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2001-2002
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Georgia Fletcher: A Life in Art

by Tara Marvel



"I grew up in a houseful of artists," said Georgia Fletcher in her Dublin home overlooking Mount Monadnock. Sculptured masks and paintings from all periods blend in a rich and comfortable combination to make this truly the dwelling of an artist.

Embracing us with her megawatt smile, Georgia showed us out to her studio. Her Renaissance style portraits of modern young people peered at us with elegant calm from walls and easels. "I grew up with classical painting," Georgia said. She loves even the smell of the linseed oil and turpentine used in oil painting.

Georgia's sculpture is very different from her naturalistic portraits and landscapes. When she was studying years ago, she began to make a series of shapes like Egyptian mummies. "Everybody has a subliminal shape in their paintings" Georgia said. She began this phase of her work by wrapping rags and dipping them in coffee to make them look old. She worked with her feelings only, completely free of conceptual thought. These haunting forms, "seem to open people up to themselves," according to Georgia. The path to self-confidence of expression was a long one for Georgia Fletcher, who admits that she was "terrible" in school. Georgia knew she was bound to be an artist, when she did illustrations for Silas Marner in school and got her first real praise from everyone. "That gave me a good feeling," she said.

When her family moved to Boston, she wasn't doing any better in her studies, so she quit

school at seventeen, and enrolled in a small commercial art school. Georgia had to learn all aspects of technique, such as sculpture, casting, layout and lettering.

Discouraged, feeling that she couldn't make it as an artist, Georgia married Bob Seaver. "I was too afraid to go out on my own. It was a terrible mistake," Georgia said. They did love each other a lot. "I raised three children, and I tried to paint, but I always felt like I was pushing the children away, and that didn't feel good," she said.

When they moved, Georgia thought she would take lessons while the children were in school. "It was like heaven," Georgia said. "But when my husband started jumping at me for not being there, I said, 'Out, Go!'" They parted and rejoined. Then suddenly her husband died.

Georgia decided to go to Keene State for art classes. During this time, she read about a course in Brattleboro. The course was advertised "If you are stuck in your heart, this is the course for you." It was, "No Limits." At the introduction Georgia met Ila Matheson, who started a group in the area.

"It made such a difference," Georgia said. "You really need support. The people around me thought they were supporting me, but they

*"Everybody has a subliminal
shape in their paintings"*

weren't." Her mother kept comparing her work to her grandfather in an unfavorable light. "I realized 'isms' keep you down, like sexism, ageism and homophobia," Georgia said.

When Ila moved away, Georgia decided to start her own group. "I was terrified. I didn't know what I was doing, but the whole thing was to be there for people," Georgia said. "You just love the person." She went to the west coast as part of her training to be a leader in No Limits. She has been in the nationwide support group for women artists for over ten years.

"I was so nervous, I had to read the four questions every time," Georgia said. Four basic questions are asked of each participant and each person is given an equal time to respond. She

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Spring Members Meeting

Our Spring Meeting will be held this year at The Belknap Mill Society Gallery in Laconia, NH on Friday April 12 from 6:30-8:30 PM.

For members taking part in the 6x6 exhibition at the gallery, this would be the time to pick up your pieces.

How convenient!
See 6x6 article on pg. 6 for directions.



President's Message

The New Year of 2002 brings a variety of new projects to New Hampshire WCA. By the time you read this, the Action/Reaction show at UNH in Durham will be underway. We now have a tentative date of Mid-August to Mid-September for the Solitude of Self, Poets and Artists Collaboration at the Newport Library Arts Center in Newport, NH. The 6X6 show at the Belknap Mill opens March 14.

In February I will attend the National Meeting of WCA in Philadelphia with Tara Marvel, C.M. Judge and Melissa McCarthy.

Our chapter has donated \$100 to sponsor the image of Lotte Jacobi in the WCA mural project. To be painted in the spring in Philadelphia, this work honors the 126 women artists that have been honored by WCA. This is the thirtieth anniversary of the organization.

I look forward to seeing you at the spring meeting at the Belknap Mill, when our show closes in April. Happy February and MAKE ART !!!!



photo by Joe Shamy

St. Anselm College Faculty Exhibition Opening

Three WCA members exhibited at the Alva deMars Megan Chapel Art Center: **Betsy Sterling Benjamin, Adrienne Kernan La Vallée and Elsa Voelcker.** The show ran from Nov. 9 - Dec. 8, 2001.



Adrienne Kernan LaVallee explains layering in her digital image "Silent Offerings" to Alva deMars Megan & Veta Stone.



Elsa Voelcker in front of new works, "Ben at 12", "Sweet Perfection" and "Womb in Bloom."

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

continued from page 1

found it awkward to use a timer at first, but soon realized the format gave an equality that allowed everyone to relax and feel heard. "It teaches you to listen," Georgia said. Learning to listen helped Georgia heal her relationship with her mother, who said Georgia was the only person who ever really listened to her.

The first question is, "What is your highest vision of yourself as an artist?" Many women aren't taught to dream, and this question gives them permission to do so. "I started to take it seriously," Georgia said. "It taught me that I have the right."

The next questions, "What is your next step?" and "Where does it get hard?" help women

organize and plan. These are skills we are not used to applying to our own concerns.

The final question, "What do you need for support?" helps women look at their needs. "It's like a family," Georgia said.

The format makes No Limits different from other artist groups in many ways. There is a commitment to attend regularly for six months initially, and there is a negotiable fee. "It's your time to unload, but it's not a place to get your head shrunk," Georgia said. "It's a place to talk about your stress as related to your work and growth as an artist."

For more information about No Limits, see the No Limits article on page 3.

“No Limits” to Women’s Creativity

Reprinted with permission from the No Limits network.

No Limits is a nationwide network of about 50 women artists’ groups. The organization was founded eight years ago by Betsy Damon, in New York City. She noticed that, although her women artist friends were doing much better as a result of the feminist movement, there seemed to be a place where almost every woman stopped. She initiated a process in which women can discover that stopping place and define our largest visions as artists. Women in the network are committed to supporting each other to reclaim their complete intelligence and effectively eliminate patterns that are a result of social oppressions and personal history – patterns that hinder us as women and as artists. Part of the No Limits process is to build a framework in which to examine the sexism, racism, classism, ageism, etc., that invades our lives. Some of the effects of these oppressions are isolation, disempowerment, and self-doubt. No Limits is based on a listening process which allows each woman to begin to trust and expand her thinking as an artist. This group listening process enables us to start building the community necessary to go for our visions and create our lives as artists in close relationship to each other. No Limits is a commitment to ourselves as artists. It is also a commitment to assist ourselves and the other women in our group and community out of these various social oppressions and move toward each woman’s largest vision. This process inevitably leads to new ideas about organizing this society and eliminating all forms of humans hurting humans.

Participating in No Limits involves being in a ongoing, biweekly local group of 6-10 women, facilitated by one leader. In these meetings, women have the opportunity to explore such questions as: What is your largest vision for yourself as an artist? What is your next step? Where does it get hard? How will you make sure that you don’t get stuck?

As each woman is talking she has the full attention of the group while she explores her best thinking without interruption, crosstalk, or advice. Every group has a leader who is commit-

ted to the process, attends workshops regularly, and has taken on this idea for herself.

The groups meet for three hours biweekly, on an evening designated by the leader. Women who are interested in No Limits can talk with a leader about joining a group. It is recommended that women new to the No Limits process participate in one introductory or community workshop. If this is not available, provided that space is available they can be invited to participate in one evening meeting. After this first evening, the interested woman and the leader can decide if this is the right place and process for them. At that point we ask for a six-to nine-month commitment. The cost for participating in the process is generally a dues of \$60 to \$100 (sliding scale) for one session of four meetings. Ten percent of the dues goes to the national scholarship fund for developing No Limits leaders. No woman will be excluded for lack of funds; trades or barter are a possibility.

In addition to the ongoing groups, there are also classes, workshops, retreats, and a national newsletter. As we become more involved in this project, we strive to meet the changing needs of the network by offering opportunities to explore social and personal issues on deeper levels, as well as opportunities to take on leadership.

No Limits is open to all women in the arts including: writers, dancers, actors, musicians, performance artists, critics, art administrators, designers, etc. No Limits welcomes all women in the arts, from all ages, classes, and ethnic backgrounds. When you become part of No Limits, you become linked with a nationwide network of women artists committed to going for their largest visions. Our visions keep growing and the possibilities are endless. Women involved in No Limits are reclaiming our full creativity, taking charge of our lives, and building the relationships and community necessary to manifest our largest visions. No Limits is based on the theory and practice of Re-evaluation Counseling.

Anyone who wishes to start groups in NH, should contact Elsa Voelcker for a leadership group. There need to be at least three people in a commutable area to make it work.

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.

The Artists of “Action/Reaction”

The following WCA artists are exhibiting in the Action/Reaction show at The Art Gallery at the University of New Hampshire in Durham, till April 6, 2002.

Joanne Balcom, Katherine Beck, Courtney Blazon, Kathy Hicklin Bott, Judith Heller Cassell, Donna Catanzaro, Deirdre Cleary, Beverly Conway, Michelle Duford, Denise Dumas, Ellen Ezorsky, Ellen Giampartone, Sarah Haskell, Marsha Hewitt, Elizabeth Leone Holmes, Melissa Isabel, Robi G. Jackson, C.M. Judge, Amy Kaufman, Anne Kirchheimer, Bobbi Jane Lindsay, C.J. Lori, Shandra McLane, Annette W. Mitchell, Marilyn Mitchell, Laura Morrison, Ruth Susen Riley, Beverly Rippe, Lorna J. Ritz, Sally Russell, Gail Smuda, Patty Stone, Lynn M. Szymanski, Elsa Voelcker, Jill Snyder Wallace, and Ruthanne Weston.

“Action/Reaction” Opening Reception



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.

The 1875 Inn at Tilton

has a new store and are looking to build a consigning base of new artists. They also hope to arrange workshops for the consigners to demonstrate their skills and help develop an appreciation of art. Anyone interested in the store may reach Cheryl Pica at The Lilac Room 603-286-9988 or cheryl@metrocast.net. All fine crafts and artforms welcome.

Virtual Gallery

An interesting new software is in development at Adobe. The venue is a three-dimensional, walk-through gallery in high-resolution cyberspace, using the "Atmosphere" software. A free beta version is available from www.adobe.com. You will be able to create your very own three-dimensional gallery space, with your work on display (taken from slides), and an avatar to walk through from room to room, stopping to examine each work.

Call for Entries:

Across the Generations An Homage to Virginia Woolf and the Art of Bloomsbury Twelfth Annual Conference on Virginia Woolf, June 6 - 9, 2002, Sonoma State University Art

Gallery, 1801 East Cotati Avenue, Rohnert Park, CA. They are soliciting art which conveys the artist's feelings, inspirations, reflections and parodies on Virginia Woolf, her work, her life, her influences. Open to all visual artists, all media. Jurying is by 35mm slides only. Entry Deadline: March 1, 2002. For application information contact: Elisa Baker, PO Box 7400, Santa Rosa, CA 95407 or E-mail: elisabaker@yahoo.com

The Society for the Protection of New Hampshire's Forests

is interested in having a WCA-NH exhibition. They would like to see examples of our members' work as we begin the process of scheduling and planning an exhibition. If your work lends itself to themes of landscape, flowers, environmental and forest protection, etc, I could use your slides ASAP. Please send a few slides to Liane Tyrrel, WCA-NH Exhibitions Coordinator, PO Box 907, Henniker, NH 03242. You can call or e-mail me with queries: 428-7490, lbtyrrel@yahoo.com.

ART project: Artists Respond to Terrorism

www.theARTproject.net a website functioning as a visual response to the events and aftermath of 9/11/01. In addition to images made in response to 9/11 and its aftermath, the site includes work created previously which responds to the devastation. The ARTproject has two sections: exhibition and discussions: The exhibition consists of pages of thumbnails, from which you can view a larger version of each image and information of the artist's choosing. The discussions give participating artists an opportunity to continue to submit work or to respond to another piece on the site, much like an on-line forum. For submission instructions write to: info@meledandri.com

Open Doors Manchester

Free evenings designed to introduce the public to the diverse art and cultural landscape of Manchester. Free transportation aboard trolleys 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. March 21 and June 20, 5-8 pm.

5th Annual Juried Computer Art Competition

Deadline April 5, 2002. \$15 entry fee. All submitted artwork must be printed and unframed. Hand deliver or mail entries to Pioneer Computer School of Visual Arts, 1461 Hooksett Rd., Hooksett, NH 03106. Call 603-623-8293 for more info and an application form.

Small Works 2002 Invitational

Surroundings Gallery, Gardner, MA hosted by the newly formed Central Mass WCA chapter. Open to CMWCA members (\$15 chapter dues may be sent in with entry and will qualify you to enter our fall juried show at the Alix Porras Gallery as well.) Work in all media accepted with a maximum size of 12" in any direction. SLIDES DUE MARCH 20. Send a SASE for prospectus to C.M. Judge, 32 Ashburnham Street, Fitchburg, MA 01420-2806.

Women Artists Speakers

series to be held in the fall 2002. The Central Mass WCA has received a grant from the Fitchburg Cultural Council to host a series of artist presentations focusing on the work of six women artists who will give a slide lecture about their work as it relates to creative process. Each artist will be paid \$200 and will agree to appear on a half hour local television program to be

interviewed about her work. Artists will receive a copy of their interview tape. The lecture and interviews will be held in Fitchburg at the State College. If you are interested in participating please contact Joanne Boudreau at laho@net1plus.com.

Call for Entries WCA-Boston

Places of the Heart: Personal Landscapes show, deadline Feb. 13, 2002. LynnArts, Inc., Lynn, MA, March 4-March 27, 2002. \$15 entry fee. Must be WCA-Boston member. For more info. and entry form: www.wcaboston.org.

Annette Mitchell's Book

Foam Is Where The Art Is- New Ways To Print can be



ordered! Want to go on a printmaking adventure? Want to know all of the secrets of how to turn those grocery store foam trays into fine art prints worthy of any exhibition (and without a press or hazardous materials)? Send a check for \$28.99 plus \$3.90 priority mail to: Annette Mitchell, PO Box 494, Plymouth, NH 03264 and get ready to spice up your studio time. Great ideas for use in public schools too! Annette's book is filled with photo examples of the processes and results, all taken by master photographer Gary Samson.

New England Watercolor Society

8th Biennial North American Open Show. Deadline: March 1, 2002, exhibit dates: May 28 - July 7, 2002 at the Concord Art Association, Concord MA. For info send SASE to Ann M. Bannister, 23 Dartmouth St., Winchester, MA 01890

Women in Music

Saturday mornings 6-10am on WERS 88.9 FM, Boston. An eclectic mix of music of all genres by women artists.



Art in the Cold

By Tara Marvel

When the silent emptiness of early winter begins to descend, I know it's time to let the cold into my soul. I struggle crazily as the solstice and the holidays approach. Then I let go.

In this moment of quiet, just as a bulb dreams the bloom of a crocus, my own dreamless mind scans a bleak landscape forming images below the level of consciousness. This is the time of secret creative fruitfulness, the gestation, the not knowing.

Finally I take out brushes, pens and ink, mostly black or faded tones. The clear light of winter is an unerring truth teller. No excess escapes its spare elegance.

If edges are hard on any line or thought, they're keener in the cold. Both thought and action are forced to be lean, clear, sharp. As the black ink hits the white page I know for a split second that brilliance of the diamond. Limitless knowing lies embedded in the cool, winter frost of daily being.

Tara Marvel publishes a monthly column for Art Times called "Art Bytes."

"Finding a Long Grey Hair" Opening

Donald Hall addresses the group at the opening reception of "Finding a Long Grey Hair" at Rivier College.



Book Review

Liane Tyrrel

Art and Fear

by David Bayles and Ted Orland

If ever there was a book I needed to read back in college, this one is it. It really should have been required reading as my professors were sending me off into the real world where, let's face it most people don't care whether we make art or not.

Quiz: Are you the only artist who is only pretending to be an artist, not good enough to really be an artist or who has run out of good artistic ideas? Are there times when you don't know why you keep pursuing artmaking, you're not sure what you have to say and you question the contribution you are making with your work? Excuse the drama, but if you are anything like me you have had all of these thoughts and more.

Art and Fear won't tell you anything you don't already know and that's what makes it so valuable. These fears you experience are experienced by most artists. It comes with the territory. Making art as a profession can be a pretty lonely experience, if we let it. These fears that we believe to be so personal are really universal.

The book also discusses practical issues such as making sure your life is set up to accommodate making art. From a section entitled "Finding Your Work" I found this gem: "The hardest part of artmaking is living your life in such a way that your work gets done over and over - and that means, among other things, finding a host of practices that are just plain useful. A piece of art is the surface expression of a life lived within productive patterns."

Why I have never heard of this book until now is a mystery to me. *Art and Fear* is a slight book, it took me just one evening to read, but it's the type of book I will refer to often. Being an artist is a challenge, but this book can help you understand the context of some of your fears so that you can focus on what is really important: making the art you really want to make.

Women Artists Books

Here is a bibliography of books compiled by Exhibitions Coordinator, Liane Tyrrel:

American Women Artist, by Charlotte Rubenstein, a large text covering Early Native American themes to the present.

From the Center, by Lucy R. Lippard.

Old Mistresses, Women, Art and Ideology, by Roszika Parker and Griselda Pollack.

Vision and Difference, by Griselda Pollack. Femininity, feminism and the histories of art.

Women Artists, 1550-1950, by Ann Sutherland Harris and Linda Nochlin. An important text covering the artists, plus lots more.

Voicing Our Vision, Ed. Mara Witzling. Writings of Famous Women Artists.

The Voice of Women Artists, by Wendy Slatkin. similar to Mara Witzling's book.

Women as Mythmakers, by Estella Lauter. Poetry and Visual Art by 20th Century Women.

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

Please send newsletter submissions to:

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Windham, NH 03087
Tel 603/595-2797
catdt@aol.com

**the April/May 2002 Issue
Deadline is 3/15/02**

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Morrisonfamily@mediaone.net



The Solitude of Self Poetry Collaboration

We have finally found a home for the visual artists and poets collaborative exhibit. The Newport Library Arts Center in Newport, NH will be the venue for the show from August thru September, 2002. 60 women are participating in collaborations of art and poetry based on Elizabeth Cady Stanton's speech, "The Solitude of Self."

In early February, a mailing with more details will be sent to all the artists and poets in the show. If you have any questions about the show, contact Exhibitions Coordinator, Liane Tyrrel at 603-428-7490 or lmbyrrel@yahoo.com.

WCA Upcoming Exhibitions

"ACTION/REACTION"

January 23, to April 6, 2002

The Art Gallery at the University of New Hampshire in Durham.

6 x 6 WCA-NH INVITATIONAL SHOW

March 11-April 11, 2002

Opening Reception, Friday March 15, 6-8pm.

Belknap Mill Gallery, Laconia, NH

6X6 AT THE BELKNAP MILL

We're gearing up for a fun exhibition at The Belknap Mill Society Gallery in Laconia. Over 30 WCA-NH members will be participating in this small works invitational. The exhibition will run from March 14-April 11, 2002. The opening reception will be held on Friday, March 15, from 6-8 PM. Information for Participants: You may drop off your completed work at the gallery in Laconia between the dates of March 4 to March 8 during The Mill's business hours of 9-5. You can e-mail or phone Liane Tyrrel for more info: lmbyrrel@yahoo.com or 428-7490.

Directions to the Belknap: Take exit 20 off of I-93. Turn left at end of ramp and go north on Rtes. 3&11. Go 8 miles to Laconia, passing the Belknap Mall on your left.

Turn left at the junction of Rtes. 3&106 (the Landmark Inn will be on your left) and immediately get into the right hand lane. The Belknap Mill, on Beacon Street East, is the first Brick building on your right. You may park in the north parking lot and use the main entrance, facing City Hall and the Post Office.



WCA-NH Members: News and Exhibitions

Gail Smuda will be exhibiting at Midwest Winter at the Center for Visual Arts, Wausau, WI, Jan. 16 - March 9; Southern New Hampshire University, McIninch Gallery, Manchester, NH February, 23-April 4 (opening Feb. 22); and Artist Made Books, Buddy Holly Center, Lubbock, TX April 3-May 3. She will also be doing two one day workshops on books at AVA Gallery in Lebanon, NH during May—one is for beginners and one for advanced. For more info contact Gail at femart@onebox.com.

Marcia Santore had one piece in the Mixed Media III show at Period Gallery in Omaha, Neb., in June 2001, and another in the Lewis-Clark 18th Annual Juried Art Exhibition in Lewiston, Idaho, in June and July 2001. The Mixed Media III show continues on-line at www.periodgallery.com. Marcia will have a solo exhibit at the North Country Center for the Arts gallery at

The Mill in Lincoln during October and November 2001, and an exhibit at Borders in Concord is planned for February 2002.

Paula Stimpson will be showing two pieces in an All-Media Exhibition at The Period Gallery in Omaha, Nebraska, February 2002. She will also have some work in a Period Gallery Internet Exhibition entitled, *Spiritual Art IV*. Her work is currently on display at Pachmama on Main St. in Concord.

Susan Lirakis Nicolay will be exhibiting her b&w photographic portraits in a show titled *In Good Company: Portraits of Sandwich Residents* at the NH Institute of Art, Main Building, March 4-May 4. Opening reception March 7, 5-7pm. Gallery talk April 3, 12 noon-1pm.

Joan G. Burch is exhibiting at the Taylor Gallery, Kimball Union Academy, Meriden, NH, till February 17.

Jean Conkey Tandy exhibited her paintings at the 176 Main

Restaurant, Keene, NH in October, 2001.

Jill Snyder Wallace is exhibiting in the show *Still Lives: A Tradition Retold* at the Dyer Library, Saco Museum, Saco, ME, till April 7.

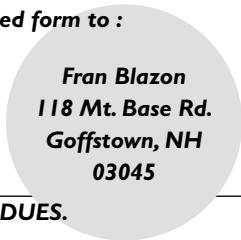
Janice Basiletti exhibited her paintings at the Hammond Art Gallery, Fitchburg State College in Nov. & Dec. 2001

C.M. Judge has been commissioned to create a large scale outdoor PEACE mural in downtown Fitchburg as a part of the *Murals on Main Street* project. Her paintings will also be featured in *Pulled Light* an exhibition of her "Insistent Mercy" abstractions inspired by the writings of Saint Faustina and a retrospective of Relief Paintings which utilize a unique process of molding the canvas into sweeping forms. Acton Memorial Library, MA from Feb. 2 - 28. Reception: Sunday, Feb. 8th, 2:30 - 4:30pm. 486 Main Street, Acton, MA (978) 246-9642.

Dee Cleary has won the Forrest D. McKerley Sculpture Award for her 6' x 6' x 6' mixed media sculpture titled: "An Act of Balance" at the NH Art Association 54th Annual Exhibit at the Currier Gallery of Art. The juror was Jessica Nicoll, Chief Curator, Portland Museum of Art. The show ends March 4th. She is also exhibiting in the WCA-Boston show, *Domestic Bliss* at Bentley College Gallery, March 4-April 11, 2002. She will also be in a publication by the Poetry Society of NH and visual artists, a response from the events of September 11, with themes of peace, tolerance, courage, unity and healing. It should be at Barnes & Noble and Toadstool bookstores by the end of February.

Elsa Voelcker's *Intimacies*, a one woman show at Surroundings Gallery, 377 Main St., Gardner, MA, March 1-April 10. Opening Friday, March 1, 5:30-8pm.





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

Join now! Your membership will run from October, 2001 to 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.

- \$15 Arizona
- \$20 CA, Monterey Bay
- \$20 CA, South Bay
- \$15 CA, Peninsula
- \$20 CA, Northern
- \$25 CA, Southern
- \$20 CA, San Diego
- \$15 Colorado
- \$20 Connecticut
- \$15 FL, Miami
- \$15 FL, Orlando/Central
- \$15 Idaho
- \$15 Indiana
- \$15 IL, Chicago
- \$10 Iowa, Central
- \$10 LA, New Orleans
- \$15 MA, Boston
- \$10 Michigan
- \$15 MN, Twin Cities
- \$20 MO, St. Louis

- \$15 Nebraska
- \$15 New Hampshire
- \$15 New Mexico
- \$10 NY, Albany
- \$25 New York City
- \$15 Ohio, Greater
- \$15 OR, Portland
- \$15 PA, Philadelphia
- \$20 TX, Dallas
- \$20 TX, Houston
- \$20 TX, San Antonio
- \$10 Vermont
- \$15 VA, Richmond
- \$20 Greater Washington, DC
- \$15 WA, Seattle
- \$20 WI, Madison
- Student Chapter at CCAC
- Student Chapter at Moore College of Art

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) | |

CHECK HERE TO SERVE ON A NATIONAL COMMITTEE

- membership drive fund raising

CHECK HERE TO JOIN WCA NATIONAL CAUCUSES

- | | |
|--|---|
| <input type="checkbox"/> Jewish Women Artists Network (JWAN) | <input type="checkbox"/> Women of Color in Art (WoCA) |
| <input type="checkbox"/> Lesbian/Bisexual Caucus | <input type="checkbox"/> Young Women/student caucus |

ACCESSIBILITY NEEDS: CHECK ALL THAT APPLY

- | | | |
|---|---|--------------------------------------|
| <input type="checkbox"/> large print | <input type="checkbox"/> amplified hearing loop | <input type="checkbox"/> TDD/TTY |
| <input type="checkbox"/> American Sign Language | <input type="checkbox"/> wheelchair | <input type="checkbox"/> other _____ |

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

Winter 2002

Tick, tick...



*Time is
running out!
Did you
remember to
renew your
membership?*

Mark Your Calendars!

- **Artist's Gatherings:**
Borders Bookstore in Concord, NH
February 14, March 14 at 7:00 p.m.
in the cafe or the art section.
- **Board Meetings**
Borders Bookstore in Concord, NH
March 7, 5-7pm
in the cafe or the art section.
- **6 x 6 WCA-NH Invitational Show**
March 11-April 11, 2002
Opening Reception, Friday March 15, 6-8pm.
Belknap Mill Gallery, Laconia, NH
- **Spring Members Meeting**
Friday April 12, 6:30-8:30 PM
The Belknap Mill Society Gallery
Laconia, 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*