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## Tara Leonard: Diva or Dream Girl – or maybe a little of each

By Christine Gillette

Reprinted with permission from the *Portsmouth Herald*, published January 6, 2003.

Tara Leonard's work has a message.

"I am the girl my mother warned me about," reads one of her pieces. "Viva la diva!" shouts another.

Leonard's work through her company, Dream Girl Designs, comes in the form of greeting cards, magnets and framed art, and each includes her original photography, many with a saying incorporated into the design.

What they all have in common is Leonard's unique take on photography, through which she takes everyday objects and creates a surre-

"I really like to crop and get the composition just right," she said of her photographs. "I learned that from college, from going to school for art."

Leonard, a New Hampshire native who lived in Boston for six years, earned a degree in graphic design at Plymouth State College, almost as an afterthought.

"I wanted to do photography, and they didn't have a major in photography, so I decided to do graphic design. I like combining words with images, anyway," said Leonard, who continued to hone her photography skills on the side through college and after graduating in 1994.

Leonard first started merging her graphic design and photography skills by making envelopes out of photos.

"I had all these scraps of photos left over, so I decided to make collages out of those," she said, adding that she cut up pages from old books she'd collected and found ways to combine the pieces of images and words.



NYC

al image. One of her most frequent subjects, she says, are dolls - "Viva the Diva" features a vintage doll wearing a hula skirt, for example - which she'll set up and photograph in a way that makes a person seeing the image later almost question whether it's a real or not.

In one of Leonard's favorite photos, she's positioned a mannequin to look like it's driving a car. "It kind of surprises people. I like it to be a little thought-provoking," she said.

With dolls or mannequins, Leonard said she chooses her subjects based on whether she believes they have an expression of sorts, or the right look to later convey a message, or as she says, provoke thought in people who see it.



Mt. Morgan



Stay in the loop!  
Join the WCA-NH newsgroup for up to date info.

WCANH@yahoo groups.com

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

**Please send newsletter submissions to:**

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51 Kendall Pond Rd.  
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**the June-August 2003 Issue Deadline is 5/15/03**

**Please direct all address changes to:**

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## President's Message

**D**ear Membership, This ferocious winter dampened our national meeting in New York City. The northern contingent, that was to go on Monday, was snowed out. The bus tour was cancelled, and some workshops were curtailed.

I was snowed in at home, so I couldn't represent you. Melissa McCarthy, our national liaison, will be sharing her impressions.

Don't forget our spring meeting on April 12 at the Salmon Falls Studio in Rollinsford. Bring a bag lunch. There will be studio tours. A mailing will provide directions.

We will be needing new board members in September, including an new secretary and treasurer. We meet once every six weeks. You will find you will get more out of your membership experience, the more you get involved.

Thanks,

Elsa



photo by Joe Shanny

## National Conference in New York City

by *Melissa McCarthy*

**I** left on a sunny, cold winter morning to take a train to New York to attend the National Board Meeting and the National WCA Conference, scheduled on Monday February 17th, and Tuesday, February 18th. When I had dinner with friends on Sunday night, much of the conversation revolved around the big blizzard that was heading up the east coast, sure to drop at least a foot of snow on the city, hadn't I heard anything, wasn't I worried, etc. After the winter we'd had so far in New Hampshire, my thinking was, "Yeah, sure, uh-huh..." Imagine my surprise when I woke up Monday morning to - at least a foot of snow, with howling winds adding to the strangeness. This made the prospect of getting into the city from Brooklyn daunting, and I regretfully called to say that I wouldn't be at the board meeting that morning - though it was held as planned, and a quorum was present to do the voting. (I haven't received any minutes yet, but as soon as I do I will pass on any pertinent information).

Tuesday was a beautiful day, and the conference, though sparsely attended, was very well handled. Many of the presenters, including the keynote speaker, Renee Phillips, were unable to make it, so the three women running the conference -- President Noreen Dean Dresser, President-Elect Dena Muller and Melissa Wolf of the Women's Studio Center -- did their best to organize around the inconvenience, and succeeded in creating an educational experience for everyone.

One of the best things about attending a conference is the putting of faces to names. Women from all over the country are together to use the strength of the Women's Caucus for Art to network and support each other in whatever work we do, and to see how to best create new opportunities for each other. Right now, there is a lot of emphasis on support, both economically and artistically, especially in light of the current political administration and the post-

911 cautions and paranoia. The Matrix Project, which is on-going, seeks to become a reference tool for WCA members for galleries throughout the country who are looking for new work by women artists.

The National Honors Awards crown the WCA conference. These awards are given to women who have spent a lifetime working for women in the arts. This year's honorees were Eleanor Dickinson, Suzi Gablik, Grace Glueck, Ronne Hartfield, Eleanor Munro and Nancy Spero. The presentations were touching and inspiring, and give these women recognition for their lifetime achievements in the visual arts world. It is humbling to be in the presence of these women, meet them, hear about them, and leave knowing how much work has been done, and how much is left for us to do. In the Women's Caucus for Art, we have a strong voice with which to speak.

**Tara Leonard**, *continued from page 1*

"You get into the creative zone; you're not thinking about it logically, it just comes out of you."

Leonard abandoned the idea of selling her handmade envelopes because she felt she had to charge too much for them, but decided to find ways to market her collages and eventually branched out to include her edgy, still-life photographs, too.

She elected to try out greeting cards with either her photos or collages mounted on the front, with or without one of her sayings.

"You see them everywhere," Leonard said of the photo cards. "That's why I didn't want to do them at first, but then decided to try to do them" with her own creative spin. "The subject matter is different, so they're different."

"I'm the girl my mother warned me about," which uses a collage format, is among her best-sellers, Leonard says, along with one with the image of a big eye that reads, "Most geniuses are misunderstood." Of the cards that use just photos rather than a collage, Leonard said the picture of a doll climbing a mountain that she calls "Mount Morgan" is a favorite, along with a doll wearing a deer head that says, "You are what you eat."

The idea for the magnets, which use the same type of images, came together later, she said, as did eventually, on the request of some merchants, framed art. Of her magnets, Leonard says one with the image of a retro-looking girl and saying, "Be in love with a little rebel," is among consumers' favorites.

"The ones that sell (the best) are the ones that I just did for fun," she said.



*One of Tara's magnets.*

shows during the summer months, but decided wholesaling to stores and galleries made more sense because it left her more time to devote to producing work.

"The first shop that I actually put my work in was Art and Soul in Ogunquit," she said, adding that her work is now in stores in the Seacoast, Maine and Boston areas.

Next up, Leonard is headed to the national stationery show this spring in New York City in an effort to draw more interest from shops and distributors.

"I'm pretty nervous, because it's a pretty huge thing," she said, adding that some of the hardest part of her business is "putting my artwork out there, just wondering what people were going to think and the fear of rejection. ... It's like getting naked for people, you're pretty vulnerable."

Now with thousands of cards and magnets sold over the last 18 months, Leonard feels validated.

"When I try to make something I think will sell, it never works out. Someone wanted Easter cards for their shop once, and I did them and ended up stuck with them and I was like, 'I hate them, why did I do this?' I learn as I go. I can't do what other people want me to do."

At first, Leonard marketed Dream Girl Designs items solely through art

And, in addition to her photography, she's started another line featuring illustrations.

"That's totally different," she said, describing her illustrative work as colorful, whimsical drawings of images like butterflies, a cocoon and what she calls "the dream girl," all of which feature messages or words lettered on them in a style Leonard said is like her own "funky" take on calligraphy.

Being successful in selling her work, Leonard says, means putting Dream Girl Designs in front of the right kind of consumer.

"I found that I have to find the right type of shops and the right type of locations. I think Portsmouth is great; Macro Polo's perfect," she said. "They did a pretty big order (to start), and the next week, they ordered more stuff. ... There are shops elsewhere in New Hampshire where things sit forever. I've pretty much figured out I have to go urban."

Leonard said being able to produce what she wants and have people buy it is "a good feeling."

"People say to me, 'you could sell more if you do more scenic stuff, more loons or moose,'" she said. "That's not what I want to do, this is what I love."

Leonard said she originally called her business Goodbye Girl Design, after a project she'd done in college, but then felt that seemed too negative. One day, Dream Girl Design just came to her, she says.

"It kind of makes sense. I'm a girl with a dream, this is what I want to be doing. This is my dream, I don't want to give up. I don't ever want to regret not pursuing what I really want to do."

## WCA-NH Spring Meeting and Studio Tours



**Saturday, April 12 from 10 am to 2 pm at the Salmon Falls Mill Studios in Rollinsford, NH**

Join us in at the Salmon Falls Mill Studios in Rollinsford, NH for the 2003 Biannual WCA-NH Spring Meeting. Coffee, tea and bagels will be provided and you will have a chance to visit with other members before the business meeting begins around 10:30. 6"x6" panels will be available for those that wish to enter the 6 x 6 show that will be held in November. After the meeting, several WCA-NH members will be opening their studios in the building for tours. So bring a bag lunch and stay for the tours!

**The artists taking part in WCA open studios are:**

**Sally Allen:** mixed media, bookmaking, **Kris Lanze:** mixed media sculptures, **Miss Tinuviel:** painting and miscellaneous, **M.E. McKeen:** encaustic painting, mixed media, and **Cappy Whelan:** encaustic and oil paintings.

*A separate mailing including driving instructions will come soon in the mail!*

## Opportunities

### Upcoming Events from Spiral Arts

Facilitated by Patricia Wild  
"Inside Out Art: Working from your Center"

Find and honor your authentic creative voice through a series of exercises that take you to your creative core. Using guided imagery, visualizing techniques, and somatic (body) awareness techniques, you will generate images and working processes that are genuine, rather than learned, expressions of who you are. April 12, 9am-12pm River Run Studio, Tilton, \$65.

#### "Visual Journaling"

Learn to create and keep a journal of inner visions that help you explore your interior landscape through words and images. Using spontaneous drawing techniques, "dialoging" techniques for exploring your images with words, and techniques for finding the "source imagery" in your work, you will find patterns in your work that can have much to tell you about who you are. April 26, 9am-12pm, River Run Studio, Tilton, \$65.

#### "Sing your Soul, Renew your Spirit"

Discover the power of the arts to express your unique creative "fingerprint". Access images, movements, and sounds that are part of your inner landscape, and that serve your spirit. May 10, Geneva Point Center, Moultonborough, Free, Time TBA – call for details.

#### "Word & Image: Spirit in Art and Writing"

What is the connection between expression in words and images? How can they complement, supplement, or strengthen each other? Learn how to get out of

your own way, and to find words and images that express your Essential Self. Using spontaneous writing techniques, guided imagery, and visualization techniques, you will explore your creative process in art and writing, and play in the richness of image/word interstices. May 17, 9am-12pm, River Run Studio, Tilton, \$65.

#### "Meet your Muse"

Encounter your own personal inner muse using guided imagery. Make a representation of your muse to serve as a guide and talisman for all your creative endeavors. May 31, 9am-12pm, River Run Studio, Tilton, \$65.

For more info, or to register, contact Pat Wild at 293-8125, or email: [pwild@spiralarts.net](mailto:pwild@spiralarts.net)

### The Washington Calligraphers Guild

is pleased to announce the 2003 Graceful Envelope Contest, being held this year with the support of the National Association of Letter Carriers. This year's theme, The Written Word, is a tribute to the essential role of written communication, including cards and letters (and the mail carriers who deliver them), books and manuscripts (and the tools that produce them), and alphabets and symbols. Deadline for entries is June 2. For more info: <http://calligraphersguild.org/envelope.html>

### Graphic Services for Artists

Donna Catanzaro, WCA-NH newsletter editor and webmistress offers graphic design services for artists, including web sites, scanning, and high quality prints. Call 603-595-2797, or email [catdt@aol.com](mailto:catdt@aol.com) [www.donnacat.com](http://www.donnacat.com)

### Call for Entries

The Written Word Remains Invitational and Juried Calligraphy Show, June 20-22, 2003, Lake Oswego Festival of the Arts, Lake Oswego, OR USA. Entry Deadline: Feb 14, 2003. For prospectus, entry form, and info write: Lake Oswego Festival of the Arts, 368 S. State St, PO Box 274, Lake Oswego, OR 97034. Phone: 503-635-6338. Information, prospectus, and entry form are available online: [www.lakewood-center.org](http://www.lakewood-center.org)



### Foam block printing workshops

Annette Mitchell, Professor at Plymouth State College, will give two foam block printing workshops. The first will be at The Sharon Art Center in Sharon/Peterborough, NH on Saturday and Sunday, April 26 and 27. For information call (603) 924-7256 and speak with Deb DeCicco. The second workshop will be held at Kimball Jenkins Community Art School in Concord, NH on June 14. For information call (603) 225-3932 and speak with Deb Mahar. Annette's printmaking techniques are outlined in her book *Foam Is Where The Art Is—New Ways To Print* which can be previewed on her website [www.foamiswhereheartis.com](http://www.foamiswhereheartis.com)

### Creative Resource Center

They have stuff donated by business to sell - foam board, paper, envelopes, fleece scraps in bundles, sheet foam, all kinds of wooden pegs, knobs, just lots and lots of interesting stuff – cheap! 1103 Forest Ave., Portland, ME 04103 (207) 797 9453. Tuesday through Saturday 11 - 5.

### Printmaking Workshop with Colleen Graham Painterly Prints: Basic Monotype Techniques

This workshop is open to artists of all media, and it will cover a wide range of monoprinting techniques. Using oil paints in a fume-free studio participants can create Monotypes through the use of multiple plates, wet and dry papers, chine colle' and mixed-media. The focus is to translate one's artistic vision by taking advantage of the flexibility and creativity this process allows. No previous printmaking experience necessary. Limited to eight participants. Saturday, May 10, 2003 9 a.m.-4 p.m. Fee: \$80.00+paper fee Rt.106, Loudon,NH 225-4858 for materials list and directions to studio. Email: [fiddlestudio55@aol.com](mailto:fiddlestudio55@aol.com)

### Self Promotion Presentation

The Dunstable Artisans are offering a program open to the public on Wednesday night, April 30 at 7:00 p.m. at the Dunstable Library on Main Street. Luann Udell, an artist from Keene, NH in mixed media, art quilts and jewelry, will give a presentation about publicity and self-promotion for individuals and small businesses. The Dunstable Artisans are a group of fine artists and craftsmen from Dunstable and surrounding towns in Massachusetts and southern New Hampshire. For questions or further information please contact George Saridakis at 978-448-2682 or e-mail: [saridakis@fiam.net](mailto:saridakis@fiam.net)

## WCA-NH Members: News and Exhibitions

"Sustaining Memory: Three Artists View the Past" an innovative art exhibition at the Kimball-Jenkins Estate in Concord, NH, unites three artists whose imagery springs from a shared interest in history. **Dorothy Abram, Elaine Caikauskas, and Gail Smuda** created art work to be integrated into the spaces within the mansion. **Dorothy Abram's** work represents the Holocaust in light, sound, and space. **Elaine Caikauskas** interprets the American Civil War through sculpture and mixed media. **Gail Smuda's** installation focuses on letters written by members of the Kimball and Jenkins families.

Opening Reception is Thursday, April 10, 5:30 - 7:30PM at Kimball-Jenkins Estate, 266 North Main Street, Concord, NH. For more information or to arrange tours led by the artists, call 225-3932.

**Gail Smuda** is currently exhibiting her work at "Artist Made Books" at the Buddy Holly Center, Lubbock Texas and "The Shape of Content, Artists' Books by Boston Book Arts Members" at Rivier College till April 4, 2003. 420 Main Street, Nashua, NH 03060 603-897-8276

**Adrienne LaVallee, Gail Smuda, Pamela R. Tarbell and Jill Snyder Wallace** are exhibiting in a Mixed Media Exhibit at The Derryfield School Lyceum Gallery till April 11th.



*Butterfly Garden by Lynne Rand*

**Lynne Rand** is being featured as April Artist of the Month at the Village Artists & Gallery on 51 Main St. in Ashland, NH. The exhibit includes recent art quilts and pillows. Artist's reception April 5, 4-6pm. The 40 member Co-op is open 7 days a week from 10 -6pm. Gallery tel. 603-968-4445 [www.VillageArtistsandGallery.org](http://www.VillageArtistsandGallery.org).

Two of **Deb Claffey's** paintings exhibited at the New Hampshire Art Association Fifty-fifth Annual Exhibition, March 2003 at the Currier Museum of Art in Manchester. The juror was Joanna Soltan, Curator at the School of the

Museum of Fine Arts, Boston.

**Tinuviel and Rhonda Mann** along with her students are taking part in the Bikes not Bombs art bike exhibition and auction. The exhibition runs May 13-16, 10 AM-5:30 PM with the auction taking place Fri. May 16th from 7-11:30 PM at the Cambridge Multicultural Arts Center, 41 East 2nd Street, Cambridge Located in East Cambridge near Lechmere Phone for directions 617-577-1400 ext 6. Bikes Not Bombs is a non-profit organization working for alternative transportation and community development. [www.bikesnotbombs.org](http://www.bikesnotbombs.org)

Members **Sally Allen, Judith Heller-Cassell, Kris Lanzer** and **M.E. McKeen** are exhibiting in the 5th Baker's Dozen International Collage Exchange. The exhibition of one work from each artist will be shown on the Virtual TART site at <http://virtual.tart.co.nz> during April 2003, then exhibited in Allentown, PA, USA, at The Open Space Gallery in June 2003 and then sent to the Museo de Collage in Mexico to

become part of the permanent collection.

**M.E. McKeen** is exhibiting in the upcoming show "The Whole Ball of Wax", juried by Joanne Mattera, painter and author of the book *The Art of Encaustic Painting: Contemporary Expression in the Ancient Medium of Pigmented Wax*. WomanMade Gallery in Chicago. May 23-June 19, 2003. The show will also be available on line at [www.womanmade.org](http://www.womanmade.org)



*Bikini by Kate Vaughan, France*

under the "current exhibition" link.

**Janet King, Sally Allen, Judith Heller-Cassell, Kris Lanzer, M.E. McKeen, Tinuviel** and others, are exhibiting in the show "The Artful Bikini" at the Mill Brook Gallery and Sculpture Garden, April 1-May 10th. Artist's Reception: Friday, April 11th, 5-7:30 pm. 236 Hopkinton Road, Concord, NH 03301, 603-226-2046 [www.themillbrookgallery.com](http://www.themillbrookgallery.com)

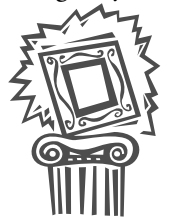
## 6x6 Show

We will be having another repeat of the very successful 6 x 6 Show at the Belknap Mill Gallery in Laconia, NH. The show will be held in November 2003. Details to come in a separate mailing. The 6"x6" Masonite panels will be available at the Spring Meeting in Rollinsford on April 12, and there will be other opportunities to pick up panels in the coming months. Entry fee for the show will be \$25. which includes 4 panels. For more info contact Ruth Hansen, Exhibitions Coordinator, 603-528-1679 or email: [hansroo@fcgnetworks.net](mailto:hansroo@fcgnetworks.net)

## Exhibit Planning Meetings

Meet us at Borders in Concord, in the cafe section, on the 1st Tuesday of the month at 7pm. The next meeting is Tuesday, April 1, 2003. The meetings are open to all members interested in planning and helping with exhibitions.

For more info contact Ruth Hansen, Exhibitions Coordinator, 603-528-1679 or email: [hansroo@fcgnetworks.net](mailto:hansroo@fcgnetworks.net)



# What the Children Taught Me: On Being an Artist in the Schools

by C.M. Judge

*Ever since I've met C.M. Judge, she has been a mentor and an inspiration to me. She was encouraging in the development of New Hampshire Women's Caucus on the Arts, and has since founded the Central Massachusetts Chapter. When she came to Henniker to do a residency, I wanted her reaction. How does it really feel to be an artist-in-residence? What wisdom can other artists derive from the experience? As usual her impressions were more uplifting than I could have ever imagined. — Tara Marvel*

**"Art is spirit made visible."**

—C.M. Judge

I came into residency work with a strong belief in the power of art to transform lives. I favor an open-ended approach to theme and materials for school projects, because I know that young people especially, when working collaboratively are capable of teaching us so very much. In fifteen years, I have never been disappointed in a project; rather I have been delighted by the capacity of young people to truthfully express their common spirited goodness through art.

Working with eighth graders is always a challenge. I was thrilled with the work the students at the Henniker Community School created during my residency this winter. The challenge was for each of the four eighth grade classes to create their own large scale inflatable sculpture. Made of plastic sheeting and inflated with box fans, these sculptural environments allow viewing from both the exterior and interior.

I am constantly fascinated by the creative process. How does an artist or group of artists find their inspiration and eventually wind up with a meaningful work of art? My residencies all focus on the process of integrating inspiration, concentration, organization, creation, reflection and exhibition.

Ms. Marilyn Shaw and her students were well primed to enter into creative endeavors. Ms. Shaw values this process in her own teaching.

Students brainstormed and fortunately

decided to leave their "cool" selves aside for a bit to discuss and draw their lives. I am always interested to know what they wish to communicate to their community through their art.

The artwork tells all. One of the most compelling works I've seen from this age group honestly captures my recollection of being fourteen. The piece was called "Trapped."

The work features a twenty foot face peering down on you as you lie beneath it inside the sculpture. Above the highly stylized features appears a brain shape containing the outline of a student's body. The focus is on the feeling of being trapped inside your own thoughts. The work embodies all those self-conscious, no-way-to-escape feelings we all experienced at the dawn of adolescence.

Another work created a beautiful, panoramic view of a natural, yet whimsical forested area. The natural space was connected through a tube to a dark cityscape complete with skateboard ramps. The class valued their rural environment and wondered what could be done to preserve it. They see urbanization as threatening their natural resources.



C.M. Judge with her daughter Joy.

Another class created a project titled "Infinity," a forty-five foot infinity sign, a large black figure eight. The monumental size challenged one's perception



C.M. Judge in one of the sculptural environments.

of time and space. Finally a group of students created a twenty foot work with a black exterior and a clear bright circle of light in the core, that spoke of the works title, "Inner Beauty." These students wanted their audience to know that beauty is not skin deep, but rather found deep within a person's soul.

As a facilitator of larger scale public art projects in schools, I have found the condition of my heart is as important to the "success" of the residency as is solid planning, proper working space or teacher involvement. In my heart, I must be ready to be of service to all those I meet. When my focus has been on anything other than being of service, I am not as effective as I might be. With this simple attitude, I am able to be fully present to my students and their teachers. Students are delighted by my attention and choose to give me theirs.

Practicing the art of listening with an open heart to others has taught me to own my own feelings and to trust that they have something to teach me. I spend a great deal of time listening both with ear and eye to my students. Often I choose to share my vulnerabilities with them, because it's the honest thing to do. Creative process demands honesty. Marvelously, so do the kids!

Perhaps it's the "kid" in me that gets a chance to dance with like-minded souls during my residences. She is my muse,

my messenger and my conduit. I must bring her with me into the classroom and look upon the children with ageless eyes. In this way, we are creating a safe place to explore both the positive and negative aspects of our life experiences. Young people need to make young art and need the space and time to discern the meaning of reaching out to others through art. It has to be about them. I need to be there with them. My muse directs all energy to this end.

I've learned that any inconveniences pale in comparison to the gifts of the day. A day has gone well, when I leave the school building both tired and joyful! I am deeply grateful to have the privilege of working with young people; to witness their humanity is such a tender proposition.



Students explore their inflatable sculpture.

**"Shine the light of your highest self around you, so others may do as well."**  
 – C.M. Judge

C.M. Judge is an intermedia artist, who creates both two and three dimensional work, including video installations. Her work has been exhibited widely in the U.S., Europe and Japan. She holds a Master of Science in Visual Studies from MIT. Currently, she is listed on the roster of the New Hampshire State Council on the Arts and Massachusetts Cultural Council.

C.M. Judge's residencies result in large-scale works of art that can be murals, sculptural environments and installations. Collaboratively created by groups of students and artists, all aspects of the creative process are celebrated as their project unfolds. Ms. Judge has facilitated over fifty projects throughout New Hampshire and Massachusetts.

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.

- |   |   |  |
|---|---|--|
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| <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

- Jewish Women Artists Network (JWAN)
- Women of Color in Art (WoCA)
- Lesbian/Bisexual Caucus
- 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** \$ \_\_\_\_\_

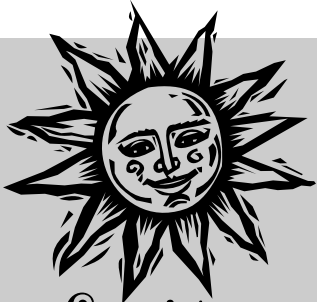
### MEMBER INFORMATION

- 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



# Spring Membership Meeting

Saturday

April 12

10am-2pm

Salmon Falls Studios  
Rollinsford, NH

## Spring 2003

### Mark Your Calendars!

- **Artist's Gatherings:**

Borders Bookstore in Concord, NH  
Second Thursday of the month  
April 10, May 8, at 7:00 p.m.  
in the cafe or the art section.

- **Board Meetings**

Borders Bookstore in Concord, NH  
April 17, at 5-7 p.m.  
in the cafe or the art section.

- **Exhibition Meetings**

First Tuesday of the month  
April 1, May 6 at 7:00 p.m.  
in the cafe or the art section.

- **Spring Membership Meeting**

Salmon Falls Mill Studios, Rollinsford, NH  
Saturday, April 12, 10 am - 2 pm

- **6 x 6 WCA-NH Invitational Show**

November 2003  
Belknap Mill 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*