

1UV MONTHLY - ISSUE 10

AUGUST 2024

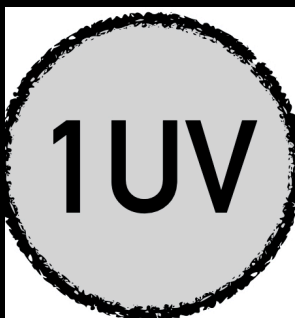


MEDIA STUDY#3 - DRISHTI TO THE SUB-ATOMIC PLANE : RED DWARF

Larissa 1-7-2015

Cover image: The stolen deconstructed encaustic (TM) painting,
MEDIA STUDY #3 - DRISHTI TO THE SUBATOMIC PLANE: Red Dwarf, 2015

AN INDEPENDENT SLOW ART & CULTURE MAGAZINE



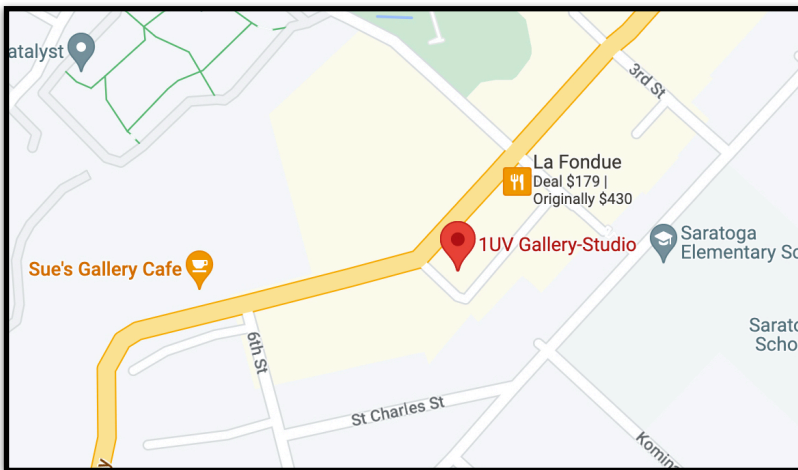
BY 1UV GALLERY STUDIO
IN SARATOGA, CALIFORNIA

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1UV MONTHLY is written, edited, & published by the multidisciplinary conceptual Fine Artist, Craftsperson and Reiki Master/Teacher, Larissa. Larissa owns 1UV Gallery Studio located at 14572 Big Basin Way, Unit 2, Saratoga, CA 95070, where, in addition to writing and publishing 1UV MONTHLY, she designs, fabricates and exhibits her Art, offers creative services, & hosts creative social events.

1UV Gallery Studio is open to the public Friday & Saturday 10AM - 6PM and Sunday 11AM - 4PM. Every First Friday of the month 1UV is open from noon to 9PM, and by appointment Tuesday to Thursday, as well as for scheduled special events (admission fee may apply).



1UV MONTHLY is published for the main purpose of informing community of the products, services and events offered at 1UV Gallery Studio in historic Saratoga, California. Paid advertising and recurring columns relevant to Saratoga, CA are also included. No business or individual can purchase feature or mention in a column. Column subject matter is the prerogative of Larissa. If you are interested in contributing a guest article, poem, piece of short fiction, comic strip, or political cartoon, email see page 17 for details. Request to contribute does not guarantee inclusion for publication. Guest contributions may not include advertising. For advertising pricing see pg. 17 for more information. 1UV MONTHLY is a free periodical paid for and distributed by 1UV Gallery Studio, and supported by paid advertising.

ISSUE 5 CORRECTIONS & REDACTIONS:

See "Letter to/from the Editor right.

LETTERS TO/FROM THE EDITOR:

Dear Valued Reader,

I dedicate this issue to all artists who have had their works co-opted by the military-Art-Industrial-complex, widows, Catholic women who have been denied the right to be priests, women who have died as a result of being denied pregnancy terminations or as a result of botched backroom abortions, women who have been forced to give birth to the spawn of their abuser/oppressor, Lise Meitner and all women otherwise disenfranchised and/or killed due to culturally and/or socially institutionalized sexism and/or corporate greed or the sexism of an individual.

Always,
Larissa

Have a comment, question, or complaint?

Submit your Letter to the Editor at:
<https://forms.wix.com/f/7154538731884511574>

Depending on the nature of your letter I may or may not publish a response. Only submissions that can be verified with contact information will be printed.

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1UV MONTHLY

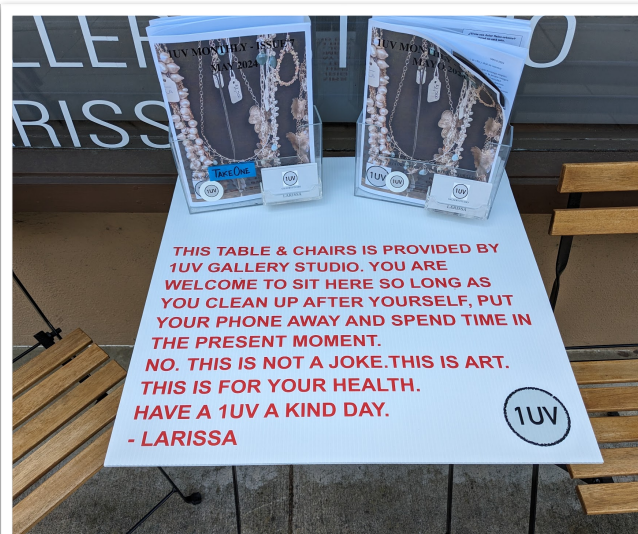
OF NOTE AUGUST 2024

THE “STOLEN” ISSUE

Intellectual Property Is REAL Property

Over the years I have had A LOT of Intellectual Property stolen from me and have been denied millions, possibly even billions of dollars of profit from my study, labor, and natural born talent. No. I'm not exaggerating and this is not a joke. Yet people love to poke fun and make jokes about this very real problem. Politicians, techies and those who do not have a natural creative nature attempt to infantilize or other wise diminish the value of creative persons and their work. Organizations like the Catholic Church outright oppress, particularly women, in creative fields. And creative persons who have had the fortune of making a living at their work capitalize on the oppressed by stealing, abusing and at times point blank murdering those whom they see creating original works that trigger their jealousy. The authors of the DSM perpetuate this oppression for the government by pathologizing those who stand out from the status quo due to their creativity and originality. Don't get me wrong. I am not saying that there are not individuals who have genuine mental disturbance and are in need of assistance. I'm only pointing out the dubious relationship between (in particular) the mental health industry and government. Governments, no matter where on the globe you look, seek to control and subdue the Artist in society and culture, especially if that Artist is so audacious as to refuse to comply with and/or profess agreement with a given political agenda. We like to think that surveillance and oppression of Art and Artists only happens in places like Communist China or Afghanistan, but that is not the case. It happens everywhere, even right here in the United States. I guess you could call it a pandemic of sorts.

Sure, politicians and “business professionals” give lip service to the idea that theft of property, even Intellectual Property, has recourse in the civil justice system. But this is not a reality. There is recourse for the victim of such theft IF they already have hundreds of thousands of dollars to pay an Intellectual Property attorney OR if they belong to a group that suits the political agenda of the powers that be and/or main stream media junkets of the moment. And the implications of the destruction of habeas corpus and the gutting of HIPPA that happened under the Barak Obama Administration means that the **government**, no matter what your situation, can legally declare you mentally unfit/ill if you become too inconvenient for either their or their “friends” agendas. And let me tell you...governments have some friendships you'd be very surprised about. (*cont. next pg.*)



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In the US, we are supposed to have a separation of Church and State as granted by our Constitution. But there are examples all over of how this is a farce. Tax dollars go into government sponsored health care programs that pay for services at businesses owned and operated by Faith-based organizations, like hospitals and nursing homes. Catholic Charities funds government lobbyist/community organizing organizations like the Industrial Areas Foundation. And the State legally issues things such a marriage certificates when marriage is a religious Sacrament. I contend the State has no business issuing such a “license” to anyone. The State is supposed to exist to regulate commerce and maintain public safety. But no one talks about that. And if you do, you become the target of those for whom the fallacy serves, largely the already obscenely wealthy and/or the religious extremist.

My family of origin has a mixed religious profile. I was raised Catholic. I went to Catholic School. I have relatives who have taken religious vows. I have also studied, in depth, religions from all over the Globe. After the oppression I have experienced within the structure of religious organizations of varying origins I choose to refrain from any specific religious affiliation. It suffices for me to profess my Love for Jesus and leave it at that for the most part. Unless anyone *really* wants to have a conversation about it. But I’m no evangelist. I do hold a legal license as an ordained non-denominational minister. This means I can legally advertise services for, perform, and take payment for things like weddings and funerals. And I have done so on a few occasions, but I’m not running a church. I’m not seeking to evade my taxes or steal from others. I’m not a Kardashian or Jenner. The entertainment/Art Industry on a Global level is interesting, and by interesting I mean dirty. The Kardashians/Jenners are a fantastic illustration of what I mean. But, they are by no means the *only* dirty players. I’ve had my work oppressed and co-opted in religious settings of the Catholic Church, Cursillo, other Christian Faiths, Unitarian Universalist Organization, Pagan, Judaism, Islamic Organizations, Hindu, Buddhist, as well as Humanist/Atheist/Non-theist groups and Landmark Forum. I was sexually assaulted by a former member of the PRIDE



Fish Eye View of the CZU: Devil Fish Watched, 16' x 4', oil on board, 9/18/21, \$25,000 USD + tax

organization board. Then told that she would make sure I wouldn't have any professional exposure when it was clear that I was not interested in professing to be LGBTQ. Mind you, I have zero issues with persons who express themselves sexually differently than I, so long as it is not with children or without consent. I simply happen to be a woman who is sexually attracted to men...men born with man parts. But you do you, Boo. Anyway...As I learned more about political/community organizing through personal involvement, I increasingly saw reasons why I no longer wished to be involved. And as I gained this understanding these groups turned on me as well and contributed to the oppression of me and my work. Creative professional groups like unions, guilds or agencies often have their palms greased and grease the palms of religious, political and /or social organizations and so are in on the game. When you stick to your morals and ethics as an Artist under these circumstances you become a target and a "challenge". The Game becomes: how much money will you pay and/or can we get you to compromise and humiliate yourself? When you don't comply you are punished with theft and/or industry financial exclusion. I experienced this all first hand with organizations and companies like NLF, IAF, VoR, SF Casting, America's Got Talent, Launch Showcase, Twitter/X, Amazon, ASCAP, CMA, CAA, MAG as well as individuals like Kristen Nicoliason (con-artist), Sani Rafati (producer), Mario Rodrigues (producer), Marshall Block (producer) BZ Lewis (producer), Lemo (producer), Tommy Lafferty (musician), Jonny Harper (producer), Jason Uber (musician) and others. I've been ostracized by galleries over the origins of my last name and even by my alma mater and biological family because once you get on the "black list" so are those closest to you. This is why the Obama Administration pushed "volunteerism" so hard. Sure it sounds nice. Everyone helps out! But the reality is it was the creation of a new slave class of those who think critically, see through the agendas, and call out the lies and liars. In this issue I detail and explore these ideas and *some* of the events I witnessed and experienced first hand. I had hoped to include an article/interview with an Intellectual Property Attorney, but surprise! None I contacted returned my calls. I testify here, everything I offer you in this issue is factual even if inconvenient. ■

Larissa

DREAMSCAPES: a lucid exploration in creativity



DREAMSCAPES: a lucid exploration in creativity is an 86 page, self-published, full color, soft-cover catalog of my recent series, ***DREAMSCAPES***. The book includes introduction by the artist, images of the twelve 10"x10" media studies on paper, twelve 40"x40" oil paintings on canvas, twelve jewelry sets (based on the color palettes), 24 original poems describing the dreams from which the images originate and a short artist biography. Each copy is signed.

\$95 USD + tax

Available ONLY at 1UV Gallery Studio.

The series, begun in May 2023, completed February 2024, is now priced for sale. Stop in 1UV Gallery Studio during regular business hours or make a private appointment to see the works in person.

If you have or know of a venue interested in exhibiting the series in its entirety please contact Larissa.



All T-shirts at 1UV are 1UV a kind graphics printed 1 at a time on PACT 100% organic cotton Ts and signed by the artist. PACT is a carbon neutral company. Each graphic is created and printed one at a time. No two are alike.

1UV a kind T-shirts
Shirts are
\$125 USD + tax



1 UV a kind WOMEN'S AND MEN'S garments by Larissa
ONLY at 1UV
starting at \$125 USD (+ tax)

Shop existing men's & women's Black Friday Jackets, pajamas, women's Clown Suits and dresses, and men's T-shirts Friday through Sunday from 10AM to 6PM, or schedule a Creative Consultation to have your own custom garment made. See page 41 for info on scheduling a Creative Consultation and/or Private Shopping experience.



ENJOYING 1UV MONTHLY?

Sign up for the 1UV
bi-monthly e-newsletter.

To sign up, visit 1uvgallerystudio.com
or add your email to the sign in book

On **Critical Thought I** explore the motivations behind the work I create. It is a 1UV a kind intellectual pursuit. I invite you to peek behind the curtain at the inner workings of the concepts that inform the work at 1UV. Some content requires a paid

CHECK OUT THE
1UV BLOG:
CRITICAL THOUGHT
www.1uvgallerystudio.com/blog

LIMITED PALLET

A lacto-ovo vegetarian centered column

The recipe below was included in a family cookbook I compiled for my sisters. My copy was stolen from my kitchen

BUTTERSCOTCH PIE

A Leeds Family Recipe

Start by making a single 10 inch pie crust, baked at 425 for 8 to 10 minutes and set aside.

For the custard you will need:

- 2 C packed brown sugar
- 10 T flour
- 2 C canned evaporated milk (NOT sweetened condensed milk)
- 2 C cool water
- 5 egg yolks (reserve whites in a glass or metal bowl in the refrigerator)
- 3 tsp real vanilla
- 2 T salted butter

Directions:

- Beat egg yolks with 1 tsp Luke-warm water in a small bowl and set aside.
- Mix the brown sugar and flour in a large sauce pan making sure to break up any lumps.
- Add the water and evaporated milk to the sauce pan. Once can is not quite enough. Use a second can OR some whole milk to make up the difference. Cook over medium high heat until thick, stirring constantly.

in Oakland, CA in 2016/17 and then this recipe showed up on the menu of The Lake Chalet Seafood Bar & Grill, a place I sometimes went when I walked the Lake weekly. I later published the recipe in my book: *IN MY KITCHEN, ON MY TABLE - Lenten Tales of Culinary Traditions*, available for purchase at 1UV Gallery Studio for \$100 USD + tax.

- Gradually, add the thickened mixture to the beaten egg yolks and stir until the egg mixture is warm. Add this egg mixture to the rest of the pudding mixture in the sauce pan and cook for 2 minutes longer stirring constantly.
- Remove pudding from heat and add vanilla and butter. Stir until well combined.
- Add the pudding to the pie shell
- Use the reserved whites to make meringue and cover the pudding touching all sides of the crust.
- Bake at 350 degrees until the meringue is browned on the peaks.
- Cool completely before cutting and refrigerate left overs.

1UV COLUMNS & CLASSIFIEDS

Columns are the perspective of the author | Classifieds are paid/for sale

The views of Contributing Columnists, Guest Authors, Advertisers and Larissa are not necessarily shared. 1UV MONTHLY supports, practices, and advocates The First Amendment of the US Constitution.



THE SARATOGA POOP SCOOP

A column for the Dogs of Saratoga & their People

WHO IS ELIGIBLE TO PARTICIPATE?

All Fur-Families that live and/or work in Saratoga, CA. This includes: dogs, cats, and any other critter you call family as long as you can safely bring them to 1UV to be photographed.

WHAT IS SPECIAL ABOUT THE FUR BABES CALENDAR?

The Fur Babes Calendar is photographed by Larissa. It showcases an image of your Fur Babe interacting at 1UV Gallery Studio in the month of their birthday. Your Babe's name is listed on the date of the birthday and your first name is featured with the image of your Babe. The Fur Babes Calendar allows you to celebrate the birthdays of your Fur Babe with your fellow Saratoga Fur Family Community. It is a unique item that you can not get anywhere else.

WHEN CAN I HAVE MY BABE'S PHOTO TAKEN?

I will be scheduling appointments Tuesdays through Thursdays between August 1st and September 30th. Your

appointment will take 20 to 45 minutes. You and your Babe will be the only ones in the Gallery with me at the time of the appointment.

WHY ARE THEY "SOOOOOO EXPENSIVE"?

The calendar costs what it costs. They are ordered in a small batch and are unique. It's a high quality US-based print service. The calendar takes me months to co-ordinate and create. 1UV is a business. The printer doesn't work for free and neither do I. You can't get this calendar anywhere else. It's something special. \$50 isn't really expensive if you consider these things. If you want a cheap calendar that thousands of other people have with no personal meaning that has been printed in a far off Country with questionable labor standards you are welcome to buy that instead. That's not the product I make. And YES. You need to pay the tax on the product. I run a legal business and am expected to pay my taxes. Sales tax in Saratoga is 9.13%.

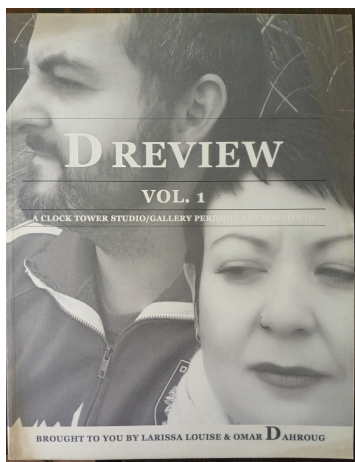
Calendars are \$50 + tax. Calendars are a limited edition run. Payment is required at the time of your photo appointment. You may order as many calendars as you like but you must buy at least 1 if you are participating. Check and credit card are accepted.

Request to book an appointment online at 1uvgallerystudio.com/furbabes2025calendar or stop in 1UV Gallery Studio during regular business hours and book your appointment in person. ■

YOSHI MITA, CO-OWNER OF QUALITY PET SPOT WILLOW GLEN OFFERS AN UPGRADE ADD-ON VALUE OF \$20 TO FUR BABES PARTICIPATING IN THE 2025 CALENDAR WHEN THEY BOOK A GROOMING APPOINTMENT IN THEIR BIRTHDAY MONTH.



A column for original poetry



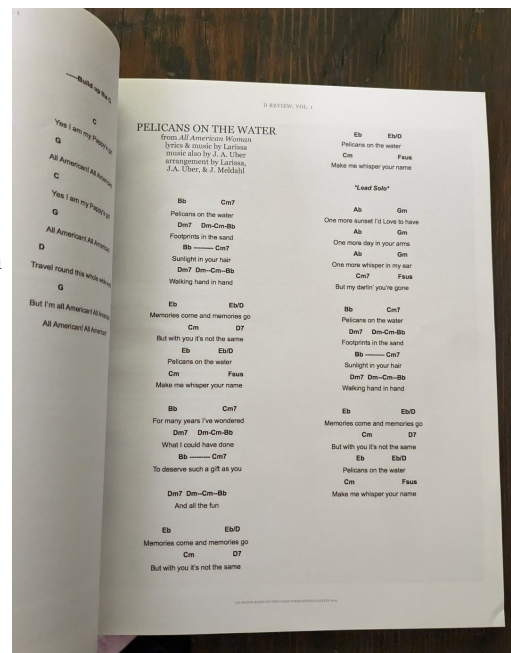
At one point she ended up in

a Sutter emergency room and we were informed by the ER doctor that he suspected early onset dementia due to substance abuse. I wrote a song about it, *Pelicans On The Water*. Well, I wrote the lyrics and the melody. A band-mate, Jason Uber, wrote the accompaniment...but the lyrics and melody were 100% me. The song is written from the perspective of my mother in law about a nice day Omar and I spent with her and my late father in law at Doran Beach on the Sonoma Coast. My mother in law's medical issues continued to cause serious stress in my marriage and eventually Omar left for six months, threatening to leave me destitute by walking on the mortgage of the house we owned together in Santa Rosa, CA. He took a job with Google and moved to San Francisco while I took in borders trying to make ends meet in Santa Rosa. I was left grappling for my very survival but had hope that the music I was involved in writing would bring some financial security my way. I had been married for 11 years and hadn't ever even entertained the idea of looking at another man. Omar had been the center of my universe. All of my Art and everything I did was inspired by our relationship and my dedication to my marriage. When he left I was scared and alone AND I was dependent musically on the person who had become my writing partner, Jason Uber. It's a long and sordid story, but the short of it is I became romantically involved with him after he made *many* advances. He then quickly became abusive; sexually, emotionally, verbally, and physically. On one occasion he held me hostage and raped me for an entire night. On another occasion he raped me anally while calling me a bitch. And on one occasion,

which I can not prove conclusively was him, animal blood was dumped all over my home when I refused to do as Mr. Uber wanted me to do. It was on this occasion that Omar and I got back together as a couple. Over the short time I was involved with Mr. Uber I tried a number of times to break off the relationship, but he used fear tactics and other emotional persuasions to keep me from breaking contact. Mostly he exerted persuasion with the music I held so dear, including the song *Pelicans On The Water*. The last time I spoke to Mr. Uber on purpose by calling him he told me he would never “allow” me to record any of the music I wrote and that he would make sure I never forgot him. He said no matter where me or my family went he’d have people there. He also said he had at least two guns hidden at his mother’s house that he had brought back with him from Texas (where I later found out he had done time in prison) when his second wife, Amy, kicked him out and divorced him. Incidentally, her family collectively got restraining orders against him, something I tried to do but was never able to achieve in California. He has “friends in high places” evidently.

In August 2015, the original poem/song lyrics titled *Pelicans On The Water* was published on page 9 in *D Review*, the portfolio of original work I published using the Amazon platform, createspace.com. The song, *Memory I Don't Mess With*, was released by America's Got Talent star, Lee Brice in 2020. I ALSO auditioned for AGT in 2015 and was not chosen for the show. Subsequently my home and studio have been burglarized numerous times and journals, sketchbooks, original photos, other Artworks, blueprints and personal items have been stolen. Police have been unwilling to take reports on many of these occasions and I have been smeared and treated as though I am delusional and/or mentally unstable.

(Cont. next pg)



This is how the entertainment/Art industry works. Artists, like myself, are encouraged by other persons more established in their career to join unions such as ASCAP and BMI. Players in the industry then decide who is going to be promoted/marketed and who is going to be used for content. Those deemed for use for content are collectively excluded from contracts while their original work is chopped up and parsed out to those who are chosen to be marketed, like Lee Brice. I have also had choreography stolen and used in Macy Gray's video for *Dear White Man* as well as other aspects of music I have written parsed out to other artists like Hozier and his *Take Me To Church*. These aren't the only instances of Intellectual Property theft I have experienced.

I joined the ASCAP union at the encouragement of Deborah Grabien, song writing partner of Mark Karan, former lead singer of RatDog and the guitar player that "replaced" Jerry Garcia with The Grateful Dead after Garcia's death. I met Ms. Grabien through a mutual acquaintance while I was attending the Unitarian Universalist Congregation Santa Rosa. (Incidentally, I no longer want ANYTHING to do with UU or *any* religious organizations.) Ms. Grabien offered me the "opportunity" to open for a Richard Thompson concert that was held at The Glaser Center in Santa Rosa. I performed a set of covers with Sonoma County local musician, Morgan Cochneuer, and a duet with UK artist, Julian Dawson. Dawson had originally recorded the duet with Lucinda Williams. Dawson was in the US to tour for his book: *And On Piano...Nicky Hopkins*, published by Grabien's Plus One Press. Karan's musical project at the time, Jemima Puddle Duck, was also on the Thompson ticket. I was promised \$300 payment for the performance but was only paid \$150 because Grabien spent more money on food for Mr. Thompson (per his rider) than she could afford. I ended up with nothing because I had promised Mr. Cochneuer \$150 for playing with me. This is all incidental information but you see how convoluted the industry and it's fringes are. As a result of being booked for *this* gig musicians wanted to work with me. This is how my music writing relationship began with Mr. Uber. At this point we were already in a band together with Cochneuer and Jeff Meldahl but weren't writing together. Uber was upset I hadn't asked him to accompany me for the concert. The truth is, Cochneuer was a better musician in every way than Uber. That's why I asked Morgan. Fast forward a month or so and I wrote the following lyrics (this page right) for *Pelicans On The Water*:

Pelicans on the water

Footprints in the sand

Sunlight in your hair

Walking hand in hand

Memories come and memories go

But with you it's not the same

Pelicans on the water

Make me whisper your name

For many years I've wondered

What I could have done

To deserve such a gift as you

And all the fun

Memories come and memories go

But with you it's not the same

Pelicans on the water

Make me whisper your name

One more sunset I'd Love to have

One more day in your arms

One more whisper in my ear

But my darlin' you're gone

Pelicans on the water

Footprints in the sand

Sunlight in your hair

Walking hand in hand

Memories come and memories go

But with you it's not the same

Pelicans on the water

Make me whisper your name

MEMORY I DON'T MESS WITH (Lee Brice)

Red leaves on the water
 Footprints in the sand
 Cold walk in December
 Warming up your hands
 Sundress on the front steps
 Sun up by the lake
 Blanket down in the backyard
 Lying wide awake
 That's a memory I don't mess with
 The girl I was the best with
 The one I was obsessed with
 Girl, you just don't get it
 I'd fall right back with one slip
 Always leave me helpless
 Don't hate me, I can't help it
 You're a memory I don't mess with
 Moonlight on the back seat
 Breeze through the wires
 Springsteen on the speakers
 Girl, I'm on fire
 That's stuff I don't think about
 'Cause it still kills me now
 I still can't dance around
 That's a memory I don't mess with
 The girl I was the best with
 The one I was obsessed with
 Girl, you just don't get it

I'd fall right back with one slip**Always leave me helpless****Don't hate me, I can't help it****You're a memory I don't mess with**

These (this page left and top) are the lyrics for the AGT star, Lee Brice's song, *Memory I Don't Mess With*. Go ahead. Look at them side by side with *Pelicans On The Water*. Do you see what I see? Guess what else? The chord progressions for the Brice song are very very similar to the ones listed on page 9 of *D Review* for *Pelicans On The Water* as well. I have NEVER received a dime nor did I ever sign anything allowing my lyrics/song to be used in such a way. And the kicker is my mother in law has recently been kicked out a nursing home in California. Had I the money I should have been paid for this stolen work and other Intellectual Property that has been stolen from me and used by the entertainment/Art industry I would be able to support her as well as pay my own bills. As things stand, my husband and I live well but we are by no means what you could call comfortable and we certainly don't have the resources to pay for the special medical needs of his widowed mother. As disgusted as I am by the theft and perversion of my work for the financial gain of industry billionaire corporations/organizations like Disney, Virgin, ASCAP, BMI, AGT, etc... it's hard for me to feel too bad for my mother in law. She did more than her fair share to make my life miserable since the day I met her - but that is part of the nature of her illnesses that include among other things, addiction.

The greater result of it all is I am no longer willing to pay for tickets to concerts, movies, sporting events, etc... I don't even enjoy these things anymore. If a corporation or union is involved there is a long litany of independent artists like me who have been abused, stalked and stolen from that lay in their wake; having been sacrificed for those held up, supported and made disgustingly wealthy. Sometimes people even die. I've had numerous attempts on my life. Think about *that* the next time you shell out your hard earned money to take your little one to a Taylor Swift, Katy Perry, Beyonce, Madonna, Miley Cyrus, Lee Brice, or whoever-fill-in-the-blank concert/movie/sporting event. How many artist's Intellectual Property and/or family misfortunes were exploited so the people on stage could get their narcissistic attention fix and cushy lifestyle? ■

NATURAL BEAUTY

A column on body aesthetics

The Virtue of Advertising

How do we know what to buy? There are a lot of ways we choose products. Some times we choose based on trial and error of picking up what's available at the market. Some times we choose things that our family has used and so we are already familiar. Sometimes it comes from word of mouth or meeting someone directly who makes or otherwise endorses the virtues of a product. But a lot of the time we choose products because of advertisements that we are exposed to. Frequently we aren't even aware of the placement of those ads like when a celebrity is interviewed and is drinking a particular beverage or wearing a particular garment by a particular designer. Then, there is the age old "original" kind of advertisements: print advertisements.

How do we decide what looks good? Thumbing through magazines and newspapers as a young person I was always enchanted by the glossy photos and creative ways products and services were presented. Sometimes it was hard to even decipher what was being sold. In the 90's being the model featured in an ad for GUESS jeans was a coveted role. Everyone wanted to look like the models in a GUESS jeans ad. If you only bought the jeans you too could look like Pamela Anderson or some such person. Then there is the historic role of being the Cover Girl model. Even the name of the cosmetic company harkens to the coveted role of being so beautiful that wearing the make up could transform you into a person attractive enough to be on the cover of a magazine. Forget the fact that the makeup is cheap and in many cases made my skin (personally) break out.

Advertising doesn't have to be so dubious, however. It can be honest and it can present to a greater audience a new, or even just new to the viewer, product that is a good and decent choice for something the viewer may need or simply want in their lives. Advertisements can serve to be helpful

and informative and even entertaining without being predatory. In 1UV MONTHLY I offer clean advertising services for VERY reasonable prices. 1UV MONTHLY isn't a giant entity. It is a small, independent, local, grass roots journalistic effort. Purchasing an advertisement campaign in 1UV MONTHLY reaches out to a community that is interested in critical thought and cares about facts and honesty. It's a good deal.

In the July 2024 issue I featured an article in this column about olive oil. In the article I mentioned the oldest soap company on the planet, The Nablus Soap Company in Nablus Palestine since 1611. In an effort to offer accurate journalism on the topic I contacted the Nablus Soap Company and spoke with the owner of the company, Mr. Mojtaba Tbeleh in addition to a number of other Nablus Soap Company employees. In our communications I was provided a series of product images to use for that article should I want them. I hadn't requested such images but was happy to receive them and wanted to be able to include them in the July issue. The only thing that was preventing me from including the images was money. Printing costs money and the extra pages weren't in my budget. I put together a four page ad spread using the images the company shared with me and came up with a series of slogans and presented it to the company for review. I didn't want to be perceived as taking advantage of a Palestinian company during a time of conflict and so I offered to print the campaign *at cost*. They declined the offer...well, they never formally declined, but they didn't accept either. So, I didn't include the campaign in the July issue.

The following four pages are the campaign I designed (including slogans) and offered to The Nablus Soap Company. They have not paid for this service and I am not asking them for money. I present the following campaign as an illustration of the advertising services I offer to anyone who wishes to advertise in 1UV MONTHLY. The following four pages would cost \$800 to run in 1 issue of 1UV MONTHLY, both print and digital. All any prospective client needs to provide are the images and payment and any text they may specify. Isn't that a thing of beauty? ■

They say,
Cleanliness is next to Godliness...



**THIS IS NOT A PAID ADVERTISEMENT.
SEE PAGE 12 FOR DETAILS.**

Since 1611...



THIS IS NOT A PAID ADVERTISEMENT.
SEE PAGE 12 FOR DETAILS.

THE NABLUS SOAP COMPANY

in Nablus, Palestine



**THIS IS NOT A PAID ADVERTISEMENT.
SEE PAGE 12 FOR DETAILS.**



PRAISE GOD!

olivebranchbazaar.com



PICTURE YOUR ADVERTISEMENT HERE!

Size A - full page

Advertise your business, event, milestone, or other announcement in the 1UV MONTHLY. 1UV MONTHLY is a FREE, NEW, old-fashioned (aka SLOW) print independent Art & Culture publication – written, edited by 1UV in Saratoga, distributed locally and in surrounding communities on a monthly basis.

PRICING:

SIZE A (full page) - \$200/\$175 patron

SIZE B (1/2 page) - \$100/\$90 patron

SIZE C (1/4 page) - \$75/\$65 patron

SIZE D (1/8 page) - \$50/\$40 patron

SIZE E (1/16 page) - \$30/\$20 patron

BACK COVER - \$550/\$400 patron

DEADLINES:

Jan. Issue - Nov. 1

Feb. Issue - Dec. 1

March Issue - Jan. 2

Apr. Issue - Feb. 1

May Issue - March 1

June Issue - Apr. 1

July Issue - May 1

Aug. Issue - June 1

Sept. Issue - July 1

Oct. Issue - Aug. 1

Nov. Issue - Sept. 1

Dec. Issue - Oct. 1

To submit an advertising request visit 1uvgallerystudio.com/1uvmonthly . Ads for real estate listings are not accepted. Real estate services are OK. 1UV will design the ad for you. A copy of the ad will be provided to you for approval before the issue goes to print. You just provide a photo, text, and payment and let us know what size you want. Enjoy a 1UV a kind advertising experience. Payment accepted via credit card.

SUBMISSIONS FOR POETRY, LETTER TO THE EDITOR, SHORT FICTION, CARTOONS & GUEST ARTICLES FOLLOW THE SAME SUBMISSION SCHEDULE AS ADVERTISEMENT. IT IS FREE TO SUBMIT YOUR (ORIGINAL) WORK. PLAGIARISM WILL BE REDACTED. PUBLICATION IS AT THE PREROGATIVE OF 1UV. IF YOUR SUBMISSION IS ACCEPTED YOU WILL BE NOTIFIED. TO SUBMIT VISIT: 1uvgallerystudio.com/1uvmonthly



RECYCLE YOUR WORN-OUT YOGA PANTS

You know you can't wear them anymore and still respect yourself. No one wants them and throwing them in the trash creates a huge hazard in landfills.

What are you gonna do?

WASH THEM in hot hot hot water and bring them to 1UV on Saturdays between 10AM and 6PM. Larissa recycles worn out yoga pants and maxi skirts.

Lokah samastah sukhino bhavantu.

Om shanti shanti shanti.

Om nimah shivaya.

Namaste.

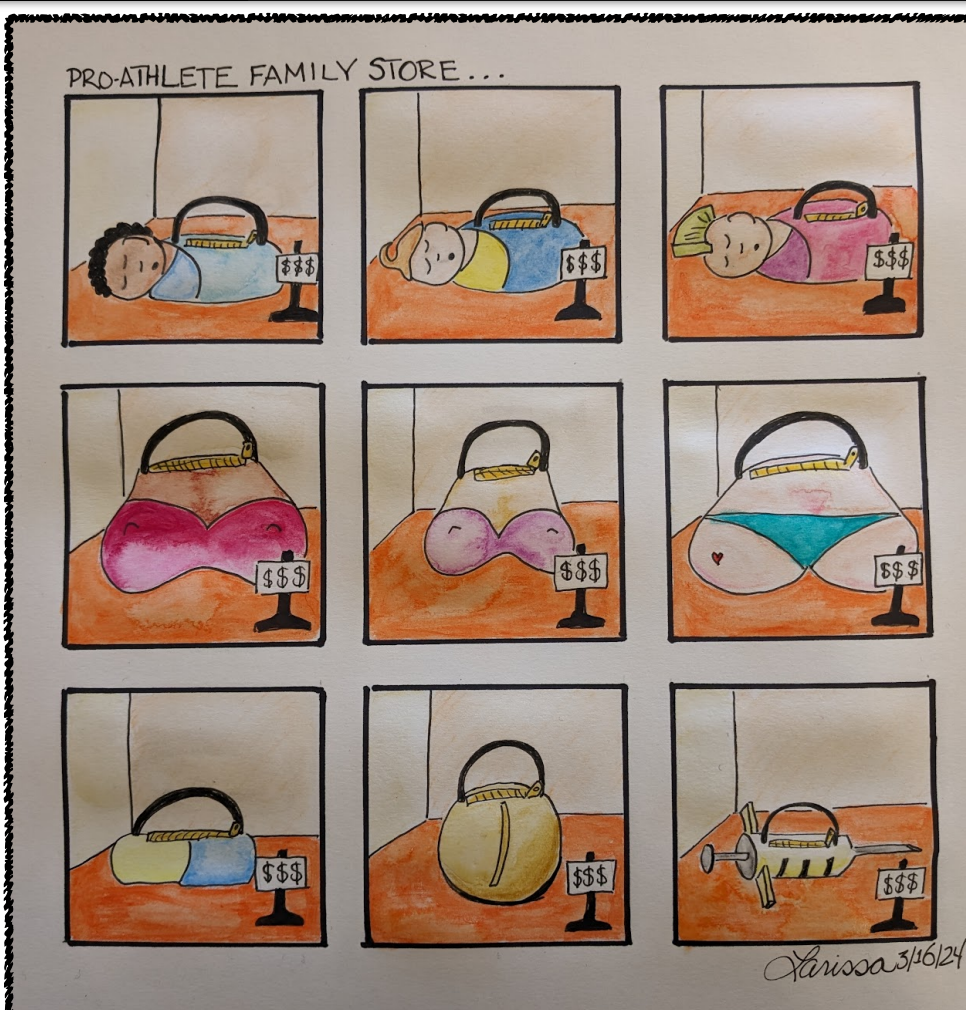
1UV Gallery Studio
is seeking:

- Regularly Contributing Columnists/Writers
- Professional Figure Model(s)
- Independent acoustic musicians
- Sales associate(s)

Visit

1uvgallerystudio.com/jobs to request an in-person interview.

Compensation discussed at the interview. These positions are part-time contract positions.



FABRICATION TECHNIQUE & METHOD

DECONSTRUCTED ENCAUSTIC: The paintings that lead to the opening of 1UV Gallery Studio

Some time around 2013 I began making a series of works I titled *Drishti to the Subatomic Plane*. They are not quite paintings and not quite drawings. They are made in a process I developed and call *Deconstructed Encaustic*. The five original works that were stolen out of the flat file in my Santa Cruz, CA home some time between 2018 and 2022 were from this series, and that theft was the impetus for opening 1UV Gallery Studio. In addition to these Deconstructed Encaustic works

executed on high count cotton linter paper, they also stole the inventory of the entire series (both printed and the file from my laptop), a set of detailed blueprints I had drawn to build a studio on our property, a series of nude Art photo prints of me taken by photographer Annalise Tassano in Austin Texas, sketchbooks, journals, bound/published copies of photo essays I did, rare and expensive Art

supplies, food items from my kitchen, and personal items including a total of 16 pair of my panties. They also damaged two additional works that they did not steal and photos of the two largest pieces they stole were deleted from my laptop as well. I decided if my work was so

compelling that it could inspire such a theft, it **MUST** be worth showing to the public or even selling...though no gallery or museum has shown any real interest in exhibiting my work since (now defunct) Meadowlark Gallery in Palo Alto stopped carrying my work post 9-11 because I had an Arabic last name. Yes. The gallery manager actually told me the owner took a trip to Israel and upon returning didn't think it was "appropriate" to carry my work any longer. After that no gallery would even return my calls. But I digress...

The loss of the Deconstructed Encaustic (TM) works was an enormous violation; not just because someone came into my home and went through my belongings and helped themselves without my consent or invitation, but because of what the works are and how they came to be. To tell the story we have to go back to the late 90's when I was still a student at College for Creative Studies in Detroit, MI.



I live with chronic pain as a result of a series of near fatal car accidents I was involved in while I was a college student. Over the course of 9 months I was hit twice head on by intoxicated drivers at over 65 miles an hour and then was rear ended by a man who fell asleep at the wheel on I-75 in Detroit, pushing me into moving traffic on the busy highway. I shouldn't have survived any of these accidents, let alone been able to walk after. My

health insurance at the time covered physical therapy for 8 months. Multiple times a week I received traction for the crunched atlas and axis vertebrae in my neck until Blue Cross said they would no longer pay. During that time I continued to

(cont. next pg.)



drive from Rochester Hills to Detroit 4 days a week for classes, work 4 jobs, 2 of which were as waitstaff at busy restaurants, and carry my school supplies back and forth. I truly don't know how I did it, other than by the grace of God. I had some chronic pain before the accidents due to genetic things, but after the accidents pain and I became close close frenemies. The out of pocket cost of continued physical therapy was out of the question. On my last visit to PT the woman who had been treating me suggested that I might try yoga. I had never done yoga. I knew next to nothing about it. But I found a Hatha yoga class at the recreation center in downtown Rochester, MI. It was at 7PM on Monday nights. I didn't have class on Mondays and scheduled work so I didn't work on Mondays either. Monday was my day to do homework and laundry. It also became my day to do yoga. I don't remember the instructors name. I can recall her face,

however, AND her introducing me to the concept of "Drishti". Drishti is a Sanskrit word that means: vanishing point. In asana practice (the practice of getting into and holding yoga postures) you pick a point to focus on and look at in the room to help you hold the balance of your asana/posture. But Drishti is so much more than that. While an effective explanation and use was presented to me by the instructor, over the years I learned more about this esoteric term and it's origins. I have been practicing and learning about yoga ever since that first yoga class nearly 30 years ago now.

Like I said, Drishti means: vanishing point. I became curious why the term vanishing point was used to describe this spot on the floor or wall that I was staring at. In Art and the practice of drawing in perspective, a drawing may have one or more vanishing points - the place on the horizon where an object appears to vanishes due to

distance/size ratio. The spot on the floor never vanished. Why was this term being used to describe this spot?

I began reading books on yoga. I read works by Yogananda, and BKS Iyengar. I was, by this time deeply engaged in practicing Iyengar style yoga because of the strict adherence to asana progression, spinal alignment, and support with props. BKS Iyengar is the Indian man who brought yoga to the United States. The first yoga training centers in the US were Iyengar schools. Reading his work was a no-brainer. But there was little about Drishti beyond what I already had been taught. So I started reading through other Vedic texts like the Ramayana, Mahabharata, Bhagavad Gita, and the Yoga Sutras. I started picking up copies of Yoga Journal and taking different kinds of yoga classes including Kundalini and Ashtanga among others. (cont next pg)

Along the way I finally learned what Drishti is. Drishti is a concept used in esoteric Vedic meditation. Drishti meditation is the genesis of sacred geometry, long before Mathematics had explained/figured out geometric theorems. It is an austerity practiced historically by Vedic ascetics. You know, the guys that Siddhartha Gautama sat with out in the wilderness while on his journey to enlightenment and becoming the Buddha. In Drishti practice the goal is to exist without attachment to anything, not even the air we breath. Drishti refers to the point where all desire AND NEED vanish and the physical Being exists in purity and harmony with all of existence. Drishti meditation is practiced by focusing all of your awareness and intention on one point (thing, idea, event, person, place, etc...) then retracting that awareness and focus entirely into the self creating a vacuum of detachment. If/when this happens a great connection can happen with the knowledge of all existence, the "Akeshic Record". The activated Third Eye can become flooded with brilliant images, and awareness of knowledge otherwise unknown or unknowable may be revealed. It's not something that just happens and it's not something that everyone can or does experience even with years of practice. Historically the practice and achievement has been attributed only to men. I am neither a man or from the Indian sub-continent. I am a woman born in the United States. But over the years I practiced Drishti meditation and became able to reach the state of samadhi and gain access to the Akeshic. This is the origin of the images in my Deconstructed Encaustic works in

the series titled: *Drishti to the Subatomic Plane*.

Why "subatomic"? Well, I was spending a lot of time reading about and following different developments in physics and the space race. It was fascinating to me, the things I read and was watching in the news. The idea of the Higgs Boson and the official isolation of the particle was exciting to me on a spiritual level. They call the Higgs Boson "The God Particle" because it is the particle theorized to be responsible for giving all known matter mass. The physicist who first theorized about the particle's existence, Peter Higgs, recently passed away. I wish his loved ones comfort and happiness. At the time I was working on these pieces I was compelled by the structure and function of the LHC (large hadron collider) and used it as a starting point for the physical structure of my works. I never set out to emulate or reference Encaustic paintings. The result of my process in developing the works defined it's self as "Deconstructed" Encaustics by the nature of the materials I ended up using.

Encaustic painting is a process that uses bees wax, pigment, oil and solvents melted together to create a luminous paint. It is a toxic process that has been used by painters throughout history to create many iconic works. The American painter, Jasper Johns was famous for using Encaustic. My works utilize all these materials as well, but they are arranged and applied in a different process. They are never completely mixed together. Deconstructed Encaustics are created by first fabricating a prepared laminated

surface. The image is then applied once the top layer is at just the right consistency through a scratchboard style technique. For *Drishti to the Subatomic Plane* the title of each individual piece is the idea, question, or object I used as my Drishti in my meditation process. The image is what was revealed through Third Eye activation as the fruit of the meditation practice. The top layer in many of the Deconstructed Encaustic images is flake white paint, a lead based paint. I found that using this material yielded me better/clearer results in image application specifically when I was looking at particle physics related topics. I attribute this to the use of lead in physics processes to insulate the surrounding environments when smashing particles on the interior plates of the LHC. In my process my physical body became the collider, my Third Eye the sense through which the images of the particles were projected upon the prepared Deconstructed Encaustic surface. A prepared surface can take anywhere from 2 to 7 days to become ready and the window of usability is very narrow. When making these works I literally watch paint dry then engage in an accent esoteric practice traditionally ONLY done by men to access remote knowledge only a small group of persons on the planet know anything about to create an image that can only be created in that specific moment in time. These images can not be reproduced other than through photographic image. The application of the image can take between 20 minutes to three hours.

The following pages include images of three of the five stolen works. ■

FEATURED ART & ART OBJECT

Images of work exhibited @ 1UV | designed & fabricated by Larissa



MEDIA STUDY #3 - DRISHTI TO THE SUB-ATOMIC PLANE: RED DWARF

2015

Deconstructed Encaustic on Arches paper

STOLEN FROM ARTIST'S HOME

“Red Dwarf” refers to stars of this classification.



MEDIA STUDY #2 - DRISHTI TO THE SUB-ATOMIC PLANE: THE BLUES

2015

Deconstructed Encaustic on Arches paper

STOLEN FROM ARTIST'S HOME

“The Blues” refers to cobalt and cobalt alloys.



MEDIA STUDY #4 - DRISHTI TO THE SUB-ATOMIC PLANE: HOPE

2015

Deconstructed Encaustic on Arches paper

STOLEN FROM ARTIST'S HOME

“Hope” refers to the hope that the initial test that isolated the Higgs Boson could be (and was) replicated. A work from the series titled: *Higgs Boson* is framed and available for purchase at 1UV Gallery Studio for \$9,000 USD + tax.



**ASSORTMENT OF SOME OTHER WORKS FROM
DRISHTI TO THE SUBATOMIC PLANE**

2015 - 2018

Deconstructed Encaustic on assorted non-paper surfaces

HANGING IN THE ARTIST'S HOME. NOT PRICED.

The works seen in this image cover a range of topics including but not only:
specific elements and laboratory processes.

CREATIVE POLITICS



Dr. Charles Ballay
Image courtesy the 2024 Ballay campaign
Ballay2024.com

THE PROBLEM OF BEING LIBERTARIAN

My conversation with Dr. Charles Ballay

On Wednesday, May 1, 2024 I had a phone conversation with Dr. Charles Ballay, one of the persons vying for the Libertarian Party nomination to run for President of the United States in November 2024. I didn't know who was even interested in the ticket nomination until I received my California Libertarian Primary ballot and saw his name as the only one listed to consider. I voted for him then set out to find who he was. It was just a Primary, after all, and the simple act of getting a Libertarian or ANY third party name on a ballot is an accomplishment in and of itself. The United States operates largely under the fallacy that only two parties exist and that those are the only options any voter has to choose from. It's far from the truth. Yet, third party and party undeclared Americans are bullied and shamed relentlessly if we do not cow-tow and pledge blind unquestioning loyalty to the Elephant...or Donkey in the room.

So, I found his website ballay2024.com and looked over his platforms. With the exception of his view on a woman's right to choose we share similar beliefs. One of the hardest things about being Libertarian for me is that many Libertarians are anti-choice about women's reproductive rights. But that is not the ONLY problem with the Libertarian party. I reached out to the Ballay campaign and requested an interview for 1UV MONTHLY...for THIS article. I explained that I was

interested in discussing the First Amendment, Intellectual Property Rights, and Artificial Intelligence where they intersect with creative persons in small business. Ballay's campaign manager, Lisa Ballay, reached out and we arranged the phone interview. Incidentally, I also reached out to the Kennedy campaign requesting a parallel interview. I thought it would be interesting to see, side by side, the thoughts of the two potential candidates from different party affiliations. A person named Marie from the Kennedy campaign responded asking me to fill out a contact form with the exact same information I had already sent them in my initial email and that they would review my request to see if it was good enough for Mr. Kennedy, and that American requests were more important than foreign ones. I replied that I was an American citizen and most certainly located firmly within the United States. Marie replied that she was sorry for the confusion, that they get a lot of international inquiries. I guess that comes with having a name like Kennedy. The Kennedy campaign has yet to get back to me either way about an interview, so I guess I'm not a big enough fish for Mr. Kennedy to be bothered talking to about anything.

Dr. Ballay was more than happy to chat and the conversation was amicable, even if politically slick. I have spoken with my share of politicians over the years and am well aware that a "smile and a handshake" are not much more than smoke and mirrors. Plus I have my experience with the Industrial Areas Foundation and their training. Politics is a well oiled machine with some surprising parts.

I started our conversation sharing some of my experience and dismay at the lack of awareness of third parties in the US (such as Libertarians) and that I'm a registered Libertarian voter. I then shared some of the background on my concerns for Intellectual Property rights as a creative person who has been targeted and victimized by large corporations and organizations in California in particular. Some of these events are featured in other articles in this issue. Ballay's response was quick. He said it was a civil matter that the federal government had no business worrying about. I pressed, saying that it was a bigger issue because it involves the corruption of unions as well as dubious corporate practices and violations. He replied diplomatically that he is "not a fan of unions or corporations". He's never belonged to a union, though he "understands why people join them" and that he *even dropped out of medical school* at one point and went to

Art school in England for a year - so he “gets it” when I express dismay at what has been done to me and my work. Then he added some common lip service about the free market and better products and legal recourse in local civil courts. I politely listened to this reply, though it only served to prove to me that he had no idea what he was talking about when he claimed to “get” what I was talking about or that he had any serious experience dealing with local level civil courts in the US. Just as a year of medical school (or even my Reiki certification) does not make me a doctor, one year of Art school in *any* country doesn’t make a person an artist or impart understanding of the enormous amounts of money, slavery, espionage and other crimes that are part of the American and Global Art Industries. An hour conversation wasn’t going to impart this understanding to him and there were other things I wanted to discuss. So, after sharing with him a bit about my experience working as a civil servant for The City of Sunnyvale, CA I chose to pleasantly move on with our conversation. It was enough for me that we could agree that, in general “government promotes mediocrity” and media pundits like Candace Owens and Ben Shapiro have done more to hurt the Libertarian cause in the United States than they have to help. I moved on to the topic of Artificial Intelligence. He readily admitted to not having a wide grasp of Artificial Intelligence and added that most law makers don’t. He expressed a desire to revisit term limits and age restrictions for lawmakers explaining that none of the “old men” he knew were able to write code for AI but he knew a bunch of “12 year olds who sure can”. I

agreed with him about that as well. Other than the tech folks who work on Artificial Intelligence, few people have any real understanding of AI and youth does pick up use of technology at a much faster rate than elders. I also contend that the majority of those who have worked intentionally to develop and continue to work on AI in the professional sphere spend little to no time considering the ethical let alone moral implications of the technology they work to create. I compared AI to a new weapon/gun and Ballay agreed calling AI a “Pandora’s box”. I suggested it might be a good idea to revisit the law writing process itself to work a clause into the process making review of tech related legislation required every five to eight years to address the fast changing nature and obsolescence issues technology presents. He agreed and added that five years might not be fast enough. I agree, but also understand that bureaucracy doesn’t work that fast. Heck, representatives in Congress and the Senate can’t even read that fast to review legislation in any meaningful way, let alone do they have the understanding of the technology to be able to make informed decisions about creating what Ballay refers to as governmental “guide rails”. He sees the role of Federal Government more as a “referee” than anything else. But in the world of sports those who make the rules/write the laws aren’t elected by the public. They are hired and paid privately. While I wish for my government to be as small as possible, I most certainly want those writing the laws that apply to us all to be elected by the public and not hired and paid by special interests.

We agreed neither of us had all the answers to the issues we were discussing and that the exclusion of *reasonable* Libertarian/Third Party voices from debates, media, and local offices was a BIG problem. I also see pettiness and in-fighting within the Libertarian Party as a big problem, as well as the Libertarian tendency to want to be left alone. This characteristic of the average Libertarian lends itself to those of us who brave the public sphere to be abused by Democrats, Republicans AND other Third Party folks. I experienced this personally when I tried to dip my toes in the waters of running for office when we lived in Oakland, CA. Libby Schaaf started going to the events I was participating in and was backed by the Teamsters who do security for the Catholic Archdiocese. The Archdiocese didn’t support me in anything I was doing unless it was singing for free at church or going to confession. After I told Schaaf (at an event we both attended) that I was interested in public office, *and* then applied to a program she suggested that helps build campaigns for candidates, a smear campaign began and a new hell was unleashed upon my life. I was poisoned and threatened by gangsters in Oakland, Chicago and Las Vegas. Attempts were made on my life and any Art works I did were subject to the industry pilfering I discuss in other articles in this issue. What’s *ANY* third party hopeful to do? I chose to end my conversation with Dr. Ballay on a light note. In case you were wondering, he DOES NOT like pineapple on his pizza and while he has never owned a pony he’d love to have one. Me too, Charlie. Me too. ■



IT'S TIME ONCE AGAIN TO START PLANNING FOR SLOW ART DAY IN SARATOGA

**Slow Art Day 2025 is
Saturday, April 12th**

What is Slow Art Day?

Officially it is an international event founded by Phil Terry. I don't know Phil Terry. I've never met them. I know little to nothing about them. I just know I agree with the model, spirit and focus of the event. On Slow Art Day you set aside two hours of your time. You observe an exhibition of Art, SLOWLY (and quietly) with others for the first hour and for the second hour you talk with each other about the Art you just observed over a meal or drinks or snacks or coffee or whatever. The conversation is usually facilitated by someone who has previous knowledge of the Art exhibit you just observed. Some venues charge a cover, others don't. Some people celebrate in private homes, others in public spaces. The rules aren't strict. There are just two:

1) Look at Art SLOWLY and quietly for 1 hour.

2) Talk about it together for an hour.

Slow Art Day is an intellectual event that people of all walks of life, ability, age, bank roll, can come together around and enjoy. Slow Art Day is the holiday you never knew you needed. Slow Art Day is a celebration of everything good about humanity. It doesn't glorify war. It doesn't discriminate in any way. It only serves to create connection, community, and Critical Thought. And guess what else...it makes you feel good too.

How Can I Participate in Slow Art Day 2025 In Saratoga?

There are 5 ways to participate in Slow Art Day:

- 1) As an exhibiting Artist
- 2) As a docent
- 3) As an Art exhibition Venue
- 4) As a food and/or beverage vendor
- 5) As a viewer

You may be able to participate in more than one way. For example: perhaps you are a restaurant or beverage venue that already exhibits the Art of local artists. You register to participate and the Organizer will pair you with the appropriate partner(s). Restaurants will set the price of their menu/offering for the event. Exhibiting venue will receive \$10 per ticket sold. Individual Artists exhibiting will receive \$10 per each ticket sold. Docent, if not the exhibiting Artist, will receive \$5 per ticket sold. The organizer of the event (1UV Gallery Studio) receives \$10 per ticket sold for organizing and marketing. The viewer pays for the ticket to enjoy the experience. So, here are a couple hypothetical ticket situations for an event:

1) Sally Jean is a local artist. She gets partnered with Jim Bob's Burger Barn. Jim Bob hangs Sally's paintings to exhibit on Slow Art Day and offers a \$20 menu. Sally Jean acts as docent and facilitates the discussion portion of her ticket. The Organizer collects the registration and ticket fees and pairs Sally Jean with Jim Bob's, prints marketing materials and helps promote the event. The event happens at Jim Bob's Burger Barn. The total ticket cost for Sally Jean/Jim Bob's Slow Art Day Event is: \$50. Sally Jean receives \$10 per ticket sold. Jim Bob's receives \$30 per ticket sold (\$20 for menu and \$10 for being exhibiting venue). The Organizer receives \$10 per ticket sold. The viewer buys the ticket for \$50 and has a great experience! And who knows? Maybe Sally Jean sells a painting.

2) Gupta owns a gallery and exhibits the work of three artists. He partners

with Jerry's Wine Bar just a block away. Jerry's Wine Bar offers a \$25 tasting menu. Gupta hosts the exhibit/viewing portion of the event then acts as docent and facilitates the discussion portion of the event at Jerry's Wine Bar. The Organizer collects the registration and ticket fees and pairs Gupta with Jerry, prints marketing materials and helps promote the event. The event starts at Gupta's Gallery and finishes at Jerry's Wine Bar walking distance away from Guptas. The total ticket cost for Gupta/Jerry's Slow Art Day Event is: \$80. Gupta receives \$15 per ticket sold (\$10 for exhibiting and \$5 for acting as docent). Each exhibiting Artist receives \$10 per ticket sold. Jerry's receives \$25 per ticket sold. The Organizer receives \$10 per ticket sold. The viewer purchases the ticket for \$80 and has a great time. And who knows? Maybe Gupta sells some Artworks.

3) Vu is a property manager with a vacant store front. Vu registers to participate as an exhibition venue. Daniella is a sculptor and registers to participate as an artist but will be out of town on the day of the event so her sister, Gloria registers to participate as a docent. Gustavo has a food service business that doesn't have seating. He registers to participate as a food vendor. The Organizer collects the registration and ticket fees and pairs Vu,

Daniella, Gloria and Gustavo, prints marketing materials and helps promote the event. Gustavo makes finger food/snacks and agua frescas. He sets his menu price at \$30. The total cost of the ticket is \$55. Vu receives \$10 per ticket sold AND can advertise the availability of his vacant store front. Daniella receives \$10 per ticket sold. Gloria receives \$5 per ticket sold. Gustavo receives \$30 per ticket sold. The Organizer receives \$10 per ticket sold. The viewer pays \$55 and has a great time. And who knows? Maybe Daniella sells a sculpture.

4) Happytown High School Art Class registers to exhibit the work of three graduating Seniors. The school's Rotary Club registers to make ice cream Sundays and sets the menu at \$15. The Art Teacher acts as docent. The Organizer collects the registration and ticket fees for the group, prints marketing materials and helps promote the event. The total cost of the ticket is \$70. Happytown High School receives \$10 per ticket sold. Each Senior receives \$10 per ticket sold. The Rotary Club receives \$15 per ticket sold. The Art teacher receives \$5 per ticket sold. The Organizer receives \$10 per ticket sold. The viewer pays \$70 for the ticket and has a great time! And who knows?

Maybe the Seniors sell Artwork. ■





1UV a kind Libertarian themed burn-out graphic T's size large printed on 100% organic cotton carbon neutral PACT shirts signed by the Artist are available for purchase now at 1UV Gallery Studio. \$125 USD + tax

PUT IT THERE PARTNER

1UV Gallery Studio is seeking like-minded American businesses to partner with and grow in the coming year(s).

Are you an American: winery, food vendor, Art framer, Art materials supplier, publisher, Spanish translator, hotel or other appropriate exhibition space? Visit www.1uvgallerystudio.com/about/becomeapartnerbusiness to learn more about how we can help each other.

FEATURED SHORT FICTION

THE SHIFTING LIGHT | an original work of FICTION by Larissa

Dedicated to all those who have ever worked in the restaurant business or have been a “regular”.

A POEM OF INTRODUCTION

Illuminated corners in a round room have their dirt
washed clean under crystalline skies
Must be a woman that's eating you or maybe you're
starving
But the right one can be a cool drink for the soul
Get a hold of yourself
No need to embellish the facts
Sometimes a night's rest makes all the difference
So what do you want
We're way past hand shaking
So what do you feel like
I got a little money on a couple horses
It's not like we owe each other anything, you know
I can't believe there isn't something bigger, smarter and
more powerful than anything here on Earth
Are you kidding
Fast moving clouds will always make the light and the
shadows dance



Dreamscape #6
40" x 40" oil on canvas from in-progress series
DREAMSCAPES
2023

CHAPTER 8

We're way past hand shaking...

Evan stopped in the drug store to ask about Jenny the Clown. That was the corner she did her weekend balloon animal show a couple times a month. Maybe they'd know where to find her. There was a woman about his age behind one of the registers at the front and a college age girl at the other. He decided to ask the younger woman. Evan began to approach the counter but before he could get to either register the woman his age smiled and spoke.

"Hi Evan." She smiled coyly. Evan was terrified. The woman was attractive and looked like she might be able to do the splits. Was this Jenny? He really had no memory.

"Jenny?" He asked quietly.

“Yeah.” She said and laughed. “I bet you had a pounding headache Monday morning.” Pete could have told Evan Jenny worked at the drug store. Jenny seemed good natured. Evan smiled.

“Yeah. That was a heck of a night.” He almost said it like a question.

“Sure was. You back for round two?” Jenny laughed again.

“Is there somewhere we can talk privately?” Evan asked this woman he had already known biblically but who was a complete stranger to him as a sober man. Jenny pursed her lips for a moment.

“Yeah, come over here.” Jenny walked out from behind the register and Evan saw it said “Store Manager” under her name on her name tag. Jenny walked over to a corner in the cosmetics section. Funny, Evan had been getting his mother’s meds from the pharmacy here for ten years but this is the first time he noticed Jenny. They were standing in front of a Neutrogena display.

“Do you remember Sunday night?” Jenny asked in a hushed voice. Evan dropped his eyes to the floor.

“I’m so sorry. No. I don’t. I hope I wasn’t a complete dick.” He said in a defeated voice. Jenny touched his shoulder.

“I’m sorry. I feel like I took advantage of you now. We had a pretty good time, and if you’re up for it, I’d love to go out again, maybe without the tequila this time.” Jenny offered. Evan looked in her eyes. Her face was kind and she was attractive.

“So, we actually did it then?” Evan asked lamely.

“Yeah. We did. Then you got up, peed, got dressed and said you had to go home and feed your cat. I wanted to get your number or at least give you mine but you were out the door before I could get my robe on.” Jenny admitted and blushed. “I don’t usually

sleep with drunk guys I meet at the bar, you know.” She said sheepishly. Evan smiled.

“Me neither...I mean women, not men. And I don’t have a cat.” Evan said quickly.

“Hmm. I get off in an hour. It’s a bit early, but you wanna go grab dinner and get to know each other?” Jenny asked. The idea appealed to Evan.

“Sure. But not at Anthony’s?” He added.

“What’s wrong with Anthony’s?” Jenny asked.

“Nothing. I’m the problem. They asked me to not come back. I made a fool of myself on Sunday.” Evan admitted. Jenny raised her eyebrows.

“Oh. I see. Well, we could go to the Denny’s just outside of town and see if we can get the back corner booth. It will just be us and all the old folks out for the Early Bird Special.” Jenny pulled a red foam nose out of her pocket and put it on her face. “We could wear disguises if you like.” She smiled trying to lighten the mood. Evan laughed.

“Denny’s is fine and we don’t need disguises. I’m happy to be seen with you I just hope I don’t damage *your* reputation.” Evan blushed.

“OK. I’ll meet you there around five fifteen. How’s that?” Jenny asked.

“Sounds good to me. See you then.” Evan said and reached out to shake Jenny’s hand. She grabbed him and gave him a quick hug still wearing her foam nose.

“Oh, we’re way past hand shaking.” She laughed. “See you soon.”

Evan walked out and looked back through the window. Jenny was still wearing her nose. He laughed to himself. What was he getting himself into? What had he already gotten into? Then he

almost ran home. He wanted to take a shower and change before meeting Jenny at Denny's. He didn't know why but he felt maybe he could wash the shame off, even though Jenny didn't seem to judge him.

Evan flung his khakis and polo in the hamper and jumped in the shower. He scrubbed and scrubbed as quickly as he could until his skin was red with the friction. Surely the shame was gone now. He rinsed under cold water and turned off the tap. The towel on the hook was still damp from his morning shower. He used it anyway. He brushed his teeth and slapped on some cologne. Then he pulled on a clean pair of jeans and the Nirvana T-shirt he got at the concert just before Kurt ended up dead. Evan still thought Courtney had something to do with it and no one was ever going to change his mind on that. He combed his scruffy hair and fluffed it around on his head then stuffed his money clip in his pocket. He pulled on a pair of socks and a pair of Vans and looked himself over in the mirror. It looked like a decent enough outfit to wear on a date to Denny's with a clown. For a second he was a teen going out with his friends after the Nirvana show. He needed that. He'd been feeling old lately.



Jenny got to Denny's before Evan. She had punched out of work early, only twenty minutes after Evan left. Brooke told her she'd cover for her. It wasn't a big deal. They were never really busy and Brooke was related to the owner and knew the store like the back of her hand. Jenny had covered for Brooke a number of times when she had finals. Besides, Brooke knew it was unusual for Jenny to have a gentleman caller. It wasn't easy for an honest to goodness clown/part time drug store manager to get a date. The foam nose was a turn off to most guys and Jenny wasn't interested in dating other carnie-type folks.

After clocking out Jenny freshened up in the employee restroom. Under her drug store apron she was wearing a cute little dress and sandals. Jenny washed her face, brushed her teeth and applied fresh blush and lipstick. She never wore much makeup in her day to day life. The clown makeup was more than enough. Her chin length bob was neat and tidy and never needed much straightening.

Now at Denny's she was scanning the dining room looking at the back corner booth. She knew the head waitress, Katie. Katie and Jenny went to high school together and had done some community theater together as well. When Jenny went to Clown School, Katie was taking some classes at a community college but dropped out when she got pregnant. Jenny had studied dance and clowning and contortion and had tried out three times for Circe du Soliel but never made the cut. She finally came home and got the job at the drug store.

Katie still wasn't married and as far as Jenny knew she still lived with her mother and her special needs young adult son in the same house she lived in when the women were girls. Eddie was born missing his right arm and with mild but noticeable mental retardation. It was hard because Katie wasn't into drugs or heavy drinking and the issue didn't run in her family. The biological father split when he found out Katie was pregnant and no one had ever seen or heard from him again. Jenny smiled at Katie.

"Hi Jen." Katie said. "One?"

"No. There will be two. I'm meeting someone. Can I have the back booth. The quiet one?" Jenny asked her old friend.

"Sure." Katie picked up two water glasses and menus and headed toward the booth. Jenny followed.

"You want a cup of coffee while you wait?" Katie asked sitting the waters and menus on the table.

“Yeah. Thanks.” Jenny said sliding into the booth so she could watch the front door for Evan. Katie left and returned quickly with a coffee pot and a bowl of creamers. Jenny flipped over the mug at her place setting.

“So who are you meeting?” Katie asked absently.

“His name’s Evan.” Jenny replied. Katie looked at Jenny with pleasant surprise in her eyes.

“Oooh. A man?” Katie asked smiling. Jenny smiled too.

“Yes. An actual man. The kind with a job and a house and a penis.” Jenny chuckled.

“Oooh. A job even?” Katie laughed. “Where did you find one of those?” Katie asked only half joking. Jenny saw the door open behind Katie and Evan walked in the door. He had changed his clothes. She smiled and Katie looked over her shoulder to see what Jenny was looking at. “Is that him?” She whispered.

“Yeah. Now get out of here for a minute.” Jenny didn’t want Katie horning in on greeting Evan. Katie disappeared toward another table to fill their coffee. Jenny waved at Evan who was smiling and walking toward the table with his hands in his pockets.

“Hey. I hope you haven’t been waiting long.” He said to Jenny who was standing up to greet him with another hug.

“No. I just got here.” Jenny replied sliding back into the booth. Evan slid in next to her and turned his coffee mug up. Katie returned with the coffee pot.

“Coffee?” She asked Evan scrutinizing his appearance. He looked kind of familiar but she couldn’t say she knew him. He and Jenny looked nice next to each other. They were both cute in an impish way.

“Yeah. Please.” Evan pushed his mug toward Katie and her coffee pot. She filled it.

“I’ll give you a couple minutes to decide.” She said walking away from her friend and her date.

“You changed.” Jenny observed.

“Yeah. I was dressed to show a house and wanted to be more comfortable.” Evan explained.

“Oh. You sell houses?” Jenny remembered Evan had a job but didn’t remember what he said he did. She had her share of tequila on Sunday as well. An afternoon of balloon animals did that to her sometimes.

“Yeah. I’m in residential real estate.” He pulled out his money clip and slid a business card across the table to her. Jenny picked it up and looked at it.

“Is this your cell number?” She asked frowning slightly.

“Yeah. It’s the only phone I have. It’s my only number.” Evan explained. Jenny smiled.

“Oh.” Jenny dug in her purse and pulled out a little black case with her clown calling card and handed it to Evan. “This is me. Private and corporate event entertainment.” She blushed. Evan looked at the card for “Crazy-Maisy” professional clown.

“You do a lot of corporate events?” He asked genuinely curious.

“Yeah, actually. Companies have family friendly parties for their employees and I make balloon animals and stuff. I also do a show for the children’s ward at the hospital once a month and I busk in front of the drug store twice a month and I get a couple birthday parties a month or so.” Jenny actually did pretty well with her clowning. Between clowning and the drug store she rented a one bedroom cottage in town. It was an ADU in the back yard of a larger

estate. She had an herb garden and a hot tub and her own one car garage. Evan was impressed. He had no idea a clown would have so much business in their little town. Evan slid his hand across the table and touched Jenny's.

"I'd really like to get to know you better. I'm sorry I was so drunk Sunday." He told her.

"Oh, it's OK. You don't need to explain. I asked around about you. Pete told me you're harmless and not regularly drunk." She explained.

"That's right. You know Pete." Evan remembered.

"Yeah. I used to date his brother years and years ago. We broke up when Lenny joined the marines and left for Iraq. He didn't come back." Jenny said. Evan didn't know Pete had a brother.

"Jenny and Lenny?" Evan asked with his eyebrows raised. Jenny laughed.

"Yeah. That was part of the problem. No one could take us seriously and while I was intent on going to clown school I didn't want to live my entire life as the punch line to a joke. Besides, he was a little rough, truth be told. When he finally hit me I told him where to get off. He left for boot camp the next week right after Pete kicked his ass for hitting me. Maria insisted." All of this was fascinating to Evan. He had no idea. "Maria raised Pete and his brother, you know." She finished.

"I didn't know." Evan said. There was a lot more to this little town that he realized. Maybe he'd been single so long because he had been unable to see past his own nose. Now he wanted one of Jenny's foam noses to wear.

"I want a Moons Over My-Hammy" Jenny said. Now Evan knew this was something. That's exactly what he wanted too. Katie took their order and the tables around them filled with older couples choosing from the Seniors menu.

THE SHIFTING LIGHT is the novel I wrote in the Fall of 2023. The POEM OF INTRODUCTION is an overview of the novel and not one of the original poems that accompany the painting featured in the title image: Dreamscape #6. Look for Chapter 9 in the September issue of 1UV MONTHLY.

Did you enjoy Chapter 8 of *The Shifting Light* but missed out on one or more previous chapters? Not to worry. You can catch up in digital editions of previous issues of 1UV MONTHLY online at 1uvgallerystudio.com/1UVMONTHLY.



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CREATIVE BUSINESS

A column about the business side of Art

MY ZIPRECRUITER.COM EXPERIENCE

I've been trying to find associates to work with on a contract basis at 1UV Gallery Studio since the day I opened. (see pg. 18) It's hard. I see clips of folks on Youtube complaining about how they can't find a job and I'm like, here I am. I think the real issue is people don't want to work. They just want a government handout, but that's a whole other topic for another issue of 1UV MONTHLY.

In my efforts to find appropriate candidates for the sales agent position(s) I have available I decided to give ziprecruiter.com a try. Listening to the Bobby Bonez show on the radio on the way in to work one morning there was an advertisement with a coupon code for discounted Ziprecruiter services. I thought, what the heck. Let's give it a try. When I got in to 1UV I opened my laptop and went to the site and typed in the code from the radio.

I was soon contacted by Chis, a Ziprecruiter sales representative to get me started. I had already started my job posting. Chris told me he thought I didn't need the top tier plan but that the bottom tier plan wasn't right for my business either. He sold me the middle plan for a little over \$600. I didn't really have the \$600 to spend at the time. What I really needed (and as of yet still have not purchased) were display racks for garments for sale at 1UV. But I figured if I could find someone to help me make sales that I could buy other things I needed with my profits. I paid them the money.

Then the candidates started appearing on my dashboard. Of those who were offered only one of them really had any qualifications for my position, but he was out of State. We communicated back and forth and decided to leave things open ended. Next time he was in the Bay Area he would stop in to see the work and would let me know if he came across any potential sales leads in the mean time. I've never heard back from him since.

All of the other candidates either were grossly inappropriate for the niche

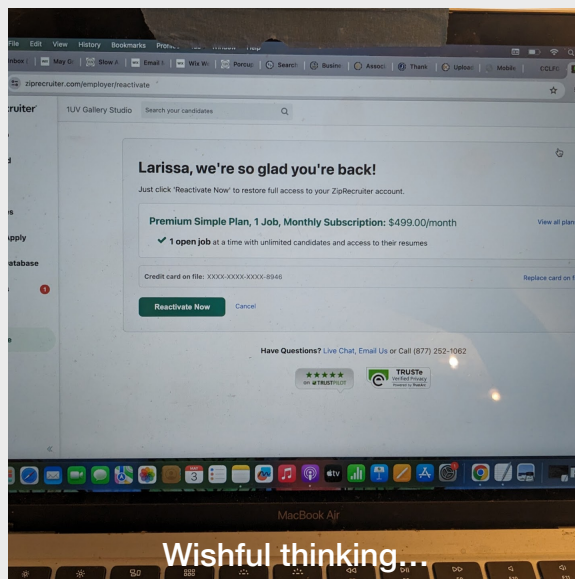
position or, if they had any potential and I did reach out to offer an interview, they didn't respond or flaked on the appointment we made. Then the candidates dried up and a second Ziprecruiter rep reached out, Taylor.

Taylor and I made an appointment to have a brief meeting where he informed me I hadn't purchased the right plan for my business. I needed to buy the \$4,000 plan! He explained that the plan I bought only advertised the position in one location but if I spent the significantly larger amount of money I could get my job posting out to 10 locations. OK...but I didn't have the original \$600 to spend let alone \$4,000. I could see how the pricier plan made more sense on paper, but I didn't have paper to spend. I explained to Taylor that had I understood the plans better at the onset (or if the sales rep had taken the time to understand my business from the start) that I wouldn't have purchased ANYTHING from them because it wasn't in my small business, one woman show, budget. He pressed, telling me "you get what you paid for." I declined and decided to cut my \$600 losses. Then another rep reached out via email offering me a 25% discount on the pricier package. I replied telling her definitively that I wasn't interested.

Finally, in the last two days of my 1 month \$600 plan a number of candidates with appropriate background and skills "applied". When I invited them to come for an interview none of them responded. Then, without any heads-up notice, access to my account was closed. I was left wondering if any of those candidates even existed or if it was all just a scam to get money out of small businesses like myself.

Then I got a message from a Ziprecruiter rep named Virginia telling me she'd be happy to reactivate my account for a discounted fee and to contact her with any questions. I replied with an email message informing her I had decided to write an article about my experience in my magazine...you know the one I was trying to hire an advertising sales associate for using Ziprecruiter to begin with. I hadn't had any intention of writing this article, but here we are. This is what happened. I gave Ziprecruiter \$600 for ABSOLUTELY NOTHING in return.

If I go to the site I get the screen that's in the image. Yeah...that's just wishful thinking, Ziprecruiter. ■



BECOME A 1UV AFFILIATED MEMBER GALLERY

1UV Gallery-Studio Membership Affiliation will entitle the the Member Gallery to a listing in a published Member Directory with link to your website, 1/4 page ad in 1UV MONTHLY, use of the 1UV logo and Gallery Name. The original 1UV Gallery-Studio will be promoted as 1UV Gallery-Studio. Member Galleries will be: 1UV Gallery-Studio: *name of artist here*. As Membership grows benefits will expand (annual networking retreat, etc...).



Why join now?

Because there's strength in numbers and independent Artists have the power to change the World.

To be eligible to become a 1UV Member Gallery you must meet the following requirements:

- be a working Art studio *and* exhibition space for one (person) Fine Artist/Fine Craftsperson
- maintain a physical bulletin board for use of the community in which you are located
- your work must be hand fabricated/made, one of a kind or limited series, no mass production, feature use of up-cycled, recycled, vintage, and/or antique materials and/or in some way conceptually and/or physically address issues related to Climate Change
- offer creative social events at least once a quarter for youth and/or adults
- operate within the legal constructs of the community in which you are located
- not be closer than 50 miles from another 1UV Gallery-Studio Member Gallery
- incur all liability, and operating licenses/costs of your business
- not engage in the sale of pornography (nude work OK, we as artists know the difference here), alcohol, cannabis, or any controlled substance
- pay an initial Membership fee of \$500 to 1UV Gallery Studio (for the first year) then 3% of annual gross sales every year after
- maintain a (reciprocating) web link to the 1UV Gallery-Studio Membership Directory page on your website as well as on any materials for print, publication and promotion
- Commit to practicing Slow Business and participate in Slow Art Day annually

Read all this? Interested?

To apply visit 1uvgallerystudio.com/becomeamembergallery

Submission of application does not guarantee Membership. You will receive an email confirming your application submission and then a registered letter of acceptance or rejection in the mail. If your Membership is approved, you will be invoiced for the initial (one time, non-refundable) membership fee of \$500. Further instructions will be sent with your invoice.

**I SUPPORT SLOW
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IN SARATOGA.**

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THE 1UV MONTHLY
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DOORS OF 1UV
GALLERY STUDIO
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LEVELS OF PATRONAGE & BENEFITS:

1UV a Kind Art Neighbor - \$300

Includes: access to ALL 1UV website media, invitation to the annual P/Matrons ONLY party, listing as a M/Patron in 1UV MONTHLY, special advertising rates in 1UV MONTHLY, and annual birthday card

1UV a Kind Art Friend - \$600

Includes: access to ALL 1UV website media, invitation to the annual P/Matrons ONLY party, listing as a M/Patron in 1UV MONTHLY, special advertising rates in 1UV MONTHLY, and annual birthday card, and copy of the (next) annual Fur Babes Calendar

1UV a Kind Art Family - \$1,200

Includes: access to ALL 1UV website media, invitation to the annual P/Matrons ONLY party, listing as a M/Patron in 1UV MONTHLY, special advertising rates in 1UV MONTHLY, and annual birthday card, and copy of the (next) annual Fur Babes Calendar, and two Event Pass Cards

1UV a Kind Art Lover - \$2,400

Includes: access to ALL 1UV website media, invitation to the annual P/Matrons ONLY party, listing as a M/Patron in 1UV MONTHLY, special advertising rates in 1UV MONTHLY, and annual birthday card, and copy of the (next) annual Fur Babes Calendar, two Event Pass Cards, two tickets to the NYE card reading, & one free half page advertisement (for your business, event, or milestone announcement) per year in the 1UV MONTHLY

All fees are annual and renew every 12 months. 1UV is a sole proprietorship so your membership is not tax deductible. Your reward is being part of something historic, building community. Other unique options also available online. Visit 1uvgallerystudio.com/plans-pricing to register for and purchase your plan today.

Why Should You Become A 1UV a kind Patron/Matron?

Art History, Tradition, & Culture

The word “Patron” comes from the Latin “pater” meaning father and “Matron” comes from the Latin “mater” meaning mother. In English, the word “Patron” means a sponsor or financial backer of an individual, business, or organization. To be a Patron of the Arts is a long tradition with Global roots. For example, the Medici are a family very famous for their patronage of the Arts. Patronage has long been recognized as necessary for the support and propagation of Culture. Here in the United States it has never been more important than right now.

As a melting pot of individuals from varied ethnicities and Cultures of origin, it is important to find and build a common American Culture informed and enriched by the places we have come from to create the place we are together. One way this can be achieved is through support of Art and Artists and making conscious choices about how and why we spend. A specific work of Art may not be the kind of thing you desire or require in your day to day living space but the environment created by and long-term function of that work of Art still serves humanity. Supporting Art and Artists in your local community is humanitarian. It is intellectual. It is noble. It is necessary for the preservation of the history of the times we live in.

I recognize you may not like the aesthetic of my work. That doesn't bother me in the least. This is why I offer the community other services and opportunities to support the existence of my business, 1UV. After all, creative endeavor and exploration is ultimately the record keeper of truth and beauty, the foundation of the Culture we build together for the good of All.

Services and enrichments I have added to this community I pay to have my business include: chronic pain peer group (free of charge), various (sober) intellectual social events for less than the cost of going

to the movies, ReiKi services, creative and spiritual consultation, bulletin board, community seating, space for taking a break from technology, organizing of Slow Art Day events, publishing 1UV MONTHLY, the Fur Babes of Saratoga Calendar, and a point of interest for those visiting the community from out of town. An Art Gallery is an attraction for people to come visit and play and ultimately contribute to the economy of the community. Purchasing a piece of Art is the best and most welcome way to support an Artist, such as myself, but Patronage/Matronage is a close second. A facelift can make you feel younger. A restaurant may feed your belly and a bar may wet your whistle, but Art feeds your mind and soul while enriching the community in which you live, work and play. That's pretty cool if you ask me.

1UV is not a non-profit, so Patronage/Matronage is not tax deductible. Non-profit status requires an elected board. 1UV is a one woman owned sole proprietorship. I am Larissa. I am that woman. 1UV is a California small business. We are an endangered species in California. See pg. 36 for information on the 1UV business model. 1UV embraces Slow Philosophy. See pg. 39 for information on the Slow Philosophy. There are a lot of reasons to become a 1UV a kind Patron/Matron. I offer you this 1UV a kind invitation to support my efforts and build Culture in your community.



WHAT IS REIKI?

Reiki is a Martial Art/Healing Modality with an ancient history. It is a practice accredited to Usui Mikao of Japan and brought to the United States via his only female student, Hawayo Takata. Reiki is NOT a religion, nor does it require any specific religious belief system. The term Reiki is made of two Japanese kanji: Rei and Ki. These kanji loosely translate to: Universal Life Force Energy. The kanji featured in the image behind this text is the Dai-ku-myo. The Dai-ku-myo is a master kanji in ALL Martial Arts practices and is found on the Master Scroll in every Dojo. Dai-ku-myo loosely translates to: righteous man standing on the mountain top with the light.

Reiki is an energetic healing modality. It works in a similar manner to acupuncture and acupressure to promote and maintain balance in the body's natural energetic systems via the chakra centers and meridians. The Reiki practitioner acts as conduit for Reiki (Universal Life Force Energy) and directs this energy to a specific subject/client. Reiki is taught as an elective in many massage school programs and many nurses are also certified practitioners. Reiki may be administered through touch and/or by other directional meditative methods. Therapeutic Touch (TM) is another similar practice. Reiki is frequently used in hospice situations and is also very popular among those with show and race horses. Reiki is a holistic and complimentary practice that promotes relaxation and/or expedited healing.

Larissa is a certified Reiki Master/Teacher. She offers private Reiki treatments for both humans and pets. Animals are drawn to Larissa because they can feel the presence of Reiki. If you are unfamiliar with Reiki and would like to try it for a minimal fee in a group setting before committing to a private appointment, Larissa offers Reiki Drop-In on Social Mondays. See page 42 for a schedule of up-coming Social Mondays. See page 41 to learn more about scheduling a private Reiki appointment.

In Japan Reiki is traditionally/historically taught and practiced by men. Hawayo Takata is the only historical exception to this rule. Hawayo brought the practice to the United States (first on Hawaii) pre-WWII and made it available to women to learn. It is practiced most frequently by women in the United States. Reiki is banned in Catholic hospitals. A council of Bishops convened by Pope Benedict ruled Reiki forbidden for women to practice and is only permitted to be practiced by (male) clergy. Up until that point, Reiki was popular among Nuns and was taught at retreats at many Convents to both fellow Sisters and lay-women. Many still practice in spite of the sexist edict.

On the occasions Larissa has taught Reiki, she uses the Reiki Manual written and published by William Lee Rand. Mr. Rand teaches on the island of Maui and also runs the International Center for Reiki Training in Southfield, Michigan. Visit reiki.org for more information. Larissa has studied with and received two Attunements from Mr. Rand personally. She came to Reiki on her journey to better living through pain management for the chronic physical pain she lives with due to assault, accident and injury.

Larissa is honored to share Reiki with you and offers appointments at a reasonable rate. Because she is also a licensed non-denominational minister through Rose Ministries, your appointments are also legally confidential.

CREATIVE SERVICES @ 1UV

In addition to the creation and sale of her original Artwork and social events, at 1UV, Larissa offers a variety of creative services at varying rates including: consultation services, private shopping, and Reiki. Book your Tuesday through Thursday appointment online at : www.1uvgallerystudio.com/book-online.

CREATIVE CONSULTATION - schedule a Creative Consultation when ordering custom made work. Bring your sentimental textile(s) to Larissa to be up-cycled into a new item. Examples: T-shirts or infant clothing can become quilts or rugs. Heavier textiles can become yoga bolsters and bricks. Other loved one's items can be worked into a Black Friday Jacket or other garment.

CREATIVE CONSULTATIONS generally last one hour. In that time choose the type of item you would like Larissa to make and share the story of your textile with her. Knowing the history of your textile(s) will help Larissa utilize and design your custom work for you. This time will also be used to project a timeline for the completion of your piece.

CREATIVE CONSULTATIONS cost \$100. This cost is non-refundable and will be applied to the total cost of your custom piece. Quilts start at \$200. Yoga props start at \$100. Black Friday Jackets and other garments start at \$300.

SPIRITUAL CONSULTATION - schedule a Spiritual Consultation when you have a spiritual/super-natural experience you don't feel comfortable sharing with just anyone, when you have dis-ease in your spirit and have nagging questions you would like to discuss in a judgement free space. Larissa is a licensed non-denominational minister. Consultations are confidential.

SPIRITUAL CONSULTATIONS generally last between one hour and an hour and forty five minutes. That time may include tarot readings (Larissa reads three decks), chakra clearing, and/or intuitive reading. Larissa has been reading for two decades. Spiritual Consultations are an opportunity to look at difficult situations from a different perspective. Consultation is NOT therapy.

SPIRITUAL CONSULTATIONS are \$300.

PRIVATE REIKI SESSION - Reiki is an ancient energy healing modality/martial Art, accredited to Usui Sensei from Japan. It works to bring balance and relaxation to mind, body and spirit. Reiki translates to: Universal Life-force Energy. Larissa has been a certified Reiki Master/Teacher since 2006. Reiki Sessions are confidential.

PRIVATE REIKI SESSIONS generally last between one hour and an hour and a half. Reiki does not require the removal of clothing. You will be asked to remove your shoes. Reiki treatment may include laying on of hands depending on the comfort of the client. Larissa is not a medical doctor. She does not make diagnosis or prescribe substance.

REIKI SESSIONS are \$150.

Minors may be treated if a parent is present. Pets may be treated as well. Pet Sessions are fifteen minutes to half an hour and cost \$75.

PRIVATE SHOPPING EXPERIENCE - schedule a private appointment for you and up to two friends to view and shop for existing work on exhibit at 1UV. Private Shopping Experience includes (an optional) tea and/or wine service. Specify your preference when making your appointment.

PRIVATE SHOPPING EXPERIENCES are for one hour. A separate appointment must be made for a Creative Consultation if you decide you would like a custom piece made.

PRIVATE SHOPPING EXPERIENCES cost \$150. This cost is non-refundable and will be applied to the total cost of any purchase made during the appointment.

PRIVATE CREATIVE CRITIQUE - schedule a Private Creative Critique from Larissa on you own creative project. Bring your finished or in progress project with you to your appointment and receive personal feedback. Critiques are confidential.

PRIVATE CREATIVE CRITIQUES are one hour. Actual work must be present.

PRIVATE CREATIVE CRITIQUES cost \$200. Minors may schedule an appointment if a parent is present for the critique.

AUGUST & SEPTEMBER EVENTS SCHEDULED @ 1UV

**...NO SOCIAL MONDAYS OR CLOTHING SWAP IN
AUGUST THROUGH DECEMBER...**

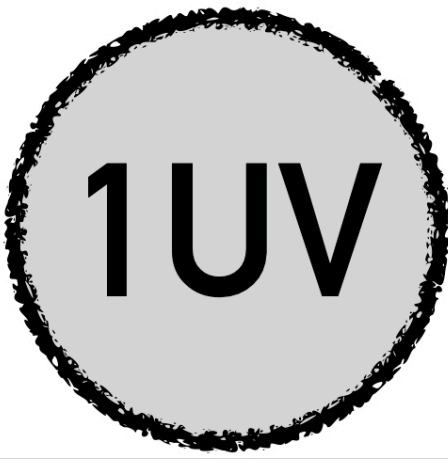
**August 2, and September 6th 2024 are
the First Friday of the month
SPECIAL HOURS**

1UV will be open Noon to 9PM on First Fridays July - December.

...AUGUST 1 BEGINS FUR-BABE CALENDAR TIME...

Make your appointment to have your Saratoga Fur-Babe photographed for the Fur-Babes of Saratoga 2025 Calendar. Fur families that live and/or work in Saratoga, CA are eligible to participate. Quality Pet Spot Willow Glenn will offer a \$20 add-on upgrade to all participating Fur Babes in their birthday month. Appointments may be made August through the end of September. Calendars are \$50 USD + tax each payable at the time of your photo session, unless you have already purchased a P/Matronage package. 1 calendar is included in P/Matronage packages. Additional calendars are priced as listed.

The calendar features a photo of your Fur-Babe taken by Larissa in the Gallery for the month of their birthday, your dog's name listed on their birthdate on the calendar and your first name(s) with their photo. See page 8 for more information on scheduling your appointment. See page 38 for information on P/Matronage packages.



Yes, kids can make Art, but Art is NOT child's play...

The role of Art, Artist and Art exhibition space is a serious and essential part of all healthy cultures and economies. Often Art is considered something children do for fun, but Art has a much more serious role in society and history. Yes, kids make Art in school or at home for fun, but the Artist creates to reflect upon and document humanity within the time the Artist lives. The Artist's record (Art) remains as a challenge to those who would alter written history. The role of Art Collector is to help preserve this record for future generations. While a child's drawing on your refrigerator may brighten your day, a work of professional Art could very well save lives some day.

Slow Food...

...seeks to bring balance, flavor and sustainability to our relationship with food. Slow Food focuses on local in-season ingredients prepared fresh and whole and shared in an intentionally respectful way - respectful of the soil, farmer, livestock, crops, and consumer.

Slow Fashion...

...seeks to bring awareness to the way we create, consume, and dispose of our garments. Unless you buy second hand or directly from the individual who designs AND fabricates the garment ... you participate in Fast Fashion.

Slow Business...

...seeks to focus on inter-personal relationship, bringing those who make products or offer services in direct relationship to the consumer, focusing on quality over quantity. Slow Business asks us to be conscious of how, when, and why we consume.

Slow Art...

...invites the viewer to view and purchase Art in a slow and thoughtful manner - to consider the long term effects, value of the culture and history of Art and Art objects on humanity.

NEW

SPECIAL FIRST FRIDAY HOURS

**ALL OVER THE
COUNTRY ART
GALLERIES HAVE AN
UNSPOKEN
TRADITION OF
BEING OPEN LATE
ON THE FIRST
FRIDAY OF THE
MONTH.**

**JULY THROUGH
DECEMBER 1UV
WILL BE OPEN
NOON TO 9PM
EVERY FIRST FRIDAY
OF THE MONTH.**

THE BACK COVER IS AVAILABLE FOR FULL PAGE ADVERTISING OF YOUR BUSINESS, PRODUCT, MILESTONE OR EVENT. SEE PAGE 17 FOR DETAILS. THANK YOU FOR READING 1UV MONTHLY.

HAVE A 1UV A KIND DAY.

**AS I ALWAYS AM,
LARISSA**

BOOK A 1UV A KIND PRIVATE TOUR FOR YOUR SMALL GROUP



Kategna
የኢትዮጵያ ምግብ ቤት
Ethiopian Restaurant
1663 W. San Carlos St.
San Jose, CA 95128
408.216.9695
www.kategna.com

Schedule a private tour of the Art at 1UV Gallery Studio for your group of 5 to 10 people. Enjoy Q&A with the artist, a 25% discount on existing work and \$25 toward lunch (or dinner) for each person in your group to San Jose's most acclaimed Ethiopian restaurant, Kategna. It's an amazing field trip for any age group.

For pricing and more details visit:
www.1uvgallerystudio.com/book-online

- Anonymous 1UV a Kind Art Lover

- Your name or anonymous title here! See page 38 to learn about the benefits and information on how you can become a 1UV A Kind Patron of Slow Art and Culture.

1uv

1uvgallerystudio.com