 spirits that were said to have been employed by the legendary King Solomon in the building of the Temple of Jerusalem. Before beginning my painting, I declared my ritual intent that I would make myself open to depicting any of the Goetic spirits that deigned to manifest in two-dimensional form, provided that the spirit would use iconography that would lend itself to being easily recognized so I would be able to identify it afterwards—in other words, the spirit would be providing all visual elements of its calling card, right down to the elaborate

sigil that serves as its signature.

As I began painting, a special figure—whimsical-looking at first glance, but exuding an aura of power below the surface—going on a journey began to reveal itself. I sensed it was a nobleman, dressed in late medieval red robes with a gold crown, astride a demonic-looking pony, which mirrored the rider. They were riding to the Beltane Sabbat, one of the great turning points in the witches' Wheel of the Year, which commemorates the start of summer. "Oh my, that looks like a Tarot card!" my friend and artistic mentor Victoria said to me the day I painted this in late February in her Pilsen studio. The fact that the Sun was conjunct Neptune at the time wasn't lost on either of us.

I finished the piece and when I got home that night, I feverishly cracked open my copy of *The Lesser Key of Solomon*, reading each Goetic spirit's physical description and looking up its respective sigil to find out which spirit of the host of 72 manifested itself in my painting. It was Berith, I learned, and the text describes him as a duke wearing red robes and a crown of gold, riding a red horse. He is the 28<sup>th</sup> out of the 72 spirits, and he commands 26 infernal legions of spirits. Additionally, he confers upon humanity the alchemical ability to turn all base metals into gold, and he speaks prophetically of the past, present, and future. I took his appearance as a very good omen for my spiritual development and ongoing inner alchemical workings. "*By what methods will you transmute your inner lead into the gold of spiritual excellence?*" Berith asks challengingly.

*Aradia, Goddess of Witches* (2016)

20 x 21

Acrylics, Chalk & Oil Pastel on Canvas

\$300

This painting arose as a devotional offering to this beloved goddess of witches in Tuscan/Italian witchcraft, or *Stregheria*. Aradia has been the focus of many a ritual invocation and *Esbat* gathering in the Gardnerian coven I belonged to, especially when we performed the rite of “Drawing Down the Moon,” which is when the goddess is ritually evoked to inhabit the body of the presiding High Priestess. In the theology and cosmology of *Stregheria*, Aradia is the Daughter of the Moon Goddess, Diana. She (Aradia) incarnated specifically to liberate human beings from oppressive social and political structures, teaching witchcraft as a tool for the peasant class to use in class warfare. This liberationist theology greatly influenced the development of witchcraft as a modern religion. As the 1899 text from *Aradia, Gospel of the Witches* (compiled by American anthropologist Charles Godfrey Leland in the late nineteenth century during his travels in Tuscany), declares: “And ye shall all be freed from slavery, / And so ye shall be free in everything; / And as the sign that ye are truly free, / Ye shall be naked in your rites, both men /And women also: this shall last until /The last of your oppressors shall be dead...”

When I began to contemplate the beauty, majesty, and power of Aradia, I felt a tremendous sense of serenity. In my vision, She appeared seated, statue-like, Her face a lunar cypher of Mystery. About Her left arm the sacred serpent of wisdom, rejuvenation, and *shatki* power unfurls her coils. With origins celestial and Her impact terrestrial,

Aradia reinforces Her timely message of “walking the talk”—of employing witchcraft in the world with peaceful power.

Chicago native and **LFAC Artist in Residence Anna Applegate** is a Gardnerian witch, a Master Mason in Co-Freemasonry, and a legally ordained Priestess in the worldwide Fellowship of Isis (FOI)—an organization that honors the cultural and religious expressions of all goddesses from all pantheons throughout human history. She has a strong Will to be Wyrd and she stands at the crossroads of Art and Spirit often, infusing her paintings, sculptures, photographs, and rituals with the phantasmagoria that she finds lurking behind the veil of the mundane. Her polytheistic Pagan religious sensibility is the lens through which she interprets many worlds.

Anna holds an M.A. degree in English Literature from Loyola University Chicago. She writes for her daily bread (as an advertising copywriter) as well as for pleasure: her poetry appears in the Scarlet Imprint anthologies *Datura* (2010) and *Mandragora* (2012). Anna has also written several plays and two macabre musicals: these get performed at her annual literary salon honoring the life and creativity of Edgar Allan Poe. Anna is an avid blogger and encourages all lovers of the outré to follow her blog: [www.amoretmortem.wordpress.com](http://www.amoretmortem.wordpress.com). With her romantic and ritual partner, Anna is the co-founder of

Hermekate.com, which illuminates the pathways to apotheosis for magically inclined fellow devotees of the Deities Hermes and Hekate. Additionally, Anna serves as the Executive Editor of *Isis-Seshat*, a quarterly journal of the Fellowship of Isis.

## Sharon Bechtold

sharonbechtold.com

### *Speak Up* (2016)

14 x 14

Digital Print of Original Colored Pencil

\$88

Speak Your Truth - A mandala message from Cat

Dear Human,

What a way to begin! Being the first to speak, to say your peace and unveil your Truth. To come forward like this kitten and be heard!

Being the first can be scary, when you put yourself out there first there is a risk of criticism.

But wait! Before you go down that path understand one thing... the one who speaks first sets things in motion. The first one is in CONTROL of the situation! Even if you must defend - it is now YOUR game!

So Human, are you ready to play YOUR game? Will you step forward boldly and speak YOUR Truth?

--Cat

**Sharon Bechtold, LFAC Artist in Residence,** is a Shamanic Practitioner, Artist, Bard, and Teacher. She studied shamanism with Joan Forest Mage in the Life Force Arts Shamanic Training Program, holds the Bardic Grade from the Order of Bards, Ovates and Druids, and is well versed in elemental energy work and reiki. She is a professional award winning pyrographer who has published 5 books on wood burning techniques. A columnist and writer for numerous international print magazines, she also teaches art as energy work throughout North America, has been certified as an Illinois State Artisan and is represented by numerous galleries and collections throughout the world.

## Christopher Bednash

christopherjosephbednash.net

### *Marry the Earth!* (2013)

28" diameter

Papier Maché, Chicken Wire, Paint, Wood

NFS

This sculpture of Planet Earth was created to be a portable representative of our planet as a whole, to be used in ceremonies in which each of us may marry the Earth. Individuals are encouraged to take a vow to the world-- to love, to honor, to cherish, and to protect the Earth, as best as they are able. Since 2013, over 100 people have chosen to make a conscious commitment to a lifetime of loving partnership with the planet, as Lover Earth, beyond simply Mother Earth.

**Christopher Bednash, LFAC Artist in Residence**, is an interdisciplinary artist and MFA thesis student at Columbia College. He works to expand the meeting place between art, activism, and spirituality. Chris is also the Chaplain of the Rainbow Bike Chapel.

## Joanne Bennett

### *Spirit of My Artist* (2000)

28 x 30 Framed  
Pastel & Colored Pencil  
NFS

### *Spirit of My Motherhood* (2000)

28 x 30 Framed  
Pastel & Colored Pencil  
NFS

“I am not who you perceive me to be...I do not fit neatly into your little boxes...I am ME.”

Feeling pressure by art instructors who wanted me to create a certain kind of art in a certain way made me take a closer look at how I perceive myself and how I am perceived by others. I felt I was being forced into these neat little boxes of identity: as a woman, artist, mother, and intellectual and spiritual being. I wanted to shout, “I am so much more.”

I imagined my spirit rising from the neatly formed boxes and coming alive as she floated above them, clothed in magnificent robes that expressed what she could not find the words to say and feeling the freedom to explore all the complexities of her being.

The *Spirit of My Artist* emerges from a box that reflects her desire to change the way she ritualizes her clean and neat style of painting and drawing: Let the paint drip on the floor and the tubes become crinkled and worn. Use the big, sloppy brushes. Break

the pastels. Wear your best clothes and don't worry about getting paint on them. This spirit is called to be the artist she always wanted to be.

*Spirit of My Artist* is the second drawing in a series of five Spirits: *Spirit of My Self; Spirit of My Artist; Spirit of My Intellect; Spirit of My Spiritual; Spirit of My Motherhood.*

-Joanne M. Bennett

*Spirit of My Motherhood* emerges from her traditional role as nurturer and educator of her children. She has lost two of her four children and holds tightly to the two who remain close to her heart. As she emerges from box she realizes it is time to let her young birds learn to fly on their own, and it is time for her to rediscover herself. Her children are strong and are ready to create their own journeys. She has taught them how to use their creativity and to love art as much as she does. Her Spirit, too, will soar to achieve new heights, new dreams.

*Spirit of My Motherhood* is the fifth and final drawing in a series of five Spirits: *Spirit of My Self; Spirit of My Artist; Spirit of My Intellect; Spirit of My Spiritual; Spirit of My Motherhood.*

-Joanne M. Bennett

**Joanne Bennett** says: "I wish I had known my grandfathers, because I believe that they had a deep passion for the arts, and gave that gift to my parents, me and my siblings, my children, and now my

grandchildren. I come from a very large family of nine children, and fantasy and play was all we had. There were over 150 children on our block alone, and we sang, danced, performed and created our way into our adult lives. Art was my life, even if I didn't know it. I attended a class at the Junior School of the Art Institute in the summer after 4<sup>th</sup> grade, and took Art in High School, but did not have real formal training in Art until my children were grown. I took various classes at a few colleges in drawing, painting, and other visual art and earned my BFA in Art Studio from the University of New Mexico in 2000.

I was fortunate to have the opportunity to work in Visual Arts –Visual Merchandising and Design – from high school to the present. I created costumes and props for the animated store windows across the country, created set designs for corporate showrooms and events, Christmas displays and theatrical sets, and brought that imagination and play from childhood into my working life. It truly was and still is, amazing.

In 1997, as great changes were taking place in the giftware industry, I decided to make a career change (but keep the magic!) and returned to school to complete my BFA and become an art educator. I have been teaching art in the elementary schools for 16 years, and recently obtained my MAT in Arts Education at Columbia College Chicago. Nurturing young artists into “becoming” is another passion of mine, and while managing time to teach my students,

my grandchildren, and create my own art can be a challenge, I know that passion is ever present and is passed on through them.”

## Mary Burton

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

### ***Goat Craft*** (2016)

9 x 11 framed

Pyrography on Wood in Hand Decorated Wood Frame  
\$75

The goat at the center of this piece was based on an image provided by Sharon Bechtold in her pyrography workshop. I wanted to surround the goat in a garden. These flowers remind me of hollyhocks tended by my mother and aunt on the family farm. “Craft” is a play on words since it could be both art and craft.

### ***Sekhmet*** (2016)

18 x 22 framed

Prismacolor Marker on Paper  
\$75

This image came as a greeting on the New Year 2016. It burst forth, a new beginning, perhaps a message from another word, or a ritual setting a tone for going forward.

**Mary Burton** (B.A., SUNY Albany; M.F.A., School of the Art Institute of Chicago) the child of diverse parents (Northern European and Russian Jewish) grew up on a farm in upstate New York where she was blessed to be immersed in the beauty of nature and life forms. Observations of light and dark, trees, the seasons and natural phenomena as well as an ongoing quest for meaning inspired explorations of form and line in drawing, printmaking,

painting, videography and video image processing. She has exhibited with the Chicago Artists Month, School of the Art Institute BareWalls, School of the Art Institute Fellowship Exhibition and others. A lifelong searcher and student of mysticism and spiritual sciences, her studies include comparative religion, mysticism, symbolism, yoga philosophy, spiritual astrology at the Temple of Kriya Yoga, A Course in Miracles at Unity Church in Chicago, music studies at Old Town School of Folk Music and New Tuners music theater workshop under John Sparks, as well as working for the Urantia Foundation (publisher of The Urantia Book.) She graduated from Life Force Arts Shamanic Training program. Mary's family has been in what is now the U. S. since the 1600's. Her ancestor, Mary Bliss Parsons, was accused and acquitted twice for witchcraft in Cambridge and Boston, Massachusetts.

## Yolanda Fernandez-Shebeko

yfernandez.com

### *Night and Day* (2016)

24 x 30

Acrylic on Linen

\$450

### *Staying Out Late* (2016)

30 x 30

Acrylic on Linen

\$550

### *Yellow Butterfly* (2015)

40 x 30

Acrylic on Linen

\$675

All of paintings begin by letting the paint start its own game. I prepare the colors to a specific density and viscosity and let them find their way along into what will become both subject and the perception of the resulting work. Different colors and dropped and sprayed again and again until a path comes into view that will show which way is up, down, and lead onwards.

Most of the finished work finds a relevant response derived from nature and an inspired moment or memory.

**Yolanda Shebeko** says: “My painting follows the very bright path begun in the 1950’s with the wonderful work forged by the abstract expressionist painters in New York. Freeing perception into color, composition, and inspiration on its own and for its own has brought into existence, for me, the most important art and the most important and deepest response to art.

My own work is inspired by the great Milton Resnik, Joan Mitchell, and Agnes Martin. Although each of them produced very different work throughout their careers, and Mr. Resnick thought the term ‘Abstract Expressionist’ odd and basically incorrect, their accomplishments all stand on the same mountain. Milton Resnick insisted that the only direction and space in painting that there could be was ‘to ascend’.

In my own life, I am very happy to have the time and heart to continue this painted conversation.“

## Dorothy Graden

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

### *Sea Sprite* (2014)

16 x 20 framed

Giclee Print

\$120

She is a playful little nymph that causes innocent havoc among the waves of life. She will teach you to laugh and to love and to not take life too seriously, as life is impermanent, so let's enjoy!

**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 presents, lectures and exhibits her drawings and ceramic sculptures throughout the Midwest. She draws with great admiration, respect and humility for the ancients who inspire her work.

## Amy Hassan

amyjamilahhassanartcreations.com

### *Dolphin Song* (2016)

20 Diameter

Acrylic on Canvas

\$400

I created this mandala with the intention of playfulness and calm. I chose the dolphin, because it symbolizes playfulness, empathy and joy. The playful nature of the dolphin is a reminder that we must keep a balance of work and play. We must try to approach life with humor and joy, and to share it with others.

### *Pattern Play* (2016)

24 x 24

Acrylic on Canvas

\$500

I find the process of creating a mandala to be very meditative and relaxing. I find joy and excitement in the process of creating different patterns and colors. Each pattern is unique. I love layering the patterns to give the illusion of 3 dimension. The patterns appear to be moving and dancing around one another.

**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

[www.northsuburbancarvers.org/page/399535696](http://www.northsuburbancarvers.org/page/399535696)

***N.W. Native American Style Box*** (2014)

24 x 9.25 x 8.25

Brazilian Walnut

\$500

*Egyptian Vase* (2016)

3 x 9 Diameter

Norfolk Pine

\$350

*Large Scarab* (2016)

31 x 14.75

Mahogany

\$350

*Leaping Dolphins* (2013)

12 x 3 x 6

Butternut

\$300

*Poseidon's Trident* (2016)

8.5 x 14

Mahogany

\$250

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.

## **Kumar & Nicole Javaji**

[www.flickr.com/photos/pani-puri](http://www.flickr.com/photos/pani-puri)

### ***Dancing with the Stars* (2016)**

24 x 18

Acrylic on Canvas

\$314

Dancing with the Stars is a collaboration between Nicole and Kumar Javaji. It combines their love for all things celestial with aspects of spirituality and nature. The work was inspired by classical Rosicrucian woodcut engraving and sets it against a "modern" backdrop (a hubble space telescope image of the snowflake cluster in the cone nebula).

The idea being: we are in this unique time in human history where we are anchored in some ways to the spiritual traditions of the past related to alchemy and animism. And we are also invited to author our own reality because our origins trace back further than the creation of our home planet. We are all made of stardust. The ancients knew this, modern science has just begun to fill in the details of how it all comes together.

This work marries the two forces because we wouldn't have modern science if it wasn't for the many magicians of the past scratching away the surface of our reality to reveal our celestial connections. Male and female forces have classically been polarized in our culture, our hope is that this work puts that polarity in perspective against the vastness of our universe.

**Nicole and Kumar Jawaji** are acrylic artists from the northwest suburbs of Chicago.

They draw from beauty in nature and outer space for inspiration.

Nicole's work often showcases color and form with vibrant portraits of lilac and lavender, or features the colorful side of space.

Kumar's work follows the philosophy of art as medicine, and a vehicle for contemplation and connection. He primarily works in digital collage.

## Colleen Keough

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

### *Snake Medicine* (2016)

8 x 12 & 11 x 14

Photographic Print Installation: Giclee Prints on  
Archival Matte Paper

\$75 each for 11 x 14 Print

\$60 each for 8 x 12 Print

Snake Medicine is a book, photographic series and performance work which explores themes of loss, death, and rebirth. Using snake and the shed of its skin as a metaphor for death and renewal, I examine cycles of loss and regeneration on a personal, biological, and cultural level. In this series I give sets of instructions for actions and rituals for the viewer to perform to shed skins and honor loss. Symbolically marking space and time through performance initiates the process of transmutation, and gives presence to painful experiences that otherwise remain hidden. In the same way, the photographs and photograms provide a visual interpretation of the death, healing, and rebirth narrative.

**Colleen Keough** is a lens & time-based hybrid-media artist working in video, sound, performance, photography, installation, and mixed media. Keough's work investigates the intersection of pop culture, identity, myth and technology through integrated media works which investigate the voice, and fragmentation of identity and language through

electronic modes of communication and identification, bio-electric communication and natural systems, archetypal embodiments of the female voice, media as a vehicle of vocal disembodiment, feminism and nature, classical mythos and technological phenomena, and natural and sonic phenomena. Keough's work has been included in national and international exhibitions and festivals including the Athens Video Art Festival, Athens, Greece / Galway International Arts Festival Galway Ireland / Prague Quadrennial of Performance Design and Space Prague, Czech Republic / Yan Gerber International Arts Festival Weichang County, China / Everson Museum of Art, Syracuse, NY / Loop Video Art Festival, Barcelona, Spain / Museum of Fine Arts, Boston, MA / and the E-Poetry Festival London / Kingston Upon the Thames, UK. She completed undergraduate studies at the School of the Museum of Fine Arts in Boston, MA, & DePaul University in Chicago, IL, and earned an MFA in Electronic Integrated Arts from NYSCC Alfred University in New York. Keough also completed certificates in Shamanic Healing and Expressive Arts through Life Force Art Center, Chicago, IL.

## Kat Kidwell

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

*Graveyard Jambouree* (2016)

20 x 16 Framed

Pen & Colored Pencil

\$200

Until I was 12 my family lived in a house with a cemetery practically in the backyard and a school playground right next to that. My friends and I played in the graveyard as much as in the schoolyard. So a place you'd usually think of as being for quiet ritual became our setting for storytelling, doodling, obnoxious tape recording, and talking to spirit guides. Niantic Union Cemetery and Niantic Center School used to be completely separated by a line of trees, but when I visited last year, a lot of trees were removed, and the young students now have a clear view of the grave sites during recess. I enjoy that the two are visually connected now because they always felt like they should be when I was younger. All the characters I drew out are reflections of myself, and I later realized some are enacting both play and ritual at the same time. I chose the name "Moore" for the headstone both because it's a common last name and it's a pseudonym I've used on projects I've done that I'm not proud of.

**Kat Kidwell** is a guitarist, songwriter, recording engineer, and Life Force Arts Center's bookkeeper living in Chicago since 2008 via East Lyme/Niantic, Connecticut. Kat enjoys doodling as a meditative activity and privately studies comic art. She has previously exhibited her handmade hemp guitar straps and wolf watercolors at LFAC.

## Colleen Koziara

www.mysticalwillow.com

### *Errach~Gwanwyn~Kevad* (2016)

30 x 24

Mixed Media

\$400

What if the question was Art? Ritual? Play? Is there one answer to each of these? Is there one answer that fits all?

Yes

Spring Spring Spring and so, in naming this piece I used languages from the three nations that have had a profound effect on me in the last few years. Ireland, Wales and Estonia

And in the languages of those peoples, Errach-Gaeilge, Gwanwyn-Welsh, Kevad-Estonian, I named this latest piece, Spring~Spring~Spring.

Special thanks go out to some folks very dear to me who over the years have gifted me with many of the items on this piece. Joan, Joey, Marla, Charmaine, Richard and a few more long passed from my daily life. This could not have existed without your contributions. Thank you.

**Colleen says:** I grew up in nature with a 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. What most amazed me were the intricacies of nature, like the sight of a setting sunbeam, shining through the branches of a tree, illuminating a delicate spiderweb and transforming that web to a magical world formed of liquid silver. I lived my most formative years immersed in these images and I came to see a personality in nature. It is the years I spent seeing this “secret” face and magic of nature and the stories that it told, that filled me with a desire to make art.

I create images which portray the spirit and humanity of nature and thereby the nature of humanity and spirit. With my work I intend to capture a moment of magic. That moment where the infinite and the finite merge and it is possible to see the magic once again in all things.

I strive to make each of my works a window. I think my best works give the viewer a feeling of this deeper magic being mirrored within themselves.

**Colleen Koziara** attended the American Academy of Art in Chicago, and currently splits her time working with our Elders and the Arts. Colleen gives workshops and seminars on a variety of topics; Body Art; Custom Tattoo Designs; Visionary Art; and Commissioned pieces manifest from the visions and dreams of her clients.

She has illustrated more than 20 books and has been presenting, writing and providing art for Circle Sanctuary since 2002. She is an award winning designer of programming for seniors, and author of Taking Flight! A Senior Whole Life Wellness Handbook for seniors and

caregivers.

Colleen has been an active member of the Pagan community for almost 30 years, is an Ovate member of OBOD, and a Reiki Master. Her work pulls its symbolism, hidden images, flow and color patterns from her experiences and studies. Colleen describes each of her works as “Doorways to the Center”, through which she hopes the viewer will travel to seek that which is hidden deeper within the image, and possibly on their visual journey, find doorways of their own to mysteries hidden deeper within themselves. Colleen’s pieces give voice to the connection between the natural world and the magical realms, helping to reaffirm the magic within, that we all knew so well as children, and tend to lose touch with in our daily lives.

## Jessica Kronika

flyngypsyarts.com

### *Seeking a Sacred Space: The Islands of Light* (2016)

21.25 x 17.25 framed

Acrylic on Canvas

\$350

Sacred Spaces form protective zones and enhance our grounding to reach successfully out to connect to the Greater Spirit that infuses All. Within my practice, this involves first centering my own energy, within the body, within the moment, then I open up to ground my energy with the Earth, the great web of Water within the Earth and the Atmosphere, and finally outward to the expanding and spiraling energy of our

Solar System and the Greater Cosmos beyond. This search taps into the amazing Light within us all. Within this painting, the island at center is at once both a physical place, the sacred honeycomb hut of the hermit, lit by the simple votive, and also simultaneously the inner Island, resonating with the Star energy that composes our inner map, DNA, and the star stuff we are all made of. The playful red Swift that charts the nighttime sky, circles the deeper mysteries of the Cosmos, flying joyfully across the array of solar systems and galaxies. The orange Devi, at front right, is both the simple human woman who searches, and connected by generations and the greater collective cultural memory, She is the Mother and Maiden-Daughter, the Supplicant and the Crone. We all seek the guiding light, the Light of Wisdom, in our own ways. May the Light of the Island Within, and the Light of the Cosmos connect you resonate with Spirit in Joy and Playfulness.

*The Dancers & the Fountain of the Milk Maiden*

(2016)

19.25 x 37.25 framed

Acrylic on Canvas

NFS

Dance is a meditative and playful ritual that I have often used to seek deeper levels of connection to Spirit. The dancers in this panoramic work express this spirit of play and the dichotomy of place, drawn on the left to the shoreline and the susurrations of the surf, and on the right to the enclosing canopy of the forest and the exalting heights of the mountains. Over

all of this, the gentle attentions of the Milk Maiden, as she emerges from the grotto of Becoming, merge with the gift of flowing glacial milk that spills down her breast and into the triad pools of the Trinity and on out into the flow of the World Stream. The archetypal feminine Dancers strike a deep stretching pose drawn from the art of Ballet and the practice of Yoga. Modeled on the Ballet Dancer, Leslie Caron, the Dancers urge the viewer to accept the contortions of immersion in the Meditation and the Flow of the World Stream, where each is urged to act based on the skill and talents of this incarnation, to the betterment of World and personal communication, practicing the ritual play of interaction with all other incarnations of Spirit, Earth and Cosmos.

**Jessica Kronika:** My art stems from a dialogue between my spiritual connection to the world of nature and the concepts of goddess mythology. I practice a non-denominational variety of private pagan spirituality, heavily influenced by the ways of meditation, multiple cultural connections to the empowering female divinity and a sense of finding the sacred within Nature. My artistic style incorporates elements of realism and surrealism, in concept, approach and rendering. I utilize many media, striving for the best tools to depict the images I see within. I hold a Bachelor of Fine Arts degree in printmaking and installation, as well as an Associate of Fine Arts degree in painting and drawing. My works draw on the tangible and spectacular aspects of nature, incorporating study *en plein aire* of my subjects as well as research into the lesser known elements of the lives of mythic women, and historical depictions for inspiration.

## Thom Lausch

[www.facebook.com/staineddreams](http://www.facebook.com/staineddreams)

### *Transformation* (2016)

15 x 21.75

Stained Glass

\$200

The Butterfly represents the process of transformation and shape shifting. The deepest symbolic lesson she asks is to accept the changes in our lives as casually as she does and to keep our faith as we undergo transition in our lives.

### *Balance* (2015)

11" Diameter

Stained Glass

\$70

Chakra, Sanskrit word meaning "WHEEL" or "CIRCLE". Described as a spinning wheel of light symbolizing endless rotation of Shakti. Circles of energy which balance, store and distribute the energies of life all throughout our physical body. Each Chakra is said to have pedals.

### *Solar Isis* (2016)

13 x 16

Stained Glass

\$300

I made this piece with the intention of honoring the Goddess. I have always been fascinated with Egypt. I

wanted to be an archeologist when I grew up! I love the colors the Egyptians used in their designs: vivid golds, reds and blues. In Mesopotamia and other cultures at the time, they did relief work in stone, but not the same type of painting as the Egyptians did. I feel like I'm capturing the spirit of the Egyptians through this use of color; stained glass is an ideal medium for this.

**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.

## **Beatriz Ledesma**

beatrizledesmastudio.com

### ***Danza de Batracios*** (2002)

11 x 14 Framed

Colored Pencil on Black Paper

\$100

### ***Earth Fertility Mandala*** (2002)

11 x 14 Framed

Colored Pencil on Black Paper

\$100

**Beatriz says:** Faithful to my Latin American roots, my work takes the viewer into the world of magic realism and color.

I am interested in tapping into the emotional and spiritual reservoirs within me believing that it manifests our individual and collective unconscious. The act of painting is meditative and mystical. I am ruled by my imagination which it is woven with reality, myth, magic, and fantasy. I embark into each painting aiming to communicate a journey in color and images.

An object becomes symbolic of a dream, a memory, a fiber of my imagination. My attention to painting is that of a focused researcher utilizing my inner dialogue and the connection with the world around me as the library from where to bring forward images. My choice of medium is oils because of their sensual quality, brightness, and warmth that allows me to work on layers from dark to light.

I intend to challenge the viewer into a contemplative dialogue with the painting and be absorbed by its colors, images, and light. In that viewing the painting may evoke a feeling, an emotion, a memory, a dream, and/or a fantasy.

## Lorraine Moretti

*Dancing with Venus* (2016)

11 x 14

Painting & Collage: Acrylics, shells, sea sponges,  
aquamarine, Mediterranean sea glass  
NFS

This work invokes Venus goddess of love, beauty, fertility & femininity through an improvised dance using the body, water, her sacred colors and natural objects. Together we created art that inspires within ourselves all of her qualities. The artist Jeanne Carbonetti writes, “playfulness, the spirit that captures the opposite sides of experimenting and forcing, and forms them into an alchemical synthesis, makes the experience both mystical and practical, guiding the painting to be not just successful, but visionary.” I believe this occurred.

**Lorraine Moretti** received her M.A. in Inter-Arts Education from Columbia College with a thesis in Performance Poetry and has been a teacher for many years. She participated in the Jack Kerouac School of Disembodied Poetics at Naropa University in Boulder, Co. and has read her writing at many venues over the years, her favorite being Club Lower Links back in the 80's. In 2014 she completed Shamanic Training Certification under Joan Forest Mage and as an LFAC Artist In Residence has exhibited work in several shows. Lorraine, AKA Lolo, Gypsy Beatnik Priestess of Poetry often holds poetry workshops at LFAC that ritually utilize Tarot, Full Moon and Willow energies.

## Kao Ra Zen

kaorazen.tumblr.com

*Apollo* (2016)

13 x 24

Mixed Media on Wood

\$2400

I snatched light from the day to harness his glow  
For myself I did not know

I would covet his shine  
And acknowledge his gifts as mine

The light of my soul was but unknown  
I forsook my identity and made his name my own

I would pull worlds to me to serve as their Sun  
Golden dawns brought by a new day begun

In time I would discover my own true name  
And return to him his cosmic flame

In giving away I only received  
Faith born again, in new gods I believed

**Kao Ra Zen** was born and raised in Chicago and developed an intense love of art, writing, and music at a very early age. Kao is a very creative soul and involves himself in many forms of expression, ranging from visual art to performance. Much of Kao's visual work deals with "deifying" the subjects that the artist chooses to paint, by incorporating elements into the piece that make the figure a bit larger than life.

Subjects may be models or from photo reference. Comic books, pro wrestling, and the artist's interest in different religions and mythologies all serve as an influence to his work. Sometimes these influences are used subtly, other times direct reference to a specific source of inspiration is incorporated.

Kao has exhibited in Chicago at the Polish Arts Museum as well as the DANK Haus, the German American Cultural Center. This past summer, the artist traveled to Syke, Germany with other members of the International Arts Group to participate in an arts residency at the Kreismuseum and a group show at a branch of the Sparkasse Bank.

Kao Ra Zen's work with children includes teaching a rapping/poetry class at the Southwest Youth Collaborative, as part of their University of Hip Hop program; assisting in art making workshops as part of the Glenwood Arts Festival; and perform and/or work with children at inner city schools. He currently works as a Science Mentor at Chicago Public Schools as part of the In Search of Genius non-profit organization. Kao recently completed the Associate in Fine Arts program at Harold Washington College.

## Diana Rudaitis

### *Sacred Grove* (2014)

16 x 20

Acrylic on Paper

\$150

Ritual and religious ritual have been a part of humanity since our first ancestors painted and danced before cave walls 50,000 years ago.

Sacred Grove represents the celebration of the Dionysian mysteries of ancient Greece. Dionysus was a god of vegetation and fertility, wine and revelry. His mysteries were celebrated only by women and today little is still known about them as the initiates were sworn to secrecy. No man was allowed to witness them, but they were thought to include drunken singing and ecstatic, orgiastic dancing.

There is a darker aspect to the mysteries. It was thought that the celebrants would tear to pieces any animal or man foolish enough to try to get near them in their frenzied state.

**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.

## Vivian Sakellariou

[www.engaginghearts.weebly.com](http://www.engaginghearts.weebly.com)

### *Stirring Hopes for all the Beings of the Universe*

(2016)

10 x 8

Acrylic & Ink

\$444

### *The Precise Moment in the Gathering of the Light Keepers* (2016)

10 x 8

Acrylic & Ink

\$444

### *The Exchange: a Sacred Moment in Time* (2016)

10 x 8

Acrylic & Ink

\$444

The ritual performed in preparation for these pieces involved prayer, then drawing symbols (energy / Reiki practices) into the blank canvases. My intentions were to bring out what was wanting to be shown, needed to have a voice.

I began to lay down light colors of turquoise, purple and lavender. Then I added silver, then gold. I moved back and forth from one piece unto the other among the group. The

foundation was light and swift. There was a resting period. Then I saw what was next and began to work with black paint and ink, bringing out the faces I saw in **The Precise Moment in the Gathering of the Light Keepers**. The more I sat with my pieces, the more I saw emerging from the details of the paint. I continued to bring out those details with black ink into **Strong Declarations for All the Beings of the Universe** and in **The Exchange: A Sacred Moment in Time**.

These works emerged from play, coming from a place of unplanned, spontaneous innocence. I listened to my intuition about color and the placements and movements of the brushstrokes on which canvas. I spent time with my initial creations and saw and felt what was to be. Seeing their forms, I was able to draw the spirits and structures within the paint. From the colors and textures emerged the details and this group was born.

**Vivian Sakellariou** says: “I am a Sagittarius born Dec. 19<sup>th</sup>. I believe in Angels and that we have lots of invisible help in the world and all we have to do is ask, be patient and give thanks from a sincere heart.

I have been making art for almost 25 years. It’s fulfilling to use my hands and my heart to guide me in my work. My work is spontaneous, playful, intuitive and a natural de-stressor. My art is a way of discovering a part of me that may have been hidden, that wants to be seen and heard. It has messages for me if I am willing to listen and take the time to hear it. It is one of the most meaningful things I do because it’s very personal, independent and exciting. I feel lucky to be an artist. I get to play. I love that I allow myself that freedom of play. In my discovery, I am fully absorbed with all that is.

I practice Reiki, energy work, Space Clearing, Akashic Records Readings, Angel Card Readings, Creative Coaching, using Essential Oils and prayer work. I have begun to work with my creative process by directing my intentions through the use of prayer and energy work, invoking my guides and creating art that serves to help bring more light, love and healing into myself, those around and among me, and into the world.”

## Szmeralda Shanel

*Mira & her Rooster* (2016)

13 x 8

Mixed Media: Fabric, Yarn & Ribbon

\$223

Mira and Pretty Ricky the Rooster are best friends. During the day they act civilized and she walks him around town on a leash. When the sun goes down they get dressed up in their finest and roller skate to the club where they dance all night long.

**Szmeralda Shanel** MA is visual, ritual and performance artist as well as a published author. She holds an MA in expressive arts therapy and has been working as a teaching artist for 15 years. As an expressive arts therapist and educator she works with individuals as well as communities focusing on the healing aspects of the creative process.

## Elijah Thompson

www.eliarcane.com

### *Awareness* (2016)

18 x 24

Acrylic on Canvas

\$650

A mixture of fun, relaxation, and understanding springs awareness of the whole. You're in that unconditional space and it is beautiful, then you stop and realize you're back without ever leaving. You're astonished and left with a glimpse of something unexplainable, but you can still feel it and that's all that matters.

### *Cake* (2016)

18 x 24

Acrylic on Canvas

\$821

A piece of cake is sitting in front of you, you're tempted and the last encounter of this cake coincidentally stumbles into your mind. You think, well this time is different, "I've grown". You pick it up, examine it, yup it's the same cake. You hesitate as your mind silently repeats, "The cake is a lie, the cake is a lie." You put it back and go about your day. Only to encounter this very cake in alternate forms at every turn of your loose ended attachments. Until in one astounding moment, you realize the cake never approached you, you always approached it. Something in you was receptive to this lie, this distraction. Thus, awareness is born and the trajectory of the cake is no longer beyond you.

**Elijah Thompson** says: "Authentic forms of artistic expression induce psychological results of harmonic importance. The true aspect of change increases in this form by the most vital increment of time, lapsed

awareness. Dissolution of time alters the frequency of positively streamed artistic bias, which naturally desiccates the fabric of unauthenticity. Authentic strokes of a media become a flash of sparkled influence beyond imagination, which ignites the soul and breaths instinctual integrity. Elevation of mind enhances the awareness of said strokes and transfers energy accordingly. I am Elijah Thompson. I strive to cultivate authenticity and love in my art and I hope what you take from it is good feelings and phenomenal fortune.”

**Sujata Tibrewala**  
pratibimba.info

***Temple 3*** (2013)  
16 x 20 framed  
Watercolor on Paper  
\$250

***Temple 4*** (2016)  
11 x 14  
Acrylic on Canvas  
\$350

The Temple series aims to explore the role of human body in the journey of the human soul.

As Buddha realized after neglecting his body for months that a soul can do nothing unless it has a healthy body to live in, we should realize the importance of the material in reaching our non-material goals.

The temple 3 portrays a perfectly chiseled male body, the epitome of strength playing with bow and arrow. While temple 4 portrays an equally powerful female body with not

so perfect form, and yet powerful. The contrast aims to contradict the obsession the looks of our bodies has become. The focus rather should be on what these bodies can achieve and do, rather than how they look.

**Sujata Tibrewala, LFAC Artist in Residence**, is a self taught artist who in 2009 gave up her electrical engineering career for her first love, art. She now uses her knowledge of science to spread art and issues close to her heart.

Born in India, Sujata had successful solo exhibits and conducted many art workshops, some of which resulted in student exhibitions. Sujata moved to the U.S. in 2010. Her works are currently on display at many reputed galleries including the Regional Commission of Arts, St Louis and Marine Foundation, California. Her noted exhibitions from the past include Life Force Arts Center, Chicago IL; Gateway gallery, St Louis MO; Lalit Kala Academy, New Delhi; and Jawahar Kala Kendra, Jaipur, India. She is an artist member of many artistic organizations including the St. Louis Artists' Guild, Women's Caucus for the Arts, and Art Concoctions. Starting from her school days, Sujata won many awards, and her art has received rave reviews in leading print and electronic media of India and USA. Presently, Sujata resides in San Jose, California. She is a member of the Naperville Art League, FIRE Arts Studio & Gallery, and Woman Made Gallery, Chicago.

### **Kevin James Wilson**

zspaulding.tumblr.com

***My Cup Runeth Over*** (2010)

30 x 40

Acylics

\$1800

The combination of warm colors radiating from within the figure signifying inner healing and thanksgiving as he looks heavenward in supplication. Representing religious and personal ritual.

**Kevin James Wilson** is a fine artist who holds a Bachelor of Fine Art in Illustration from the Rhode Island School of Design. He has worked professionally in Indianapolis, Indiana and Las Vegas, Nevada in the field of Graphic Design and also as a fine artist. Some of his work was exhibited at Caesar's Palace. He teaches Graphic Design and is Department Head at the International Business College where he has taught for nineteen years.

He's executed murals, portraits, airbrush, acrylics, oils, graphic pencils and is highly skilled in Adobe Photoshop, Illustrator and InDesign.

## **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 Art.
- 2) The Spiritual Power of Art affects EVERYONE. 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 Art, 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 Art, and to take charge of consciously activating this power for the highest good of themselves and the planet.

3) The Spiritual Power of Art 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.

- **3 Levels of spiritual power of art: human spirit, universal energy and mystical experience**
- **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 Fields of human life that the spiritual power of the arts impacts: Communication, Learning, Healing and Community
- 4 Types of spiritual art: Informational, Instructional, Transformational and Cultural

*“Other worlds [are] invented in play, invoked in ritual, or fabricated in the arts.” Ellen Dissanayake*

## Acknowledgements

Life Force Arts Center would like to thank all the Artists, Staff and Volunteers who put in so much work to create this show, especially Steven Blaine Adams, Thom Lausch, Joan Forest Mage, Adrianna Sesi, Aura Chapa, Jesus Diaz, Kat Kidwell, Jaimie Shepardson, Kristina Betz, John Henderson

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

Visit PANTHEON,  
our online journal of Spiritual Art

Like us on Facebook  
Follow us on Twitter

*Art, Play & Ritual* Exhibit Catalog created by

Joan Forest Mage, Jaimie Shepardson  
& Kat Kidwell

Catalog design by Maggie Baker

LFAC Artists in Residence are the core artistic staff of Life Force Arts Center. Representing a variety of visual, literary and performing arts disciplines, they lead the production of the Art Rituals, ArtSpirit Adventures and other programs at Life Force Arts Center.

### LFAC Artists in Residence 2015– 2016

Steven Blaine Adams  
Anna Applegate  
Sharon Bechtold  
Chris Bednash  
Amy Christensen  
Sally Cooper  
Kat Kidwell  
Joan Forest Mage  
Cathy McManamon  
Lorraine Moretti  
Kao Ra Zen  
Szmeralda Shanel  
Sujata Tibrewala  
Jason Winslade  
Sojourner Zenobia

## About Life Force Arts Center

The mission of **Life Force Arts Center (LFAC)** is to activate the spiritual power of the visual, literary and performing arts in artists and audiences to create transformation and community. 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 Center was founded in 1988 as a nonprofit, 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 our own 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 250 presenters.

*The Creative Soul: Art, Play & Ritual* is our 29<sup>th</sup> juried art exhibit in our 8th year of operation. Our shows are based on themes related to the connection of art and spiritual practice, and run from 2 - 4 months each. Our Art Gallery has featured the work of over 150 artists from throughout the U.S. and the world, including Canada, Costa Rica, England, Egypt, France, Ireland and South Africa.