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## Artist Residency in Costa Rica

*by Betsy Sterling Benjamin*

For the past seven winters, I've had the good fortune to leave my studio and travel to a warmer venue to do my work for two or three months. This change of scene has stimulated and inspired new work and enlarged my view of where home is. This past winter of 2002, I lived in the small Quaker village of Monteverde high in the Cloud Forest of Costa Rica from mid January until the end of March.

A stateside fiber magazine advertisement promised study in Costa Rica with local artists, "where craft and culture meet" and put me in touch with Sybil Terres Gilmar of the Monteverde Studios of the Arts. Through MSA, Sybil connects hundreds of art/eco tourists with more than 60 local artists who offer painting, drawing, stained glass, and cooking classes in the lush, exotic environment of



*Studio-work in progress.*



*Betsy and a student from Peru, Milagros Rodriguez.*

the neighboring Cloud Forest Reserve. I soon found myself with an artist residency sponsored by MSA and the Monteverde Institute, sharing a house with the Spanish teacher at the Friends School and with a studio in the bodega next to the Community Arts Center. I gave two workshops for the MSA local artists, had an exhibition of my work and lectured on Japanese Rozome-Batik and my Kesa project. My artist/students came from the village and the neighboring town of Santa Elena but their origins included Peru, Argentina, Equador and Columbia as well as Costa Rica.

I worked in my studio seven days a week, however, trekking in the Cloud Forest, discovering coatimundis, agoutis and mot-mot birds, sitting in silence at Meeting on Sunday, listening to

classical guitars at the wonderful Monteverde Music Festival as well as lectures at the Institute on Fire Ants and the Mayans of Belize connected me to the spiritual community and what was important.

My winter in Monteverde was peaceful, nourishing and productive and now, I have yet another community that knows me and expects me back 'next winter'.

*For info on Monteverde or the Studios of the Arts see [www.monteverdeinfo.com](http://www.monteverdeinfo.com), [www.msastudios.com](http://www.msastudios.com) or contact Betsy at [betsysterling@cs.com](mailto:betsysterling@cs.com).*



*The Workshop group.*



### If anyone is interested in giving a WCA/NH WORKSHOP

*but doesn't have a space, Pam Tarbell is open to letting members use the space at the Millbrook Gallery and Sculpture Garden, with the stipulation that she is able to attend free of charge. This is wonderfully generous of Pam. If you have an idea for a workshop that might be appropriate, contact Pam to establish a date, and then contact Melissa McCarthy at 603/527-3729. She will cover the details with you and then WCA will mail out flyers, advertise the workshop in the newsletter, collect the money and pay the teaching fee. This is a great opportunity for members to share their expertise, and for all of us to network! Pam's e-mail address is artsculpt@mindspring.com*

## President's Message

Dear Members,

For those of you who could not make the spring meeting, I will give you a short synopsis. I opened the meeting with a brief report from the national conference in Philadelphia. Our new national president, Dean Dresser, is quite a go-getter. She would like us each to take on the task of cataloguing the galleries and exhibition spaces in our respective states and national would put together a resource which would benefit all members. More organization will have to happen but I will keep you posted on the project.

Next, Lianne gave her report of exhibitions. The 6x6 show was a success as almost 50% of the work sold. A lively discussion ensued concerning the cost of the show. The group present seemed split on the advisability of charging for shows.

Two members presented their new books. Emily Moore talked about her new book containing interviews with mothers of all walks and different stages of life. Annette Mitchell also spoke about her new book on the process of block printing from polystyrene plates.

The fall meeting will be Saturday September 21st 10A.M. at the Newport Library Art Center in Newport, New Hampshire. Mark your calendars. Get your slides ready for an art share!



photo by Joe Shanny

**Call for Articles, Artwork, Exhibitions, News, Opportunities, Poetry, Photographs, etc..!**

Please send newsletter submissions to:

Donna Catanzaro  
51 Kendall Pond Rd.  
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catdt@aol.com

the Sept-Oct 2002 Issue  
Deadline is 8/15/02

Please direct all address changes to:

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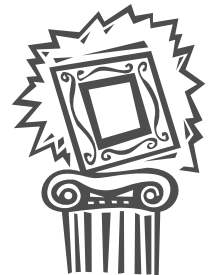
## WCA Upcoming Exhibitions

### SOLITUDE OF SELF

August 16-September 21, 2002  
Opening Reception: Saturday August 17, 2002  
Newport Library Art Center, Newport, NH

### SOCIETY FOR THE PROTECTION OF NH FORESTS

October 25-November 29, 2002  
Society for the Protection of NH Forests, Concord, NH



## The Solitude of Self Poetry Collaboration Meeting

All participants of the Solitude of Self poetry collaboration, based on Elizabeth Cady Stanton's speech, "The Solitude of Self," are urged to attend this important organizational meeting. The purpose of the meeting is to allow the artists and poets to see each other's work, finished or as a work in progress, which should help the participants, the Art Center Director, Doris Nelson, and WCA Exhibitions Coordinator Liane Tyrrel get a better feeling for the project as a whole prior to the exhibition design and opening. If you have any questions about the show, contact Liane Tyrrel at 603-428-7490 or lmbtyrrel@yahoo.com.

The meeting will be held on Saturday, June 8, 1-3pm, at the Newport Library Art Center, Newport, NH.

## Society for the Protection of NH Forests Show

There will be a show open to all members of WCA-NH at the offices of the Society for the Protection of NH Forests, Concord, NH. We will be accepting one art piece per member and the artwork must somehow be related to nature or environmental concerns, but there can be a wide interpretation of this, from botanical drawings to environmental statements. The show will be held October 25-November 29. More details to follow.



# The Art of Rejection

by S.C. Giles

If you practice your art and share it with the world, you will be rejected. It happens to everyone, and in some professions it's the only constant you can truly depend on. Rejection is a part of participation.

Pick your industry, writing, music, dancing, entertainment, painting, and you'll often hear the same advice from seasoned professionals: "If you want to make it, you have to develop thick skin." For many artists, this is an oxymoron. How can you be thick skinned, when practicing your art, by definition, means you open your senses to the world—the exact opposite of being thick skinned?

No doubt about it, being an artist and having thick skin is tough. If you expose your creativity to the world and you're spit on, kicked, and brutally rebuffed (and you will be), how in the world are you supposed to brush it aside? It can be emotionally crushing. Fits of depression, bitterness, and giving up can be some of the byproducts of putting yourself out there and being rejected. But this need not be.

If you want to be in the game for the long run, you need to be able to deal with rejection. In other words, you need to practice and develop the art of accepting rejection. Here are a few ways to deal with the inevitable, and sometimes long, road of rejection.

## 1. Get Professional

Getting professional is the art of detachment. It means you separate your art from your emotions. You can tap into those emotions when you're in the process of creating, but once it's done, it's done and you and the art are not the same thing.

A less esoteric way to put it is to create a notebook or a database and keep track of your work. This is a highly effective way to get professional. Some of the bare essentials for keeping track of your work should be:

- A Resume
- A Biography
- A List of Current Projects
- A List of Past Projects
- A List of Contact People
- A Contact Log
- Notes on Progress

A notebook is great thing to put together because it's tangible and it's an easy way to see what you've been doing (or what you haven't been doing, as may be the case). It's especially important if you're contacting people. You should create a contact log with their name, address, phone number and other contact information, the date you solicited them, the

date they replied, with a column for the status, keeping a copy of all correspondence sent and received behind the activity log. Most people find it easiest to file with the most recent items at the top. That way, you know where you stand at a glance.

This sort of thing is fantastic for keeping you organized when you're trying to get your work out there, and it also lets you see where you can improve. Are you contacting enough people? Is

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*If you want to be in the game for the long run, you need to be able to deal with rejection.*

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your correspondence professional? What did they say at the audition? Do you

need to make changes? Furthermore, it enables you to look at your art from a third party perspective. And, you can see a rejection for what it is -- a rejection of a business endeavor and not a rejection of you as a person.

## 2. Hit It From Another Angle

Instead of giving up when the gallery calls to say they're not interested, try calling your local newspaper to see if they'd be interested in doing an article on your work. Go buy a book on marketing. Join some arts organizations. Rent a space and have your own show. Produce your own movie. Get some inspiration and keep going. Be creative on how to get your work out there. Buck tradition if you need to.

And always take the time to keep improving your art. Delve deeper and stay on track. The hurdles will never disappear, but you can get around them many different ways. The main thing to remember is to keep working. You create momentum from working in the artistic realm that grows the longer you stay the course.

## 3. Give Yourself Credit Even If You Don't Believe It's Due

Art is subjective. No one has to buy your art for it to be valid, and it may take a while before people "get" what you're doing. Pat yourself on the back along the way for having the guts to get out there in the first instance. Give yourself credit for creating. If you've actually done something, anything, you're ahead of the game. Most people think about it. Very few actually do it.

*Reprinted with permission of The Pauper.com, a website devoted to helping artists with the art of money. You can read their other wonderful articles at [www.thepauper.com](http://www.thepauper.com).*

## Website Review

[www.painterskeys.com](http://www.painterskeys.com)  
by Emily Moore

There is an absolutely free, fabulous, twice-weekly Letter for Painters that will come to the email of anyone that wants it by subscribing at <[subscribe@sarahphina.com](mailto:subscribe@sarahphina.com)>. Each letter is written about an issue in painting, by Robert Genn, a professional artist in Canada. Topics like: "Painting Foregrounds," "Dealing with Dealers," "Keeping Your Ideas Coming."

Then about 4 days later you can go to his website <[www.painterskeys.com](http://www.painterskeys.com)> and read the letter and several responses he has received to the letter, which are other painters' ideas on this topic. He has gotten letters from 92 countries and has a readership of 35,000 people. And by going to <[www.painterskeys.com/quotations.htm](http://www.painterskeys.com/quotations.htm)> you can access the largest database of art quotations in the world, assembled entirely by volunteers. It includes such topics as "courage" and "confidence" as well as "Monet" and "Bonnard." Thank you Robert Genn for this great gift! He does the letter out of "wanting to give back to the art community."

### CALL FOR SLIDES: WCA-NH Slide Library.

WCA-NH is organizing a slide library of all of its members. The exhibitions coordinator keeps the library up-to-date and uses it as a tool for educating galleries about WCA-NH. Mail three clearly labeled slides of your most current work along with a resume to Liane Tyrrel, Exhibitions Coordinator, 7 Park St., Henniker, NH 03242.

# Tara's Amazing Video Adventure

by Tara Marvel

The fun and frenzy all began in February, when my video, "Black Spaces Between White Birch Trees," was accepted in the Videoformes Festival in Clermont-Ferrand, France. They offered a few nights in a hotel and a discount on the train from Paris.

I called Emma Cohn, an old friend who had taken early retirement from New York Public Library to be a video consultant in Paris. She was thrilled and offered her Paris apartment. She had planned to go to the festival and would be staying with a friend in nearby Auverne.



*View from the apartment in Paris.*

It was an offer I couldn't refuse. I needed a passport. I found a low cost ticket via Iceland. I packed and repacked and packed again.

Finally I was sailing over the frozen Arctic, pausing briefly in Iceland for cough drops as my cold was getting worse. At last I sauntered through the megalithic concrete columns of De Gaulle Airport.

Almost immediately taxi drivers were refusing to take me to my friend's address in vociferous French! I staggered into a hotel and an English speaking concierge called Emma's friend, Catherine. I had the address written down wrong; French doesn't sound and spell the same.

Catherine, an old friend of Emma's, Italian but French born, plied me with tisane, herb tea with honey. For Catherine everything has to be done a certain way. Her cat is even trained to produce "solid" fertilizer in a box on the balcony, which is transferred to the potted plants!

She gave me the key to Emma's apartment and introduced me around the neighborhood to the boulangerie (bakery), grocer and butcher. I was ensconced in a Paris apartment!

I bought a pass to the Louvre, and set about exploring. It was a rainy week. I

wondered why the museum was so hot. Finally I noticed a telephone number for English speaking doctors on the back of my museum pass, SOS Medicin. He came to the house and announced that I had pneumonia.

The good news about getting so sick you need antibiotics is you really start to get better in a few days. I recuperated cruising in the city buses gazing at the vast plazas and elegant buildings in the dull beige light. The Paris fashion shows were on television, and one designer dressed his models in outfits with patches of "blue screen" blue, so video images played over their bodies.

Parisians live out on the street whenever possible, and I loved watching them. It was possible to observe a little tete-a-tete developing, when the bus stopped for a few moments. Two mornings a week a market full of gorgeous vegetables and all kinds of food sprang up in the square surrounding the church of Joan of Arc.

I felt like an oyster opening my tender fronds to the water's swirl to collect the nutrients for my art. Some of those waters might be polluted, but it takes an itch to make a pearl.

At last I was on the train for Clermont-Ferrand. Low stone, stucco and red tile roof houses dotted flat fields. A spire of a church relieved the skyline in a distant village. Areas of woods began to appear with birch trees. There were a few sheep and cows.

Finally after a trip of over four hours, I found the festival offices in Clermont-Ferrand. Exhibits of computer art programs were on display in rows of computers upstairs, and the theater for the videos was downstairs.

Multimedia exhibits were on display at galleries around the city. I met Valerie Lamarre at a cafe, an artist from Bordeaux. She showed me some exhibits, but she couldn't find a lot of them either.

My hotel was a tiny pension up a winding stair. It was clean. The shower was in the room, but the WC was down the hall. The window opened into a central court. I climbed the steep streets for an evening screening getting lost repeatedly.

The festival was already underway screening established video artists not in the competition. I saw some witty videos from L'Espace Croise.

The next day was the day of my screening of my video, but not until evening. I



*Still from my video "Black Spaces Between White Birch Trees."*

watched videos all day feeling increasingly overwhelmed.

"Staber Mater" by Christian Barani, one of the final winners, contrasted streams of color with classical music. "Wrap" showed the face of a man in prison stammering. Some videos had very complex electronic images, and some were almost oddly simple in technique.

It became clear to me that a solid bedrock of naturalistic imagery with just enough electronic manipulation to throw our vision of life into new insight was most effective. This is the strength of "Reflecting Pool," by Bill Viola, which was screened with some of his other famous works. A man jumps into the air over a pool, but remains in stop action over the surface, while the rain drops fall on the water and time passes. Finally the man falls into the water and swims away.

I tried to find the restaurant where the artists were to gather for conversation and lunch. I roamed up and down the hilly narrow streets, some so close together, they almost touched across some alleys. By the time I got there they had stopped serving!

Back at the theater I saw an excellent documentary about Africa by Christian



*Food in an open air market in Paris.*

Bolewski from Germany, "Constructed Passage." It really solved problems I'd been mulling over about documentaries for decades. I had always hated the technique of the camera pointed at a subject like an invasive weapon. This work solved the

problem by showing part of the story in a conventional narrative style; a man leads Europeans through a fortress where slaves were kept. In other sections an African man speaks of his environment, stories and beliefs seen through his eyes. I hope to use this technique with a video about my Penobscot elder friend.

The narrator explains how storytelling after supper was a kind of birth control to keep family size down. Everyone went to bed tired afterward!

In my favorite scene a train winds through the dusty growth near the forest at dusk. The train makes a loop curve, so we are looking back at people hanging listlessly from their windows in the golden heat.



*Steep narrow streets in Clermont-Ferrand.*

We see at the same moment the beauty and hardship of African life.

In "Triptych" by Robert Arnold, USA, we see a park in a city in Poland divided into three sections by two trees. Sometimes the train moves through all the spaces, and sometimes events occur separately in each part.

In "Katherine's Flight," the auteur attracts gulls to the roof garden of his house by the sea in Dubrovnik by blowing birdcalls through his fingers. He wears feathers in his hat and whirls faster and faster. At last he leaps into the air. We are left in stop motion, wondering if he will fall off the roof or fly!

It was getting closer to the time of my screening and I was nervous. Veronique went to a café with me to give me strength. She felt the gray granite walls of the city were sad. I thought it was a great place for a witch burning. I later found out the city was built on eighty volcanoes, and the cathedral was the site of the start of the First Crusade.

"Les Doubres," which looked like two guys horsing around in an art studio to me, won a big prize. "March Infinie," superimposed the words of the Navaho Night Chant ("I walk in beauty....") over feet walking.

At last my video was on. I had never seen it blown up so large and every little flaw showed. The dark spaces didn't look that dark so the dancers didn't seem to disappear as I had planned. Some young guys near me made noises making fun of my homemade sound track. It wasn't as sophisticated as I hoped, and I was amazed to get it in a big festival. I didn't hear people criticizing other videos though; French audiences are usually very quiet. I think Veronique got a few people to clap. Whew! What an experience!

To be fair Clermont-Ferrand has beautiful mountains visible in the distance from the top of the city. There is a new science exhibit called Volcania about the local geology. And of course it was a great place for really wild videos.

The next day I ran away from the city to the small town in nearby Auvergne, where Emma was staying to celebrate her eightieth birthday. We had a nice birthday dinner at an auberge (inn), and I stayed there for the night. There was goat cheese in pastry, a light cake with chocolate icing.

It was a surprise to see older men lining up at the bar for their first glass of wine of the day as I was having my café and croissant the next morning. I went back to the festival for more videos and the awards.

The dance videos were especially inventive. In one a couple writhed all over a couch in a kind of movement dance. In another a group of guys play "music" by pounding out rhythms on tables. Swiss dancers roll around pastures in a kind of lampoon of their culture. A woman from Spain creates a comic dance from the movements of a woman running late to catch a plane.

If I hadn't gotten Gabriel Soucheyre, the director, to show me the chapel where the awards were presented I never would have found it. After awards for the children's videos, the cash prizes were presented, sums of about \$450.

At the reception afterward I met the winner, Pascal Lievre, and congratulated him. His piece was surprisingly simple and low tech. It showed silhouettes of a man and a woman singing karaoke. We nibbled canapés, but all the French were puffing at their cigarettes vigorously as usual, so I soon sought a refuge in the street for air.

I went back to see Emma for a few days. She wanted to hear all about the festival.

In the village near the farmhouse, where Emma was staying with her friend, John, was an old 12th century Romanesque church. You could still see columns in the construction from the pagan temple that



*Door at Romanesque Church in Mailhat, Auvergne with goddess nursing snakes and pagan column.*

had been previously on the site, and carvings of a goddess nursing two snakes! These complex layers of time and culture were everywhere.

Emma's apartment in Paris became my base of operations for the rest of my stay. I went to Chartres Cathedral for a day, and of course many places throughout Paris such as Sainte Chapelle, Notre Dame de Paris and the Centre Pompidou.

Constantly I stumbled on places completely unaware that they existed, and they were always the best! The reconstruction of the studio of the great sculptor, Brancusi, at Centre Pompidou was the best museum display I ever saw. There were many photos of his studio, so it was possible to recreate an accurate depiction with all his mallets and chisels.

I also managed a quick trip to England. Stonehenge was dramatic, but at nearby Avebury, the stones encircled the village. I could even go out in the pastures and hug the huge monuments!

The ideas I encountered are just beginning to unfold in my memory, and the images I encountered will keep me supplied for years. It is so important to see the work of other artists in other cultures. The real reward of travel is to see how the lives and environment of other people are affected by the secret assumptions in the subconscious of the culture.



*Standing stones at Avebury, England.*

# Opportunities

## Studio Space

The Writers' & Artists Studio offers studio space in downtown Concord. Up to seven members each pay \$150 for 3 months of 12 hours/week in a clean, quiet space. The studio is a 20' x 28' white-walled, well-lit room on the 3rd floor over The Chandler Shop on Main St. Each person brings what they need and either takes it away or stores it in either a closet or self-provided container. Anyone wanting to work into the night can extend an evening time block and work as late as they want. There are many time blocks available now. For more information call Emily Moore 603/463-7862.

## Open Doors Manchester

Free evenings designed to introduce the public to the diverse art and cultural landscape of Manchester. Free transportation aboard trolleys that continuously circle between 15 locations, staffed by guides, who describe the exhibitions and the city's historical landmarks. Includes free admission to The Currier and 14 other locations. June 20, 5-8 pm.

## Artists are wanted

by the Gallery of Social/Political Art for their Fall show, "Who is the Enemy?" Slide deadline Aug. 1. The show will be in Sept./Oct. For an application please send a SASE to GSPA, 565 Boylston St., Boston, MA 02116, or call Idahlia at 617-244-5581 or download it from [www.geocieties.com/gallery\\_gspa](http://www.geocieties.com/gallery_gspa).

## Baker's Dozen

Send in 13 collages and one collage is picked for the exhibition and the other 12 are distributed back to other artists in the show. You end up receiving 12 collages from other artists. Once the show is over, your piece becomes part of the permanent collec-

tion of the Museo de Collage in Mexico. The cost is \$20. Deadline is June 20. For more info check out their website: [outofsight.co.nz/Dale/collage.htm](http://outofsight.co.nz/Dale/collage.htm).

## Get some nice note cards and support a worthy cause!

New Hampshire Coalition Against domestic and Sexual Violence is offering boxed sets of note cards with **Annette Mitchell's** polystyrene foam block print "Cyclamen." Ten cards with envelopes for ten dollars. The original artwork can be seen at McGowan Fine Art Gallery, Hills Avenue, Concord, NH. To order cards, or for more information, call (603) 224-8893, ext. 311, or email [coughlin@nhcadsv.org](mailto:coughlin@nhcadsv.org)



## One Women's Work: The Visual Art of Celia Laughton Thaxter

An exhibition of the late 19th century NH poet and artist, at the NH Historical Society's Tuck Library, 30 Park St., Concord, NH, till October 19, 2002. For more info call 603-228-6688 or [www.nhhistory.org](http://www.nhhistory.org).

## Frontiers, a Journal of Women Studies

Is Looking for artwork for publication in B&W. No previously published material or work under consideration by other journals. Submissions can be in the following categories: 1. A series of artworks by one artist. 2. Artworks by different artists addressing one issue or theme. 3. Collaborative projects involving images or images and text. 4. Documentation of an event or performance. Send: 10-20 slides or B&W photos identified by title, medium, size, date of completion. A num-

bered list, which includes the artist's name and address. Include resume and SASE with correct postage for return. Send To: Frontiers, A Journal of Women Studies, Wilson Hall 12, Washington State University, Pullman, WA 99164-4377. PH: (509) 335-7268, e-mail: <[frontier@wsu.edu](mailto:frontier@wsu.edu)>

## Mail Art Project

The San Diego based Mail Art Project is looking for artists interested in participating in this collaborative project. This project functions with small groups of women artists rotating small works on paper. Each artist in the group works on a piece and mails it to another artist in her group. The number of pieces rotating in a group is directly related to the number of pieces begun by each artist. Each artist owns or keeps the work she initiates into her group rotation. Each artist is responsible for postage and envelopes to mail out work. and is asked to make a six month commitment once they are placed in a group. Interested artists are asked to send three slides, a resume and a SASE to : Anna Stoa, 10659 Caminito Banyon, San Diego, Ca. 92131, [arsmlc@san.rr.com](mailto:arsmlc@san.rr.com)

## Artdeadlineslist.com

A monthly newsletter (via email or paper) with 600-900 announcements (every month!) listing art contests & competitions, art scholarships & grants, juried exhibitions, art jobs & internships, call for entries/proposals/papers, writing & photo contests, residencies, design & architecture competitions, auditions, casting calls, fellowships, festivals, funding, and other opportunities (including some that take place on the web) for artists, art educators and art students of all ages. 12 month subscription \$18. Very good sampling for free on their home page.

## Artist-Made Books

The Philip Read Memorial Library in Plainfield, NH is holding an Artist-Made Book Project. Artists make book covers that will be sewn onto handmade books by volunteers. The books will then be auctioned off to raise money for a library addition. Pre-cut, scored and folded artists quality paper provided free. Artists can use a variety of mediums to decorate the covers and then return them in envelopes provided. Or, if you know how, you can make your own complete book to donate. For more info contact Library Director Nancy Norwalk at 603-675-6866 or email [plfdlib@cyberportal.net](mailto:plfdlib@cyberportal.net)

## Trunk Show

Rings & Things Wholesale, of Spokane, WA, is coming to Boston on Friday, June 21st, Boston Radisson Hotel, and to Portland, ME on Saturday June 22, Sheraton Hotel. They will be selling thousands of freshwater pearls, gemstone, fiber optic, glass, and trade beads, all at 15% off regular wholesale prices. This event is for "pro" crafters and not open to the public, since the pricing is wholesale. Please note that a hard copy of the "invitation" is necessary to get into the show. Contact [davidrobertson@rings-things.com](mailto:davidrobertson@rings-things.com), phone (509) 624-8565, extension 132, fax (509) 838-2602 for more info.

## AVA Gallery Call for Entries

AVA's tenth annual juried summer exhibition, July 19-August 31, 2002. Works must be hand delivered to AVA Gallery, 11 Bank St., Lebanon, NH on Friday July 12, 11am-5pm or Sat. July 13, 11am-2pm. Entry fee: 1 entry, \$10 member/ \$15 non-member. 2 entries, \$15 member/\$20 non-member. For more info: 603-448-3117, [ava@valley.net](mailto:ava@valley.net) or [www.ava-gallery.org](http://www.ava-gallery.org).

# WCA-NH Members: News and Exhibitions

**Annette Mitchell** has several upcoming presentation/workshops about her foam printing method. She will give a workshop on her process Monday, June 3 at Pease Public Library, Russell Street, from 7-9. For more information, please call 536-2616. Annette will teach a weekend workshop at the Sharon Art Center in Sharon, NH. Call Deb DeCicco at 924-7256 for more information.

**Betsy Sterling Benjamin** will be exhibiting in "Continuing the Tradition V," June 28 - September 20 at Gallery 205 in Concord and the "Living With Crafts" Exhibition, August 3 -11 at the Mt.

Sunapee Fair. Her work can also be seen at the NH Institute of Art Summer Faculty Show July 1 - September 20 on the theme of healing America. Betsy's book *The World of Rozome: Wax Resist Textiles of Japan* was reissued this spring by Kodansha as a beautiful soft-cover and she has been invited to give a paper at the Textile Society of America 2002 Symposium at Smith College September 27.

**Donna Catanzaro** won first prize for her digital piece, *Dog Heaven*, at the 5th Annual Juried Computer Art Competition at Pioneer Computer School of Visual

Arts, Hooksett, NH. She also has a show of her work at the Londonderry Leach Library, Londonderry, NH, until the end of June.

"Blossoms and Beyond - Lenita Bofinger & Friends" runs from June 7-September 6, 2002 at Franklin Pierce Law Center in Concord. Artist's reception is Thursday, June 20th from 5-7PM. Artists are - Ethel Hills, Betsy Janeway, Dustan Knight, and Emily Moore

**Susan Trainor Dominique** will be in the "Barns Revisited" show at the Mill Brook Gallery & Sculpture Garden, 236 Hopkinton Road, Concord, NH 03301,

July 12th-August 25th. Artist's reception Friday, July 19, 5-8pm. **Marcia Hewitt** will have a show there, "Recent Works", August 30-October 14. Artist's Reception, Friday, September 13th, 5-8pm.

**Gail Smuda** and **Jill Snyder Wallace** will be included in: "Uncommon Threads: New Twists on Textile Art, The 2002 Gloria Wilcher Exhibition" At the Currier Gallery of Art, July 13 - September 2, 2002. The opening is Thursday, July 18 at 5:30pm.

Mail completed form to :

Fran Blazon  
118 Mt. Base Rd.  
Goffstown, NH  
03045

## WOMEN'S CAUCUS FOR ART- MEMBERSHIP 2001-2002

Join now! Your membership will run till December 31, 2002.

### NATIONAL MEMBERSHIP

- \$30 Regular Membership
  - \$50 Professional Membership
  - \$75 Institutional Membership
  - \$100 Supporting Membership
  - \$500 Lifetime Membership
- SUBSIDIZED:
- \$25 Full-time Student/Limited Income Membership

### FRIENDS OF WCA-NH

Friends of WCA-NH help to support women working in the visual arts in New Hampshire. For a tax-deductible donation of \$25 or more each year, you will receive:

- our newsletter five times each year
- notices of our exhibitions

### CHAPTER MEMBERSHIP

TO BE A CHAPTER MEMBER, YOU MUST ALSO PAY NATIONAL DUES.

Subsidized members may pay 50% of chapter dues.

- |   |   |  |
|---|---|--|
| <input type="checkbox"/> \$15 Arizona             | <input type="checkbox"/> \$15 IL, Chicago     | <input type="checkbox"/> \$15 OR, Portland                       |
| <input type="checkbox"/> \$20 CA, Monterey Bay    | <input type="checkbox"/> \$10 Iowa, Central   | <input type="checkbox"/> \$15 PA, Philadelphia                   |
| <input type="checkbox"/> \$20 CA, South Bay       | <input type="checkbox"/> \$10 LA, New Orleans | <input type="checkbox"/> \$20 TX, Dallas                         |
| <input type="checkbox"/> \$15 CA, Peninsula       | <input type="checkbox"/> \$15 MA, Boston      | <input type="checkbox"/> \$20 TX, Houston                        |
| <input type="checkbox"/> \$20 CA, Northern        | <input type="checkbox"/> \$10 Michigan        | <input type="checkbox"/> \$20 TX, San Antonio                    |
| <input type="checkbox"/> \$25 CA, Southern        | <input type="checkbox"/> \$15 MN, Twin Cities | <input type="checkbox"/> \$10 Vermont                            |
| <input type="checkbox"/> \$20 CA, San Diego       | <input type="checkbox"/> \$20 MO, St. Louis   | <input type="checkbox"/> \$15 VA, Richmond                       |
| <input type="checkbox"/> \$15 Colorado            | <input type="checkbox"/> \$15 Nebraska        | <input type="checkbox"/> \$20 Greater Washington, DC             |
| <input type="checkbox"/> \$20 Connecticut         | <input type="checkbox"/> \$15 New Hampshire   | <input type="checkbox"/> \$15 WA, Seattle                        |
| <input type="checkbox"/> \$15 FL, Miami           | <input type="checkbox"/> \$15 New Mexico      | <input type="checkbox"/> \$20 WI, Madison                        |
| <input type="checkbox"/> \$15 FL, Orlando/Central | <input type="checkbox"/> \$10 NY, Albany      | <input type="checkbox"/> Student Chapter at CCAC                 |
| <input type="checkbox"/> \$15 Idaho               | <input type="checkbox"/> \$25 New York City   | <input type="checkbox"/> Student Chapter at Moore College of Art |
| <input type="checkbox"/> \$15 Indiana             | <input type="checkbox"/> \$15 Ohio, Greater   |  |

### CHECK HERE TO SERVE ON A NATIONAL COMMITTEE

- membership drive
- fund raising

### PROFESSIONAL AREAS: CHECK ALL THAT APPLY

- |  |   |  |
|--|---|--|
| <input type="checkbox"/> artist (a)            | <input type="checkbox"/> collector (e)              | <input type="checkbox"/> museum/gallery professional (m) |
| <input type="checkbox"/> CAA Member (b)        | <input type="checkbox"/> art educator (f)           | <input type="checkbox"/> student (s)                     |
| <input type="checkbox"/> critic (c)            | <input type="checkbox"/> art historian (h)          | <input type="checkbox"/> other _____                     |
| <input type="checkbox"/> art administrator (d) | <input type="checkbox"/> librarian/slide curator(l) |  |

### DUES ENCLOSED

MAKE CHECKS PAYABLE TO: WCA-NH  
(MEMBERSHIPS CANNOT BE PRORATED)

National Dues \$ \_\_\_\_\_  
Chapter Dues \$ \_\_\_\_\_  
Friends of WCA-NH \$ \_\_\_\_\_  
\$10 mailing outside USA \$ \_\_\_\_\_  
Total Amount \$ \_\_\_\_\_

### MEMBER INFORMATION

- renewal
- new member
- change of address or name
- I DO NOT want my name included in the membership directory.

Name \_\_\_\_\_  
Company \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Country \_\_\_\_\_  
Day Phone \_\_\_\_\_ Evening Phone \_\_\_\_\_  
Fax \_\_\_\_\_ E-Mail \_\_\_\_\_

## WCA-NH

c/o Donna Catanzaro  
51 Kendall Pond Rd.  
Windham, NH 03087

# Summer 2002



Check out our  
new website  
[www.wcanh.org](http://www.wcanh.org)  
for links to member  
sites, past newsletters,  
directions to events  
and other info.

## Mark Your Calendars!

- **Artist's Gatherings:**  
Borders Bookstore in Concord, NH  
Second Thursday of the month  
June 13, July 11, August 8 at 7:00 p.m.  
in the cafe or the art section.
- **Board Meetings**  
Borders Bookstore in Concord, NH  
July 11, August 22 at 6pm  
in the cafe or the art section.
- **Meeting for The Solitude of Self**  
Saturday, June 8th, 1-3pm  
Important meeting for show participants  
Newport Library Art Center, Newport, NH
- **The Solitude of Self Exhibit**  
August 16-September 21, 2002  
Opening Reception: Saturday August 17, 2002  
Newport Library Art Center, Newport, NH

## WCA Statement of Purpose

**MISSION:** The mission of the Women's Caucus for Art is to support women in the visual arts professions.

### We are committed to:

- ...education about the contributions of women
- ...opportunities for the exhibition of women's work
- ...publication of women's writing about art
- ...inclusion of women in the history of art
- ...professional equity for all
- ...respect for all individuals without discrimination
- ...support for legislation relevant to our goals