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## Jean Tandy: Potter, Painter, Teacher

by Tara Marvel

**W**e climbed and climbed up a long snowy hill. Finally we came out of the woods to a wide seemingly endless view of layers of hills.

"I was raised on a farm. My grandparents were first generation from Canada to North Dakota. They were burned out after a few years in the 1890's. They put horses on a train and came to Michigan," said Jean Tandy in her mountain top home.

"They settled and cleared land and farmed. No grandparents went beyond fifth grade. They decided they wanted their kids to go to school so they bought a house in the county seat. Grandpa farmed and Grandma took the kids to town to school.



*Hieroglyphs, watercolor on paper.*

My Dad went to the University of Michigan, and got a scholarship to Oxford, but didn't go. My mother was the first to go to high school of seven kids. My father was a teacher. His school shut down in the depression, so they went back to the grandparents farm. We grew up there.

I was always making things with my hands. We grew everything. We were self supporting. I was always drawing or working with materials.

My Dad was taught by Robert Frost in college. He was inspired, and wanted to write for the rest of his life. He felt he was a failure, because he was a teacher, raising a family.

He wanted me to develop my skills. I didn't know anything about art until I got to college at Michigan State, but I soon knew I wanted to be an artist. One of my teachers was one of Jackson Pollack's brothers, and we were intro-

duced to abstract art early on. I was shocked when I came to New England that art was so conservative here."

Jean married Peter Tandy after two years in college. He worked for the FBI, and they had two children.

"We trotted around for awhile. All the time I was making art. It was impossible for me not to. I started showing a little bit. The real goal was just to do art."

After five years of moving around they settled down in Michigan. Jean finished her degree. She taught French part time and was frustrated by the twenty minute segments.

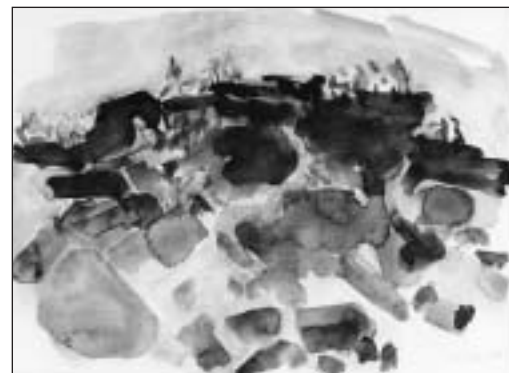
Jean started an art department in the school in an abandoned Quonset hut. The kids mixed clay on the floor with their feet. She taught art history, silver work and anything she could. The seniors made a clay mural.

"We had a ball," Jean said.

Wives were discouraged from going on to school. She was told, "You have to stay home," but some male faculty told her she could get her masters.



*Jean Tandy with her brother.*



*Sally, Meg, Pat, Monhegan, watercolor on paper.*

# WCA-NH Workshop



## ARTIST'S STATEMENTS AND HOW TO APPROACH A GALLERY:

March 22, 2003  
9:30-11:30 a.m.

*(Snow date: March, 23rd)*

Mill Brook Gallery and  
Sculpture Garden,  
Concord, NH

Cost: \$10 members  
\$15 non-members.

To register and for  
information call  
Gail Smuda 228-1276

## President's Message

Mother Nature has surely walloped us with snow this new year. I hope it will not prevent you from joining me at the National Convention for WCA in New York City. You should have received your *Artlines* with the application and fee schedule in it. It looks to be an interesting time for all with a bus tour of galleries Mon. Feb. 17, several good panels on the business of art and culminating with the awards ceremony on Wed. Feb. 19. Please come.

Also, January is the month to renew your membership so cut out the form in the back and mail it with your check to Fran Blazon.

Thanks,

Elsa



photo by Joe Shamy

## WCA Members Open Their Studios

Plymouth area WCA artists **Chehalis Hegner, Sally Lockwood, Shandra McLane, Annette Mitchell** and **Lynne Rand** opened their studios on October 26th, 2002 for an interesting day of studio hopping. Even though it was unseasonably snowy, and most of the artists lost power for part of the day, the Open Studios was a success and drew many visitors!



*Chehalis Hegner  
with her  
photographs.*



*One of the benefits of visiting an open studio is the rare glimpses of unshown work. Here Annette Mitchell takes her "Training Bra" for a spin.*



*Lynne Rand displays one of her quilts.*



*Sally Lockwood and her abstract paintings.*

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

Please send newsletter  
submissions to:

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catdt@aol.com

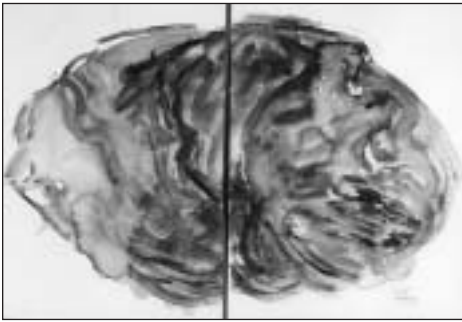
the April - May 2003  
Issue Deadline is 3/15/03

Please direct all address  
changes to:

Laura Morrison  
4 Jordan Ave.  
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(603) 226-9434  
lauramorrison@attbi.com



Jean Tandy, *continued from page 1*



*Island, watercolor on paper, diptych.*

The Tandys came east to Massachusetts. She taught eighteen classes with thirty kids in each one!

“Some kids were on drugs. I never had these problems in Michigan,” Jean said.

One very difficult kid did his motorcycle boots in raku. The fire department arrived when the smoke filled the gym, but the kids got a Boston Globe prize.

Finally Jean began teaching at Mount Wachusett Community College, one of

the first in the state. She helped develop the art department starting in 1968. They started in a condemned grade school in Gardner, but she helped design the new art wing.

Jean worked at Wachusett for thirty years as department chair with a largely male faculty. She continued to exhibit.

“When you teach you use the same thought processes that you use in your work. If you teach a class in clay for instance, you can evolve the processes you are teaching the kids,” Jean said.

When Jean retired she was honored with a show, and a bronze piece, that is now part of the gallery.

Jean built her own kiln in her home. She has a painting studio in the house, where she currently experiments with large-size watercolors. Jean began working with poetry in a class with Pat Farnoli in Keene. Though Jean admits that things were often very hard, she never really felt that way at the time. “I’m usually laughing at life.”

## Centering Clay

by Jean Tandy

*To slap it with two hands wrapped around  
and holding firm,  
Wet and plastic, like kneading grainy bread  
dough in reverse,  
And push it to the middle, iron-red, the  
kind for making mythic vessels,  
To have the moving wheel turn the wedge,  
mixed with sand and slurry,  
Against my hard-braced palms, between my  
brown bared arms, and suck it to the center,  
That is centering clay.  
But the same sense always comes into me  
when I push and pull those lumps  
Of iron-red, or plunge my arm inside the  
cone to force it open,  
Then pull the clay wall upward toward the  
sun, again, again,  
And after making pots I always feel connected  
As if I had found a natural order of life in  
the studio, on this hillside,  
Found a rhythm as old as that of making  
ancient Chinese porcelain,  
By pulling up curved walls from living clay,  
As if my wheel is a prayer wheel,  
Making sacred bowls for rites of celebration.*

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# Marketing and Self Promotion

by Carol Currier

On October 22, 2001, the NH League of Arts and Crafts hosted a workshop on marketing and self promotion. The day-long event, held at the Kimball Jenkins Estate in Concord, featured a panel in the morning, a afternoon presentation and was attended by about thirty artists. All the material was excellent, but I would like to share two areas that I found to be most helpful.

### Promotion

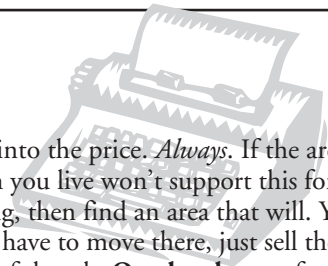
As a new artist I found the material on self-promotion clear, direct and practical, surpassing all articles I’ve read on this subject. This presentation began with this statement: “The media usually does not come to you. YOU MUST GO TO THE MEDIA.” One way to do this is to develop press kits, even if you are just starting up. It’s not as difficult as you might think. Start with two-pocket folders and embellish the covers with some of your own art work. The content can be broken down into three areas: contact information, visuals, and story. It’s important that the contact information is complete; include everything that helps locate you. Reproduction of your work in a variety of

formats is more appealing and attracts more attention. (Photos, postcards, and/or CDs.) Your story is very important, which was a theme that was further developed in the afternoon session. People have a tendency to be more interested in pieces with a story and also artists with a story. So go ahead and develop a ready made article about yourself in the third person and put it in your kit. Build your material as you go along, include exhibits, interviews, showings or other information that builds a picture of you. Have these kits ready to hand out when the opportunity arises. Also suggested was including a little gift: refrigerator magnets with your work, book marks, cards, tags anything that serves as a token. If someone is reviewing several press kits, it just may be the token that sets yours apart. And, lastly, review your kit with a focus on providing the journalist with everything needed to bang out a story in the last few minutes before press time; if your kit does that, you increase your chances of being selected.

### Pricing and Marketing

Pricing should always be based on overhead. Every piece should have overhead

built into the price. *Always.* If the area in which you live won’t support this form of pricing, then find an area that will. You don’t have to move there, just sell there. Rule of thumb: **Overhead:** costs for studio, electricity, phone and all space related items should range between 20-30% of the price. **Sales Cost:** should run between 15 and 18%. This is an area that most artists neglect. It includes agent fees, web site costs, promotional costs, your time involved in sales but not production time. **Materials:** always buy as cheap as possible, wholesale not retail if possible, and mark up your costs by at least 50%. **Labor:** \$20 to \$45 per hour. Some other useful tidbits: Small Business Bureaus have counseling services available, apparently at no, or at least small, fees. (It’s government supported so you’re already paying for it with your taxes!) Radio Shack has an inexpensive clock/timer that allows you to track all those few minutes here and few minutes there, mulling and touching up in addition to block time you spend on a work. And the final words of advice: “If your work isn’t selling, it may be a message that your prices aren’t high enough.”



## Opportunities

### WCA National Conference

in New York City February 17-19th 2003. For more details visit the WCA National website at [www.nationalwca.com](http://www.nationalwca.com)

### The Art Department at Plymouth State College

is offering a one week, intensive studio experience in Egg Tempera Painting July 14-18, 2003. The course can be taken for credit or non-credit by undergraduate or graduate students and has no prerequisites. Enrollment is limited. Participants will work with artist John Jacobsmeyer to learn to use the materials and techniques of egg tempera, a medium made famous by 20th century artist Andrew Wyeth. For more information, call the Office of Continuing Education (603) 535-2428 or workshop Coordinator Michael Heffernan at (802) 866-9033.

### Polymer Clay Workshop with Sarah Shriver

Sponsored by the Southern New Hampshire Polymer Clay Guild. March 22-23, 2003 at the Kimball-Jenkins Community Art School in Concord, NH. \$120.00 members, \$130.00 non-members. See some of Sarah's exquisite work at her website <http://sarahshriver.sunnisan.com/ss/index.htm>

### Intricate Kaleidoscope Canes with Sarah Shriver

Students will create a polymer clay cane with the illusion of depth and movement by using a repeat interlocking pattern and the "Skinner" blend. Contact Bette Abdu to register or for further details [babdu@metrocast.net](mailto:babdu@metrocast.net) 603 744-0001

### Artist Support Website

A new website designed to provide support with articles such as "Portfolio Guideline" and "Artist Copyright" and hundreds of useful art links. [www.art-support.com](http://www.art-support.com)

### Bead Society of NH

Meets (mostly) on the 3rd Sunday of the month from 12:00pm - 3:00pm at the Presidential Oaks (formerly the Odd Fellows Home), 200 Pleasant St. Concord, NH. Each meeting features a program (speaker, mini-demo or workshop), show and tell, pot luck luncheon and good fellowship among bead artists. Visit the website for further details <http://www.nebeads.com/BSNH/> or join the discussion group at [http://groups.yahoo.com/group/bead\\_society\\_of\\_nh/](http://groups.yahoo.com/group/bead_society_of_nh/)

### Introduction to Polymer Clay

Massachusetts College of Art, Boston, MA. March 1 - 2, 2003, \$140.00. Instructor: **Bette Abdu**. To register or for further information <http://www.massart.edu/617-879-7200>

### Art Beat

Tara Marvel is producing an art news show for Concord Cable TV called "Art Beat." There will be one episode a month. This could be "bicycled" as they say to other cable stations in the state. It would be great to have someone else go along to the openings and galleries to tape a segment. You can help drive, interview artists or pose as an art lover! Call Tara for times and places, 428-3509, [maramarvel@yahoo.com](mailto:maramarvel@yahoo.com).

### 2003 Outdoor Juried Sculpture Exhibit.

Slide deadline: April 1. Exhibition date: June 28-Oct. 19, 2003. Fee: \$25 2 sculptures, 2 views. Vicki Wright from the Art Gallery at UNH is the juror. The Mill Brook Gallery & Sculpture Garden, Concord, NH. For more info: [www.themillbrookgallery.com](http://www.themillbrookgallery.com)

### Free Management Tool for Fine Artists

MarketingArtist is free online software for fine artists Helps get business records in order, inventories artwork, tracks projects, etc. [www.marketingartist.com](http://www.marketingartist.com)

### WomanMade Gallery

"The Whole Ball of Wax" Deadline: February 12, 2003. Encaustic - pigmented beeswax - is the "new" medium that's been around for 2,000 years. While the exhibition will focus on encaustic, it is open to any two and three dimensional work with wax as a primary element. For Info and Prospectus: WomanMade, 2418 W. Bloomingdale Ave., Chicago, IL 60647, 773-489-8900. [galler@womanmade.org](mailto:galler@womanmade.org) or [www.womanmade.org](http://www.womanmade.org)

### Franco-American Centre

Invites anyone who is an artist and has a Franco-American background or the love of French creativity (Francophone) to contact them. Contact: Yvonne Cyr Bresnahan, Executive Director, Franco-American Centre, 669-4045, [icyvonne@aol.com](mailto:icyvonne@aol.com)

### Web Sites for Artists

Donna Catanzaro, WCA-NH newsletter editor and webmistress is now creating websites especially for artists. Call 603-595-2797, or email [catdt@aol.com](mailto:catdt@aol.com) for more info. [www.donnacat.com](http://www.donnacat.com)

### Lost Soul Companion Project

Helps artists to become better equipped to deal with life's disappointments and more motivated, productive, and better prepared for success. Includes excerpts from The Lost Soul Companion book series, an interactive community forum, free virtual gallery, free monthly newsletter, and more. [www.lostsoulcompanion.com](http://www.lostsoulcompanion.com)

### The Artful Woman

Deadline March 1. Open to US artists. All 2-D and 3-D media (glass must be hand delivered,) work by men and women about "the many aspects of being a woman." \$15/2-3 slides. Juror: Jeffrey Wechsler, Senior Curator, Jere Vorhees Zimmerli Art Museum. Show May 2-June 29. 35% Commission. SASE to Banana Factory, 25 W. Third St., Bethlehem, PA 18015, 610-332-1300, [www.bananafactory.org](http://www.bananafactory.org).

### Artist's Statements and How to Approach a Gallery:

Team taught by Pam Tarbell and Gail Smuda. Learn the basic process for how to write that artist statement you've been avoiding! Taken one step at a time you'll learn an easy approach that allows for the flexibility you will need in order to keep your statement up to date and ready to send out at a moment's notice.

Not sure how to approach a gallery? Learn where to start and what is considered an appropriate approach from a gallery owner/artist who "feels your pain".

Discussions of experiences, both good and bad, will be a part of this brief but informative workshop.

March 22, 2003, 9:30-11:30a.m. (Snow date: March, 23rd) Mill Brook Gallery and Sculpture Garden, Concord, NH. Cost \$10 members and \$15 non-members. To register and for information call Gail Smuda 228-1276.

### CALL FOR ART!! Love, Lust and Lasciviousness



A night of affairs, Valentine's Day 2003, Friday February 14, 7pm-11pm, Salmon Falls Mill Artist's Building, 1 Front Street, Rollinsford, NH. We are seeking submissions that pursue, delve, seek the ideal (re)presentation and manifestation of your heart's desire. All artists are welcome to submit work, both within the SFM community and without. Any medium is acceptable. Please bring work to studio #412, Salmon Falls Upper Mill on Sunday February 9th, from noon-5pm. Please provide with each piece: name of work, name of artist and price. If you cannot bring work on this day, you can make arrangements for alternate time at: [tinuviel@lovenotwar.us](mailto:tinuviel@lovenotwar.us)

Unsold work can be picked up on Saturday, February 22nd.

All questions can be directed to either Tinuviel at:

tinuviel@lovenotwar.us or  
Mary Ellen McKeen at:  
m.e.mckeen@artist.mv.com

### Call for entries: WCA-Boston

"Illuminations" a rotating art exhibit at Mass General Hospital Cancer Center. Slide deadline: May 1, 2003, exhibit dates: Aug.-Nov. and Sept.-Dec. Theme: "From our hearts, with our hands" work that sheds light on the human experience and inspires viewers to expand their vision of life. Intended to offer enlightenment and encouragement to patients, families, and staff of the Cancer Center. Must be a WCA-Boston member. For more info:  
[www.wcaboston.org](http://www.wcaboston.org)



Michelle Duford at the Carriage House

## WCA-NH Members: News and Exhibitions

**Bobbi Jane Lindsay** is exhibiting her paintings and sculpture at Fiddleheads Cafe, 28 Main Street, Hancock, NH till February 23rd. The cafe phone is (603) 525-4432, hours are Sun 8-2, closed Mon, Tues 7-2, Wed 7-7, Thurs 7-7.

**Luann Udell's** work was featured in an article on mixed media called "Greater Than the Sum of Its Parts" in the winter '03 issue of Niche Magazine, which targets retailers of fine contemporary American craft. The article focused on the rising popularity of mixed media work, and included several images of her latest work, jewelry and horse sculptures.  
[www.durable-goods.com](http://www.durable-goods.com)

**Michelle Duford** is exhibiting some of her recent black and white photography, featuring a series on dolls and a series on Manchester Madonnas. The exhibit is at the Carriage House at the Kimball Jenkins Estate, 66 North Main St., Concord, NH, and will run through February.

A wonderful article "Rozome Robes for Global Healing" on the work of **Betsy Sterling Benjamin** appeared in the fall issue of *Surface Design Journal*. Betsy juried "Allusions" a wearable art exhibition at East Hawaii Cultural Center were she also taught an Intro to Rozome workshop in January. She will be a keynote speaker at NYU's "Japanese Influence on American Art: 1853-2003" symposium in March and hangs a solo show at Honen-in Temple in Kyoto, Japan, April 22 - 27. She is also teaching at Split Rock Arts Program and Peters Valley Craft Center this summer.

**Donna Catanzaro** is currently in a group exhibit at the Massabesic Audubon, Auburn, NH, titled "For the Love of Nature" Hours: 9-5 Mon. - Sat., Sunday 1-5pm.

**Dustan Knight** is in a group exhibit "A Midwinter Bouquet of Art" at the McIninch Art Gallery at SNHU, 2500 N. River Rd., Manchester, NH. Till Feb. 13, Gallery hours: Mon.-Thur. & Sat. 10a.m.-3p.m. Thurs evenings 5-8p.m.

**Andrea Goldsmith** will have a solo exhibit of her paintings at Supershag Mega Dance Complex at 406 Moody Street in Waltham during the month of March. There will be an opening reception on Sunday, March 2nd from 6-9 p.m. which will include a dance lesson by one of the Supershag instructors. Hours are Mon. - Thurs. 3-10 p.m.; Fri. 3 - midnight; Sat. 7 p.m. -midnight. Call for Sat. daytime hours. (781) 894-7424 or [www.supershag.com](http://www.supershag.com).

**Judith Heller-Cassell, M.E. McKeen, and Annette Mitchell** are exhibiting in the show "Prints of the Year: What's New in N.H. Printmaking" at the Franklin Pierce Law Center, 2 White St., Concord, now through March 29, 2003. The show features 99 prints by 39 of New Hampshire's finest printmakers. Artists' reception will be held on Wednesday, February 19, from 5-7 (February 20 as the snow date). Pierce Law is open weekdays from 8-5 and weekends from 10-6.

## WCA National Annual Conference: February 17-19, 2003

### The State of the Arts: WCA in NYC - 2003

In many ways the artworld has changed; the responsibility of creating opportunities for women and ensuring our rightful place in history resides with us. This conference offers a forum to investigate the current state of the arts, build networks of women in the arts professions, and explore how our history can guide us into the future.

**Location:** The Warwick Hotel, 65 West 54th Street at Avenue of the Americas, New York, NY, 212.247.2700

**Daily Room Rate:** \$165 (maximum occupancy: 3 people, add \$25 for 3rd person) NOTE: Conference organizers will assist interested attendees in finding roommates to share hotel rooms at The Warwick. NYC-based WCA members will offer home-stay settings for attendees on a limited first-come basis.

**Conference Registration:** Early Bird Registration by January 31, 2003: Members \$75/Non-Members \$85. Registration after January 31, 2003: Members \$100/Non-Member \$125

**For more information:** For a list of scheduled events go to [www.nationalwca.com](http://www.nationalwca.com) or see the latest issue of the WCA National newsletter "Artlines".

### 2003 WCA Lifetime Achievement Awardees

#### Eleanor Dickinson

Pioneered the teaching of Artists' Business classes for undergraduates in 1974 to today and has encouraged the emphasis on practical training of art students.

#### Suzi Gablik

An internationally acclaimed painter and writer.

#### Grace Glueck

A former culture editor, art critic and reporter for the New York Times.

#### Ronne Hartfield

An international consultant in museum education and planning.

#### Eleanor Munro

An associate editor of Art News from 1953-59.

#### Nancy Spero

Participated in a sit-in at the Whitney Museum, protesting the opening of a male dominated show, and was a founding member of the first cooperative gallery for women artists, Artist in Residence (A.I.R.) in Manhattan.

# Tapping Into the Creative Right Brain

By Deborah J. Skinner-Perez

Contrary to popular belief, drawing, like reading, can be learned. Learning to draw is not a gift that only a chosen few possess. It is a skill, which can be learned when taught in a way our brains can understand. It is not learned quickly as some may think, it is a skill learned slowly, like learning the alphabet. First we learn to recognize the letters, then the sounds, later we put the sounds together to form words. Learning to draw involves learning to see. Having a steady hand or being able to draw a straight line has little to do with learning to see or being able to interpret what we see and put it down on paper!

I have realized over a period of several years while teaching drawing and incorporating Betty Edwards' method for learning to draw, from her book, "Drawing on the Right Side Of The Brain" into my own style of teaching, the importance of the functions of the brain to the creative process. In the beginning, I used her lessons to see if they would make a difference in how I was able to reach my students. I was skeptical at first, but each semester I gained a renewed trust in her methods as I saw my students' progress from cartoon stick figures to realistic impressions within only five classes.

The key to the success of my students and my teaching has been in learning how the brain processes information. Culturally when a child reaches school age, he or she is told to stop daydreaming and pay attention, keep track of time, compute numbers, and figure out logical problems. These are all left brain functions as have been discovered through the (1) "split brain" research studies conducted at Cal Tech by Roger Sperry and his students Michael Gazzaniga, Jerre Levy, Ronald Myers, Colwyn Trevarthen, Robert Nebes and others. In this study, tests revealed that the left hemisphere dominates the brain most of the time and its functions include: language, logic, analyzing, recognizing symbols, and keeping track of time, while the right hemisphere controls the ability to see and understand spatial relationships, and put things together to form a whole without requiring reason or fact. The right brain also has the ability to make great leaps of insight and let go of time constraints.

## The Right Brain as Healer

I believe that art can help the mind to heal itself, one drawing or painting at a time. Inside the right-brain there are no clocks, no guilt, no anger, no words, just lines, colors, beauty and fulfillment!

In order to tap into the right brain and learn to use it, one must first learn to turn off the logical, critical, verbal left-brain by trying exercises that the left-brain cannot interpret. A picture turned upside down cannot be interpreted by the symbol system of the logical left-brain. This exercise is one of many which help to turn off the left-brain, while the right brain becomes free to see the lines and shapes and the hand begins to draw them. The left-brain cannot criticize what it cannot understand. Drawing upside down frees the mind to learn to draw without fear or self-doubt. The mind, finding itself free from the judgment of the left-brain, begins to gain self-confidence. This confidence gives the right-brain the courage to tell the left-brain self-criticizer to be quiet, even as you begin to draw things right side up. If you hear a left-brain criticism in your mind or escaping from your mouth, force your mind to verbalize only design words, such as the name of a geometric shape you can see within a negative space. The left-brain is then satisfied at being able to name something it can understand and the criticizer becomes quiet again, which allows the right brain to continue to be dominant.

As you learn to permit the right brain to dominate, you begin to let go of the left-brain's verbal rationalizations and incessant internal monologue of analytical thoughts, which in turn allows art to become a form of therapy. This therapy frees the mind from self-doubting thoughts, fears, anxieties, depression and even from some forms of physical or emotional pain. This relief occurs while the creative process is in progress, because the mind is able to suspend judgments from the left-brain. I have found that doctors and nurses have used learning to draw to be able to relax and escape from the stress of their jobs for just a little while. I have also had students who have suffered from a brain injury learn to draw as a form of therapy, to exercise their brains in a new way by isolating and stimulating the right side of the brain.

How can you tell when you have tapped into your creative right-brain? Pay attention to the moments when you are so engrossed in thought that you wish you didn't have to listen to someone speaking. Notice the times when you are trying to follow an unfamiliar road, while driving in the car and you wish your passenger would be quiet, or you find you have already tuned them out. How many times have you stood in front of the television set to block some ones visual stimulation just to be heard? When the right brain is busy interpreting visual information, whether it's in the car, in front of the T.V., or inside your own imagination, it cannot listen or speak. If you are drawing, you will find it difficult to talk.

Try this sometime with a classroom full of noisy students: give a drawing assignment and watch, as the room falls silent. Try to give directions and see how many students can hear them, while they are eagerly drawing and completely in tune with their right brain.

This is not to say that both the left and right sides of the brain don't share information, or that the left-brain is any less valuable than the right side of the brain. Information is constantly being shared between the two hemispheres through the corpus callosum, but what drawing exercises do for the artist is to rest the logical left-brain and slow down the transfer of information between the two hemispheres. This rest is similar to how the body feels when it is asleep, yet the person is not asleep. It gives the left-brain a renewed fresh start when it is turned back on. Instead of saying, "Why don't you sleep on it, things will look better in the morning!" we could say, "Why don't you use your right brain for a while, things will look better after drawing!"

Using the right brain changes a person's whole outlook to a more positive attitude, which affects the whole brain and increases its ability to function. Once you learn how to tap into this creative power, there is no limit to the way these creative powers can be combined and incorporated with your left-brained logic to help you with visualizing; how furniture will fit through a doorway, or the direction to cut a tree to make it fall in the right direction (not on the house), or what words to use

to describe a scene in a story, etc. The logical left-brain can do the calculations and find the words and numbers, while the creative right brain visualizes the space!

### The Importance of Art

Art is important to life, because it helps to increase self-confidence and problem solving abilities through the use of visualization. Knowing how to visualize a problem

is key to solving it, whether the problem is related to math, science, English, art or a life experience. This ability to problem solve is synonymous with proving to the logical left-brained majority in our society that art indeed does have a purpose. Art teaches us to turn off our own self-criticizer and free our minds of our logical time-keeper for a period of healing. This healing time is necessary to overcome

anger, fear, guilt, grief, and frustration. We as a culture must learn to use this powerful tool called art to build a better, more well rounded society, a stronger people, in mind, body, and soul.

1. Michael S. Gazzaniga, "The Social Brain: Discovering The Networks Of The Mind," *Split Brain Studies: The Early Years* (1985) 27-46.

## Art Books Shipped To College in Zimbabwe

**A**nnette Mitchell, Professor of Art at Plymouth State College, donated twelve boxes of art books to a former art graduate Sam Dhlamini who teaches at Mutare Teachers' College in Zimbabwe. Sam expressed a great need for art books for his classes so Annette and the Art and Art History Club at PSC prepared books in her collection for shipment. The local Rotary Club supported the project by picking up the mailing cost.



*Rotary Club members Steve Rand (left) and Paul Buck (right) assist Art and Art History Club members Morgan Fippinger and Jacqui Baker and Professor Mitchell (center) ship art books to Zimbabwe.*

Mail completed form to :

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

## WOMEN'S CAUCUS FOR ART- MEMBERSHIP 2002-2003

Join now! Your membership will run till December 31, 2003.

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

### 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) |  |

### 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	\$ _____
<b>Total Amount</b>	<b>\$ _____</b>

### 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



It's Time to  
Renew Your  
Membership!

## Winter 2003 Mark Your Calendars!

- **Artist's Gatherings:**  
Borders Bookstore in Concord, NH  
Second Thursday of the month  
February 13, March 13, at 7:00 p.m.  
in the cafe or the art section.
- **Board Meetings**  
Borders Bookstore in Concord, NH  
March 6, at 5-7 p.m.  
in the cafe or the art section.
- **WCA National Conference**  
February 17-19th 2003  
New York City, NY
- **Workshop on Artist's Statements and  
How to Approach Galleries**  
Saturday March 22, 2003, 9:30-11:30a.m.  
(Snow date: March, 23rd)  
Mill Brook Gallery and Sculpture Garden,  
Concord, 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