

# SILKWORM

The Magazine of Silk Painters International

Volume 23, Issue 2, Summer 2016



Festival 2016!  
Updates, Classes, Shows

Joanna White teaches  
From Zentangle® to Silk

Liza Bozó Paints  
Mandalas

Image Contest Winner  
Nadja Lancelot

*Zentangle Scarves, Joanna White*

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## From the Editor's Desk

Welcome to the summer issue. We are still exploring landscapes, as we will do all year. We will finish the year with our member's creative landscapes, photos of your studios. I've already received several e-mails containing photos of members' studios. Please keep those photos coming. It's wonderful to see some of the amazing and inspiring places from which some of our members create.

In this issue, we examine the internal landscape – the great expanse of our interior environs, the heart, the head, the soul, the spirit. It's worth noting that the two featured artists kind of stumbled upon the art forms that they are sharing in this issue. These happy accidents offered both artists the opportunity for healing at a time when they really needed it or were truly searching for it. And at some point in life, don't we all need salve for the wounded heart?

Joanna White discovered Zentangle, a method of using lines to create a healing pattern that calms and centers the artist and has a similar uplifting effect on the viewer of the art. She is now a certified instructor and will be teaching her methods at the Festival this October.

Liza Bozó, is a member from Budapest, with whom I spoke via Skype and with the assistance of her friend Kati who acted as interpreter. Liza uses the mandala for healing and enlightenment. It is my personal mission to try to include more of our international community and expose our talented members outside of the U.S.

The work of both artists along with the art of David Higgins, the Festival's keynote speaker and instructor who uses similar forms and structures in his art, has stimulated me to play with some of my own doodles and tangles.

I hope you enjoy this issue as much as I did.

Tunizia Abdur-Raheem, Editor

*Tunizia*

## Credits

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If you have photographs of your art that you would like to have showcased in the *Silkworm*, send photos with your name and the name of the piece. The photo size should be minimum 5"x 7" and 300 dpi for best printing.

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# Kaki's Korner: Message from the President

## Welcome to Festival 2016!



*Vendor Tables at Festival 2014*

By the time you receive this 2016 summer issue of our Silk-worm, you'll be deeply immersed in all of the excitement of the Festival. It's theme, "Silk in Transition" is a wonderful reminder that we are all experiencing transitions. Many of us will be attending the festival for the first time in the eastern part of the U.S. The festival itself is being celebrated at a different time of the year. While some of us have been a part of SPIN's festivals since its first meeting in 1998, others will be attending for the very first time. Our founders, Diane Tuckman and Jan Janas will be in attendance and you'll have the opportunity to meet them on the Arrowmont campus.

The festival team's countless hours unselfishly given to SPIN, have created a special series of events, and deserves our thanks and gratitude. A well planned program is one that makes our decisions difficult and this one has surpassed that goal because I want to participate in everything! The two-week preview time allowed me to make a more informed decision about my choices.

The vendor's expo, SPIN's general meeting, keynote speaker David Higgins and the marketing panel are all part of this amazing plan. Great seminars such as: Beginning Silk Painting, Photographing Your Art, Why Composition Matters, and Claiming Your Creative Power will also be presented. And that's just the first two days! The art exhibit, fashion show and chap-

ter goodwill flags will enable us to represent our many different expressions of silk art. With this strong format, we will have the opportunity to artistically improve, grow, and yes transform. The festival's co-directors, Joyce Estes and Gloria Lanza-Bajo and their team have created a phenomenal week for us and they are to be congratulated.

It has always been our goal that for a week to ten days every two years our fellow silk artists can live and breathe our art in a setting that creates an atmosphere of artistic discovery. We welcome all those who love silk art to come to our "Silk in Transition" festival and join our journey as part of our silk family.

I will conclude with our non-discriminatory policy approved by our Board of Directors: Silk Painters International (SPIN), an international organization of silk artists, declares publicly that it does not, in any manner, discriminate against individuals on the basis of race, color, sex, religion, creed, political belief, age, national origin, linguistic and language difference, sexual orientation, socioeconomic status, height, weight, marital or familial status, or disability. No one shall be denied participation in, be denied the benefits of, or be subjected to discrimination in any program or activity available through SPIN.

**ALL SILK ART LOVERS ARE WELCOME!**

Kaki Steward, President

*Kaki*



# The Creative Journey Organizing Our Creative Stuff

by Brecia Kralovic-Logan

*"Order is the shape upon which beauty depends."*

-- Pearl S. Buck

When we moved to Washington from California about a year and a half ago, most of my boxes containing my art supplies were stacked up in the garage. When I finally organized the space in the basement to create a studio where I could work, I was anxious to revisit all of the materials that I hadn't seen since we moved. After a trip to Costco to buy two new large metal baker's racks with wheels, I was ready to tackle the job of organizing. My husband did the heavy lifting and I spent hours poking around in boxes and reacquainting myself with the crazy array of stuff that had passed the test and was deemed worthy of being moved from one state to another. I spent hours sifting through fabric, thread, yarn, metal, shells, beads, papers, reed, vines, stamps, stencils, paints, felting supplies, toys, photos, books, DVD's and more. By the end of the day, each box was readily accessible, stacked neatly on shelves and had been lovingly inventoried by me. I was a happy camper!

Make a mess.  
Make mistakes.  
Make art.

Summer is a good time for us to take an inventory of our materials and to organize our workspace. Lest you think that this is about clearing your clutter, just so your ducks are all in a row, let me suggest that the physical act of touching your materials is a key element of your creative process. Yes, it is helpful if you can find something that you are looking for because it is neatly placed on a shelf. Even more importantly, it is essential that you hold various materials

in your hands, group them, regroup them, organize them six different ways and play with combinations of colors, textures, shapes, sizes and forms. Take the time to daydream about the possibilities. Play. Ask yourself, "What if?" as you see and touch various materials. Listen deeply.

When I'm incubating ideas for future projects, I often lay out materials from different categories so I can explore new combinations. A box of small hammered metal will be placed along a pile of painted silk fabrics. Beads, shells, and talisman will join rusty nails, acrylic paints and recycled coffee bags. This requires that I set up extra tables in my space so I can have a place for playing with the materials. I leave the tables out and return to them often to add or remove something. During this process, my studio actually looks quite messy. The key is that I am interacting with the materials often.

Find your own way of keeping your materials organized and then be sure that you don't settle for feeling satisfied that everything is in its place. Make art. Make informed explorations. Make a mess. Make mistakes. And when your fantastic new idea begins to take shape, you can escort the materials that you don't need back to their place on the shelf to await the next adventure.

## Brecia

Brecia Kralovic-Logan is a fiber artist, Creativity Coach and the author of *The Spiral of Creativity*. Visit her at [www.thespiralofcreativity.com](http://www.thespiralofcreativity.com) and [www.breciacreative.com](http://www.breciacreative.com).



# *Festival 2016: Silk in Transition*

By Gloria Lanza-Bajo

All activities for the SPIN Festival are being held on campus, which makes the classes, seminars, art show, and fashion show convenient and easy to access. There are 24 workshops, which gives 120 people the opportunity to register for two, two-day workshops. There are many talented instructors who are excited about sharing their experience and creativity with you. Book as early as possible so you don't miss these opportunities.



Diane Lawrence, *Renewal*

**Here are just a few workshops that still have openings:**

## **Diane Lawrence Creating Landscapes, No Boundaries**

The class will be working with an experimental sizing that enables the artist to have more freedom in their painting. This sizing creates a slick surface on the silk that lets the dye brush easily glide across the surface. This technique can be used on any size composition and for any subject. However for this class, we will be using landscape images for our reference material. This is an environmentally friendly class. No chemicals, gutta or solvents are used in this class.

## **Kathy Goodson, Discover the Playful Elements of Silk**

This class is for silk artists, who think that they cannot draw, cannot mix color, or do not have the freedom to explore. This class is for silk artists, who are not sure what direction to move into or how to make such a transition, and who benefit from exploring ideas with others. Borrowing tech-

niques for generating creative ideas, students will be exposed to ways to help them explore their own individual potential and materials to explore new techniques. Students will be exposed to color mixing and an easy way to enlarge designs. They will have the opportunity to experiment with materials such as discharge paste, print paste, cold wax, soy wax, Resistad, and Colorhue Dyes. By using what silk artists already know, students will share with each other.

## **Marlene Glickman Open New Doors/Layering**

This two day workshop will use instant-setting, non-toxic dyes and, using simple shibori methods, create dynamic effects on silk scarves: soft floral designs, zebra stripes and sunset lines. Using fabric layering and dyeing you'll



Kathy Goodson





Jan Janas, *Samurais*

learn to trust your personal sense of color and design. Exploration leads to a new direction in landscapes, 3D imagery, metallic bling, fog and shadows using hand-dyed sheers.

### **Jan Janas Collage –A Silk Painted Transformation**

Imagine separate painted pieces of silk that are cut out, reassembled and transformed into a magnificent composition. A theme is built from the painted pieces which are overlaid and attached, repainted with heat-set silk dyes then all tied together with Jacquard Neopaque line work. This process creates an inventive assemblage. The completed 16" x 20" work will be ready to mat and frame. She will also include painted samples, share informational handouts and present the steps for producing an intriguing composition. Intermediate to advanced students.

### **Donna Brown Ancient Colors/ Contemporary Design**

Until the mid-1800's, all dye colors came from natural sources by steeping flowers, leaves, plant roots, barks and

berries. With the discovery of petroleum based dyes, the use of natural dyes waned. Today, with environmental and health concerns rising, the use of natural dyes is increasing in popularity. They are now available in a concentrated extract form that completely dissolves in water. The natural dye extracts are very suitable for silk painting. Discover the beauty of the natural dye palette applied to silk fabrics while learning the techniques of applying a range of colors including reds, purples, greens, and yellows. Learn the proper techniques to prepare your silks to dye as well as steaming procedures to set the dyes. Bring your favorite fabrics and tools to silk paint.

### **Observing the Jewish Holiday of Yom Kippur**

Planning the Festival is usually done two to three years ahead of time. We did not realize, at the time of planning, that it would interfere with the Jewish Holiday of Yom Kippur.

Having said this, we have arranged to have Wednesday as a FREE day to allow members to observe this holy day. We will have a list of local synagogues for your convenience.

Any questions regarding any of the above can be addressed to the Festival Team at [festival@silkpainters.org](mailto:festival@silkpainters.org).



Donna Brown, *Flight*



Linda Duncan  
Fall Leaves  
Festival 2014

## Call for Art

We are so excited this year to mount our Festival Art Exhibit for one month in the Sandra Blain Gallery at Arrowmont. Dates: October 1 through November 5, 2016. The Opening Reception will be held the first night of the Festival, Friday, October 7, from 6 p.m. to 8 p.m.

This year's art exhibit, also styled Silk in Transition, is different from any other shows we've mounted during a SPIN Festival. The exhibit will be hanging at Arrowmont's gallery for a full month. The school's entrance is on a busy street and we expect a lot more foot traffic than we've ever had before. October is the height of the fall season and the changing of the leaves, which brings many people to the area. Another local attraction which will increase our foot traffic is a major Crafts Show that is being held at the Convention Center – a short distance from the gallery.

See the Festival website for additional specifications for this show and get instructions to enter.

We look forward to seeing the entries you will send, so the people in Gatlinburg and Knoxville will know what beautiful silk art is all about.

## Fashion Show Volunteers Needed

Fashion Show Coordinator Audrey Durnan needs volunteers to help.

The Fashion Show is one of the most important volunteer jobs at the Festival. We need people to help coordinate the fashions, dress the models, help rack the fashions after the show and sell them. The event is in the middle of the week this year...October 12, 2016. Volunteers will work on the Free Day to help make this event a success.

If you are interested in volunteering contact the Team at [festival@silkpainters.org](mailto:festival@silkpainters.org).



Cassia Maia  
Fashion Show  
Festival 2014

## Call for Fashions

The Fashion Show will be held on Wednesday, October 12, 2016 at 7:30 p.m. Sale of garments, refreshments and music will follow. The Show will be held in the Turner Auditorium at Arrowmont. We look forward to receiving your wearable art. The information for how to enter can be found on the festival website.



# WINNER OF THE FESTIVAL IMAGE CONTEST *Nadja Lancelot*

*M*y dye-laden brush touches the pristine white silk and rivulets of color explode, mushroom then collide.

My canvas is silk. My medium is dye. I am enthralled; captivated by the chemical reactions that occur when I add salt or alcohol to the viscous mixture. This is a highly sensual, liquid art form. It is perfect for my temperament. The tactile element of the silk and the vibrant colors in the dyes are mesmerizing.

I usually paint on 16mm habotai or crepe de chine. I use Tinfix dyes and I love my collection of mop brushes from around the world. They are so beautiful!

I work from a place of freedom, striving to let go of the tightness that naturally takes hold when the liquid dye is set free to expand across the silk. I see the very act of painting on silk as a metaphor for release.

My art is an expression of the vast array of subject matter in our natural environment. From the smallest mineral microcosm to the vastest landscape, I am moved to capture and then release it again on silk. Humanity, faces and bodies, are a part of that natural world, so I paint them too!

My training and experience comes from designing sets and



costumes for theatre and film. I learned the magic of fabric dying from working in the costume shop.

While I garnered a world of practical experiences in the entertainment field, I maintained my personal creative integrity by drawing and painting as a daily exercise. And I've always come back home to Mother Earth, to the rivers and oceans, the mountains and trees, the faces and forms around us.

Sometimes I paint very close up views of nature, to the point

that, at times, my paintings become abstract. When you look very closely at a slice of stone for example, there is another galaxy to explore inside of it; a galaxy that can look like an otherworldly landscape. I get lost in those close up visions and I let the dye flow on the silk to try to capture the beauty that I see inside. Each day I find more to depict, more to represent, more to be moved by and I lay it all out on my silks.

# FROM ZENTANGLE

## a mindfulness meditation

by Joanna White, C

What is Zentangle® and why would a fiber artist and, more particularly, a silk painter be interested in this latest fad in the craft world? My answer to that question would be that Zentangle is much more than a drawing technique for simple yet complicated repetitive patterns. It is a way to achieve quietude and focus, and beautiful artful designs that can add to and expand your creativity and your artistic endeavors on silk.

Let me share a bit of the history of Zentangle and how it came to happen and then share my experience of becoming a Certified Zentangle Teacher and how these beautiful designs found their way into my fiber art.

The Zentangle Method is an easy-to-learn, relaxing, and fun way to create beautiful images by drawing structured patterns. The Zentangle Method uses repetitive strokes to create structured patterns, from simple to intricate.

Almost anyone can use Zentangle to create lovely images. It increases focus and creativity, provides artistic satisfaction along with an increased sense of personal well being. The Zentangle Method is enjoyed all over this world across a wide range of skills, interests and ages.

For myself I believe that life is an art form and that this Zentangle Method is an elegant metaphor for deliberate artistry in life.

Zentangle is really a love story...the love story of Maria Thomas and Rick Roberts

who became partners later in life.

One day, Maria told Rick what she experienced as she drew background patterns on a manuscript she was creating. She described her feelings of timelessness, freedom and well-being and complete focus on what she was doing with no thought or worry about anything else.

"You're describing meditation," Rick said. Rick had spent 17 years in India studying meditation.

Rick and Maria wondered if they could create a simple system so others might enjoy a similar experience. And so began the journey towards discovering this simple and elegant system called the Zentangle Method. Little did they know then that it would grow this quickly and touch as many lives in as many ways as it has.

Just a week after my dear husband passed away suddenly in 2014, I found myself at the Certified Zentangle Teacher

program in Providence, Rhode Island. I had signed up before his death and did not want to lose the opportunity. I went and it turned out to be the perfect thing for me to do at that time of loss. The experience helped me to find my way





# GLE® TO SILK

## ion of pattern and color

EZT & Fiber Artist



through my grief to the other side of acceptance and hope for a continued creative life without my dear partner of 27 years. As an added aside the training was some of the very best training that I had ever experienced.

familiar to all of us who paint on silk.

Each member of the group used the tangles we had learned as inspiration for drawing with colored resist on

I loved the patterns and the sense of calm and purpose that drawing these intricate patterns brought to me. As a fiber artist, I began to experiment with how to reproduce these designs on silk with resists: wax, gutta and fabric markers and paint. It was a lovely focus that I longed to share with my friends in the Piedmont Silk Painter's chapter in Hillsborough, NC. My fellow silk painters loved the scarves that were created and I ended up teaching two classes of Zentangle on Silk to them.

We started by drawing patterns on paper tiles with pen and pencil and they learned that the patterns required specific strokes in a specific order which makes it different from unconscious doodling. There are no mistakes in Zentangle and the happy accidents can create new tangles which can add to the overall design....doesn't that sound

scarves they had already painted with a background color. Below is Master Silk Painter, Deborah Younglao's scarf. Deborah added beautiful sparkly blue on a peachy-pink background. When she returned home she added more drawing with a darker blue Lumiere fabric paint.

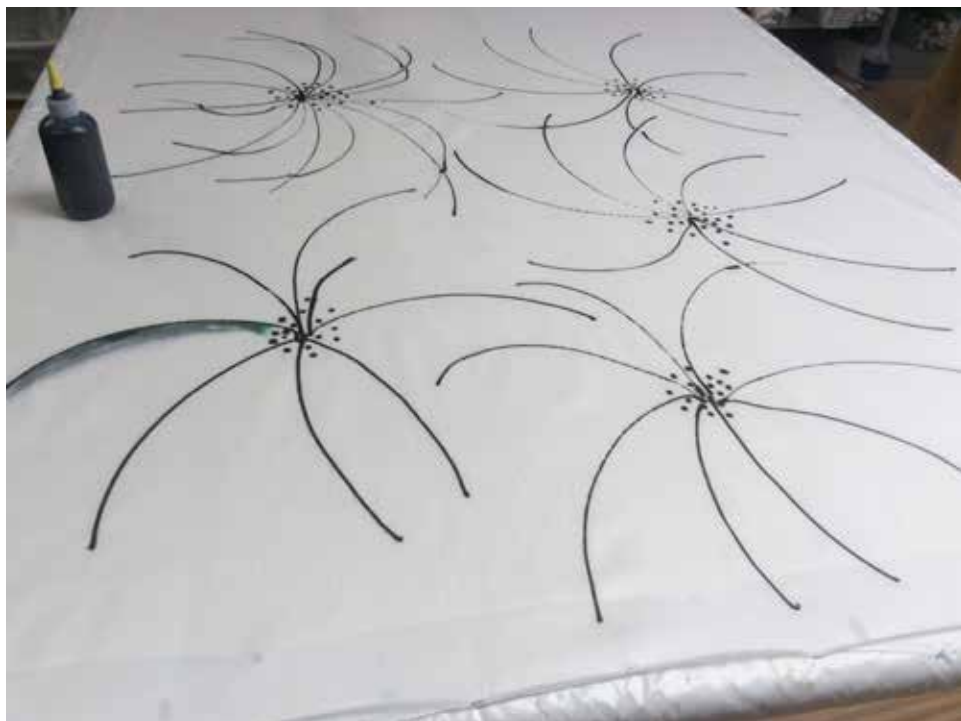
fabric paint in a squeeze bottle. Painting was done with several layers of Colorhue® dyes. Deborah was trying to more or less mimic the monochromatic color and shading of a traditional Zentangle, while creating a freeform pattern. As you can see the scarf turned out beautifully.

Zentangle on paper and on silk is a fascinating way to develop a design with no preconceived idea. Start with one element and just keep adding! Deborah shares that having mark-making 'rules' to follow (albeit loosely) is actually quite freeing! Deborah took her beautiful drawing skills and created magic.

If you are interested in Zentangle and would like to apply the principles to your fiber art....look for my class at the upcoming Festival in Gatlinburg. See you there!!!!

*On the next pages, see images from Joanna's personal selection of pentangle designs on silk along with images from her class.*

*If you wish to contact Joanna, visit her website at [www.fiber-visions.com](http://www.fiber-visions.com).*



Photos from the Zentangle class that Joanna taught to the Piedmont Silk Painters Chapter in North Carolina

*We started by drawing patterns on paper tiles with pen and pencil and they learned that the patterns required specific strokes in a specific order which makes it different from unconscious doodling.*



Design uses gold metallic as enhancements

Opposite Page: Design uses lines and curves.



Deborah Younglao, DSA, using curved lines, circles and hearts, has created a monochrome image that is vibrant with color and sparkle.



Left: Design using curved lines to create a nice botanical design.

Right: Another image demonstrating the use of straight lines and circles

Bottom. left and center: More designs displaying the use of straight and curved lines.

Joanna White wearing her own creation.







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Silk Paintings by Karen Sisek



Correction from last issue: Joyce Estes (center) and Gloria Lanza-Bajo (right) are Co-Chairs for Festival 2016. Deb McMurray (left) is **not** with Arrowmont. She's a SPIN member working on the Festival Committee.

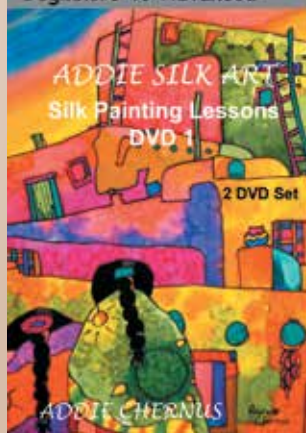


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# The Fine Art of Centering

## Making Mandalas with Liza Bozó

by Tunizia Abdur-Raheem

*"All the arts we practice are apprenticeship. The big art is our life."*

Mary Caroline Richards

**M**andala is a Sanskrit word meaning wheel or circle. It is usually likened with the wheel or circle of life. According to Jungian psychology, a mandala expressed in a dream, is a symbol of the dreamer's search for completeness and self-unity.

While Mandalas have their seed as sacred art in the Buddhist religious teachings, they have moved from religion to popular psychology and culture. They are now representative of the universe as a whole and a seeker's device for exploring concepts of centeredness and self-integration. Add to this, creating the repetitions of undulating geometrics can make for interesting patterns that are beautiful to behold and fun to create.

Liza Edit Bozó (pronounced Leeza) is a 50-year-old mother with three grown children living in Budapest, Hungary. According to her artist statement, "I have been painting and drawing since my childhood. Between the ages of 20-26, I worked as a ceramist. I started silk painting at 34, experimenting with different methods. Two years later, I started teaching the basics of silk and mandala painting."

When asked how she discovered the mandala, Liza stated that she was attending a kind of art therapy training. At the time, she had not drawn for a while because she was at home with her children. The students were instructed to draw a picture – anything that they wanted to draw. Liza says that the first pictures that she involuntarily drew were of mandalas. This is what came out of her. That was



the beginning of Liza drawing again. It was also the beginning of her explorations with the mandala.

She had seen this pattern before, on carpets, and, of course, on church windows. But she wasn't particularly interested in mandalas before her art therapy experience. She says that she felt great joy when she first drew these mandalas. Her experience was and is that the patterns that are drawn around a center, have a harmonizing effect, both on the person who looks at the mandala and, of course, on the person who creates it. She recognizes her work as not only an exploration, but also a kind of balancing – bringing everything together in harmony within.

It was this unexpected discovery of joy that has led Liza to the work she does now. Liza, like many people, was searching for deeper meaning in life. She writes in her artist's statement that, "The rural environment of my childhood: nature, the land, plants, animals, the changing of the seasons and the observation of the diverse human relationships made a significant impression on me. I found that the world was wonderful in its diversity, but that people are contradictory. A great number of people around me seemed to be confused and unhappy. How can life be lived in harmony? I tried to watch and search for answers – still searching for them today."

She was later struck by this same feeling when experiencing a Picasso exhibition. The show was a retrospective of Picasso's life and thus, displayed various pieces from differ-



ent periods of his life and career. According to Liza, his earlier work was full of life's joy and also the lust for art and life. As he progressed, she could see some of the tendencies that led towards a disappointment and frustration. That disappointment, she believes, can be observed in the works he created in his later works, a bitterness that distilled into a disenchantment with life and art.

If someone as successful and accomplished as Picasso couldn't find the true meaning of life's happiness, what does



that say about those of us with humbler talents and successes? This seems to be a driving force for Liza – finding joy – or, at least, allowing it to find you. When asked if happening upon the mandalas was an answer to her seeking, she replies through her interpreter that, “Yes. It was an answer to this inner wish. Because she could feel joy and love while creating these mandalas.” She believes that she has been able to find a personal joy for herself in the arts and also in teaching other people how to feel it.

She further writes in her artist's statement that her mission is to find ways to support, by the means of arts and painting, spiritual awakening and opening up, as well as to help unfold a fulfilled human life for the individual and for a community. “One of my greatest ambitions is to establish an experimental community where people not only live but also create together, share growth and fun, and help each other with their different professions and perspectives.”



As for the painting and its techniques, she uses some standard silk painting techniques. She uses the Marabu (a German company) line of silk paints. She also uses Marabu Contours as a resist. “The golden and silver ones. Also bronze and white.” She combines several techniques, using the silk and textile designer tools along with wax and other methods she had previously learned for embellishing silk. She also uses the Marabu dyes for scarves and clothes. Her favorite silk is pongee 8 mm.

How did she discover silk painting or textile design? According to Liza, when she started drawing mandalas, she was looking for a way to “express the radiance of these inner pictures I would receive.” She had already been working with silk when she was young. She had learned a



silk batik/tie-dye technique when she was young. She remembered this fabric – the silk – and its great luster. It had some of the radiance of what she experiences when she sees a mandala image in her head.

Liza learned about SPIN on Facebook, that fabulous online group that seems to bring together disparate silk painters from around the globe. All share in the love of the painted silk.

She loves to paint with all colors, but has different periods where she likes one color more than another. At the present time the color she likes is black.

Black is often viewed as an overbearing color, worn by those who are too serious or eternally depressed and steeped in melancholia.

In additive color mixing it is the absence of light. But in subtractive color mixing, black is all colors combined. In color psychology,



black is mysterious and hidden. Some view black as the color of divine introspection. The turning within for self-analysis.

Liza thinks of black as a kind of counterpoint of all the other colors from which the radiance of the other colors can come out more. “It’s the other, the opposite pole.”

Liza paints mandalas for clients. These mandalas, made with the client in mind, offers a personal form of balance and healing that is geared to that client. Liza focuses on the person who wants the mandala and waits for an image to come to her mind’s eye. When asked about the process – does she see it first or does it develop as she starts to paint, she answers, “Both, actually. Most of the picture is there before I start painting.” She sees the pattern and the colors. But when she starts



painting the picture, then a lot of other things come in detail and things can change.

And although Liza paints for others, she paints a lot for herself as well. Sometimes she will read a book and a mandala will come to her.

Since a lot has already been written about the mandala in religion, psychology and philosophy, did Liza use any of this in her work. She says that when she first received the mandala that intuitively came to her, she did initially explore the





meaning that others had assigned to the image of the mandala. She started reading about the subject. However, she soon realized that it was very disturbing to stuff her head with the information of different texts and philosophies. It somehow

stopped her own intuitive process of painting. So she decided to just lean on her own intuition.

She still draws her inspiration from nature. Budapest is a big city but she can reach nature and some hills for hiking in

10 to 20 minutes. She goes for excursions alone, recharging herself. She doesn't travel a lot, but when she does travel, she enjoys the experience of people-watching. Without understanding their speech, she likes watching them to see what kind of life they lead. She feels that she receives a lot of knowledge doing this.

She's fond of certain rituals. One that she references is the Camino, a pilgrimage in Spain that consists of an 800 km walk. "You walk through the hills to the sea. You have to visit different churches along the way. It's a tradition that dates back to the Middle Ages. "So, as far as a way for Europeans – Spanish and French – who walk this way as a pilgrimage, it's a tradition." Liza suggests a work by Shirley MacLaine who wrote about her own experience of traveling the Camino in a book entitled, "The Camino: A Journey of the Spirit," for more information about this particular journey.

In addition to walking the Camino, Liza occasionally visits other sacred places and is currently beginning to read, *A Course in Miracles*.

Liza is very diligent and resourceful about extending the silk painted mandala into the public. She created a silk painting mandala group called Rainbow Silk Painting Circle and a silk painting association called Rainbow Harbour Association which offers both learning and exhibition opportunities to silk painters. She also teaches yearlong, various levels of silk painting.

She writes about her group, "I established the Rainbow Silk Painting Circle five years ago, upon the request of my students. Creation in a group, inspiration from each other, and presenting to the world together was a need for all of us. We organize workshops to get the taste of silk or mandala painting, organize courses, exhibitions and attend important fairs together (for example the one held every year by the Museum of Applied Arts in Budapest). We con-





sider the annual summer retreats the peak seasons in our lives!”

She recently established Mandala Tanoda (Mandala School), a special painter’s school where participants are educated not only in different silk painting techniques, but also in meditation, picture interpretation and self-awareness.

Liza likes using the silk painting methods because she feels that “silk painting is a creative technique that no person can spoil.” She believes that you do not really have to be talented in arts or crafts to paint silk. “The beauty of the silk, its richness, softness and sheen alone can fill our lives with harmony, beauty and joy.” And thus, a person can more easily discover their creativity and use the silk painting as a vehicle for the self-healing process in creation.

With all of this going on, Liza has many outlets in which to devote her time and energy. How does she face it all? Most of the time she feels very enthusiastic about every day because she has her dreams and she believes it’s quite joyous to reach these dreams.

Her final thoughts on the subject of painting and inner healing as expressed through her interpreter are about teach-

ing and creating. She says that she first started organizing courses to teach because people asked that she do it. She had no idea about how to start teaching. But she was repeatedly asked to do it by others. After she began teaching, she soon discovered that it was the same creative process – teaching the courses to others and creating her own paintings. The same creativity, for her, existed in both teaching and doing.

“I always feel very excited when I can find a way to help other people get in

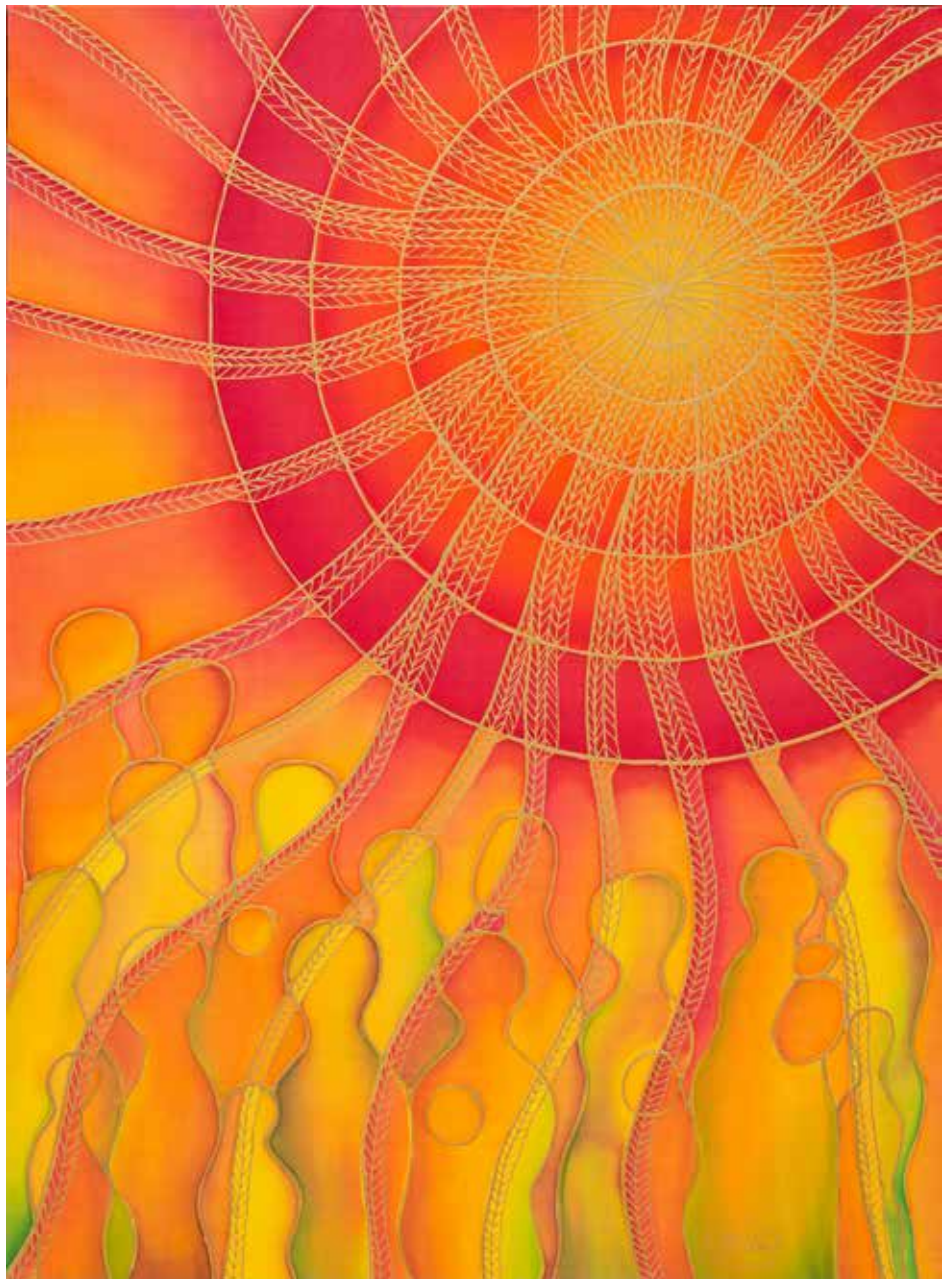
touch with their inner artist. To teach them how to reach that point where they start to feel their own creativity – this is what makes me most enthusiastic.”

So, what is Liza’s profession? Is she an artist, a therapist, or some kind of psychologist? According to Liza, perhaps it is a mixture of many things. However, first and foremost, she is an artist.

Visit Liza at [www.silkmandala.com](http://www.silkmandala.com) or [www.selyemfestes.com](http://www.selyemfestes.com).



**Liza Bozó**





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*Mandala by Liza Bozó*

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