

# The Cutting Edge

Collage Artists of America Newsletter

May 2013

Volume IV, Issue 5



## CALENDAR

May 4	Wired Exhibit Opens Reception 7–10 p.m.
May 15	Board Meeting
May 24	General Meeting*
May 25	Wired Exhibit Closes Reception 3–7 p.m.
May 27	Wired Artwork Pick-up 12 noon–3 p.m.
July 1	2013-14 Dues Deadline
Summer TBD	Online Exhibit
Sep TBD	Board Meeting
Sep 27	General Meeting*
Fall TBD	Member Exhibit
Nov 22	General Meeting*

\* New location: Regency room,  
Pickwick Gardens, Burbank

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## Collage (Can Be) for Kids

by Karen Robbins,

Many of us have been creative since childhood. When I was very small, my parents would take me to a restaurant and give me a pen or pencil to draw on the paper placemat—and to keep me occupied (quiet). Elsewhere, I drew on anything I could find—receipts, order pads, newspaper.

But most of us, even if we've been artistic for years, come to collage and assemblage later in our creative explorations. They tend to be something that our art morphs into from more traditional media, from craft itself, or from a combination of sources. As an amalgamative art, it makes sense that this is how we get from there to here.

So why don't we learn about collage earlier? Yes, these days public schools offer little in the way of art instruction. It's left to private schools, recreation centers, and other more costly options to open up the world of art. Even if we had art instruction, we probably didn't learn collage in school, either. But there are projects children can do from quite an early age, using inexpensive materials and simple techniques. These projects are just as suitable for an after-school activity with friends or weekend/rainy-day art party as for a classroom.

Learning about Picasso and Braque's experiments with collage can start with cutting out a single large element from a magazine photo, a newspaper headline, and some angular shapes of kraft paper. Assembling these on a ground with a scrap of fabric can explore what these artists did and help children learn about composition.

Invoking Matisse to learn about color is no more difficult than a pack of colored construction paper and a few templates for the undulating, organic shapes used in his later *gouaches découpés*. The project might speak to the artist's *Lagoon* or *La Gerbe* or use figurative cuts to evoke the blue nudes.

Even Mondrian can inspire collage, using primary-color rectangles and black strips to explore Neo-Plasticism and the grid, or abstract geometry. Whether simple with large rectangles and few lines like Mondrian's 1920s work, or complex like his 1942 *Broadway Boogie Woogie*, collaged rectangles make the project a puzzle-like challenge for a young mind.

Assemblage projects can spring from tinker toys, wood shop scraps, sewing remnants, discarded game pieces, and other inexpensive materials.

In concert with the goal of promoting the study and advancement of collage arts, maybe there is an opportunity for CAA to develop a series of collage/assemblage lessons for various age groups. Maybe even offer to teach those lessons for local entities. CAA could lead the way for children to discover collage much sooner in their creative lives than we did. Shall we?

## Member Spotlight

**Sharon Brooks** and **Tanya Mikaela** were part of *Equestrian Spirit: The Heart of the Horse* at Ethos Gallery on Melrose that opened April 11.

**Smadar Knobler, J. Natasha Kostan, Barbara Tabachnick, Mara Thompson,** and **Joan Vaupen** were part of the Southern California Women's Caucus for Art's (SCWCA) *Plenty* exhibit at CSU Northridge West Gallery in April.

**Nancy Goodman Lawrence** and her work are featured in *Geo Graphic: A Book for Map Lovers*, just published by graphic design publisher Index Book.

**Launa Romoff's** work is part of *The Spirit of Place: Memorable Interior Spaces* exhibit at La Galleria Gitana through June 1.

**Erella Teitler** is exhibiting in *Changes* at the Pasadena Central Library through May 31. Her work is also on display in *About Women* at the Studio Channel Islands Art Center through May 25.

**Members**, is your collage and assemblage artwork out and about? Send your news to the editor

### Online Exhibit

Don't forget—the second CAA online exhibit will be held this summer. Look for a special issue of *The Cutting Edge* with exhibit information coming soon.

### President's Point

## It Takes a Village

by Marian Devney,

**A**s we near the end of the membership year, I want to take a look back.

- CAA meeting attendees were introduced to an extraordinary roster of guest artists: Leigh Adams, Lou Beach, David Brady, and Barbara Baker McIntyre; and are looking forward to our upcoming May presenter, Mavis Leahy.
- We mounted two successful exhibits, in two distinct locations. *Ripped*, held in the fall at Gallery 800, graced the walls of the Historic Lankershim Arts Center in North Hollywood. The spring exhibit, *Wired*, was installed at Studio Five08, a new modern gallery in Santa Monica.
- In an eclectic offering of workshops, participants constructed hand-made books with Kathi Flood, built assemblages with Barbara Baker McIntyre, and created a personal deck of vision cards with Tanya Mikaela.

I note these accomplishments not to relate what you already know, but to point out that a lot of work goes on behind the scenes. CAA is a flourishing artists' organization. In order to create events for members, it does indeed "take a village."

The Board of Directors has three open positions: Second Vice President—Programs, Communications Chair, and Graphics Chair. These positions are vital to CAA's operation. Existing board members are currently tackling those functions in addition to their specific duties, often without the help of a committee. I am very proud of the work of this board and our small core group of volunteers. But the village needs more villagers.

So I'm asking my fellow CAA members to consider how your individual skills, strengths, and interests might actively apply to the organization.

If you enjoy seeking out collage-related art exhibits, meeting art professionals, discovering something special that you'd love to see presented at a CAA meeting...you have the qualities to fulfill the Second Vice President—Programs position.

Information flow is the Communications Chair's purpose. This is a new position, created to facilitate CAA's growth with efficient distribution of information. The Communications Chair generates and receives information from board members and disseminates it accordingly, across all media (e-mail, online, snail mail, etc.).

Creating exhibit invitations, member directories, and promotional literature are among the Graphics Chair's tasks. If you're a graphic designer (at heart or by trade), you could be CAA's visual voice.

And there is always a need for volunteers to assist in any capacity!

We need you and we'd love to have you. Feel free to contact me or any board member to discuss these opportunities.

—Marian

## MAY PROGRAM Mavis Leahy: Fabrics of Rebirth

Evoking the tapestries of India, shrines of Mexico, and Japanese kanzashi, self-taught fiber and mixed-media artist Mavis Leahy's work is a reflection of the many rich cultures in her environment. The native Los Angeleno with a background in animation appreciates "how the city weaves together a multitude of heritages and cultures. I try to capture this in my art by piecing together materials that represent the wonderfully diverse communities of L.A." She creates mixed-media, textile-based collage and assemblage from vintage materials and found objects. The delicate feel of the complete works contrasts with the roughness of the raw condition of the found parts.

Leahy's pieces tell a story or reveal a history, becoming highly individual works assembled to represent a personal tale. In some, text further enhances their meaning. Wall-hung works fit for a home folk altar or wall hanging begin with often-embroidered patchwork found fabrics: brocades, jacquards, and metallic braid and trim. These are embellished with beads, buttons, jewelry, bits of metalwork, vintage ivory, and keys.

"Creating with found objects is a passion of mine," she notes. "Once-useful items—many were



loved and cherished—somehow were discarded and forgotten along the way. Rediscovery, resurrection, rebirth; it is a journey with no end, just new beginnings."

Key elements such as photographs, candlesticks, ceramic, and bone may be added. The effect can evince a melancholy nostalgia for funerary craft art of Victorian times. Her quilt-like hangings can include three-dimensional elements, such as an angelic child swinging from a tree and framed text within the composition. She also creates free-standing cloth figures with animal skulls and antlers for heads.

Leahy has exhibited extensively throughout California and the United States. Her work can be found in private collections worldwide. She has also written numerous articles on beading, quilting, and other techniques. She is a member of the Arroyo Arts Collective. See more of her

work at



### UPCOMING MEETING: Friday, September 27

10:30 a.m.–1 p.m., Pickwick Gardens Conference Center, Regency room, 1001 Riverside Drive, Burbank CA 91506, 818-845-5300 extension 171.

Second-chance table, drawing opportunities, and pre-meeting activities end at 11:00 a.m. sharp.

*Next meeting: November 22, 2013*



## Scholarship Winner 2013: Brittney Hoogervorst

**S**an Diego-area native Brittney Hoogervorst is the first recipient of the Collage Artists of America Scholarship at California State University Northridge. The young artist creates sculptural



works that turn abandoned objects and materials into literal and conceptual assemblages. Combined with texture, pattern, layered images, and surface treatments, the resulting altered combine-like pieces explore issues about the suburban home, a theme born of the dysfunctional families around which she grew up.

Brittney's artist statement notes "Abandoned household furniture and objects, like organisms, carry an honest record that can both haunt and invoke nostalgia. Suburban neighborhoods live behind facades and by wrapping, covering, and altering the surface of my

sculptures I create a facade for them as well. Through sculpture I explore the disguises that mask dysfunctional families.

In order to do this my process involves collecting abandoned furniture from sidewalks and alleyways, I then modify their surface. The use of furniture and domestic objects comes from research into second-wave feminism and the Pattern and Decoration Movement. Second-wave feminism challenged traditional ideas of sexuality and the family, while the Pattern and Decoration Movement brought traditional craft and design into discourse. This context frames my practice."



Brittney Hoogervorst

The scholarship, now formally named for CAA, was presented on May 3 at the school's annual awards ceremony sponsored by the

CSUN Arts Council. Held in the campus gallery in the Art and Design Center, the awards were dominated by the fine arts but also included prizes in theater and music. Winning students' artwork was on display. The event featured speakers including Robert Bucker, dean of the College of Arts, Media, and Theater, and was followed by a reception.

CAA chose to award its annual scholarship at CSUN because the school offered better oversight of its program than other institutions, and CAA had the ability to set applicant requirements and make the final recipient decision.



Above left: *Untitled*, wood two-by-four, wood shavings, metallic paint. Above: *Untitled*, photo transfers, steel, thread.

*The eye...tends to be impatient, craves the novel  
and is bored by repetition. —W.H. Auden*

## Exhibitions and Competitions

Exhibition and competition opportunities are listed as a service and do not represent CAA endorsement or recommendation unless specifically noted.

### Annual Postcard Collage Show (National Collage Society)

Deadline: June 7, 2013

Exhibition: June 19–July 20, 2013, Downtown Gallery, School of Art, Kent State Univ., OH

Awards: multiple, cash and certificates (unknown amount)

Juror: None, awards judge (unnamed) only

Open to: All NCS members (may apply with entry), 4x6 postcard original art only

Submit: original art, online or paper entry form and fee; Entry fee: \$15

Prospectus: [http://www.nationalcollage.com/forms/postcard\\_entry\\_form.pdf](http://www.nationalcollage.com/forms/postcard_entry_form.pdf)

Contact: [info@nationalcollage.com](mailto:info@nationalcollage.com), 330-656-3673

### 2013 California Open Exhibition (TAG Gallery)

Deadline: June 26, 2013

Exhibition: August 14–30, 2013, TAG Gallery, 2525 Michigan Ave. D3, Santa Monica, CA 90404

Awards: multiple, \$2,750+ cash

Juror: Edward Goldman, art critic, KCRW (NPR affiliate) and Huffington Post

Open to: U.S. residents, 18 years or older, working in fine art media

Submit: .jpg images, online entry form, online or check payment

Entry fee: \$40 up to 2 entries; \$10 each additional up to 6 total

Prospectus: <http://www.caopen.net>

Contact: [caopen@taggallery.net](mailto:caopen>taggallery.net), 310-829-9556

## Member Updates

Jean Ferris

Terry Kannofsky Holzman

Carol Hunsaker

Briana Learnihan

Ana Victorson

Ronit Lidor

Judith Lindenberg

## Regional & National Collage Workshops

Workshops are listed as a service and do not represent CAA endorsement or recommendation unless specifically noted.

### Designing with Watermedia and Collage – Gerald Brommer

June 17–21, 2013 in Beverly (Boston), MA Cost: \$595

Explores the practical use and implementation of design principles utilizing watermedia and collage in order to emphasize learning the all-important design crucial for award-winning art. Use acrylics or watercolors combined with collage and stained oriental paper. Daily demos, lectures, and critiques. Seaside location. Accommodations not included; discount lodging/meals package available. Northeast Art Workshop Retreats, 978-729-4970, <http://northeastartworkshops.com/event/40878/gerald-brommer-watermedia-and-or-collage-workshop>.

### Collage Techniques and Creative Exploration – Jonathan Talbot

June 15–16, 2013 in Warwick, NY Cost: \$275

### Collage Techniques and Creative Exploration Extended Version – Jonathan Talbot

July 15–18, 2013 in Warwick, NY Cost: \$500

Eliminate liquid adhesives from collage assembly. Topics include how to get started, accessing creative energies, paperless transfer of print and photocopy images, design and composition, combining collage and painting, preserving found materials, preparation of substrates, tool and materials sources, presentation and framing, and more. Includes all materials and copy of instructor's book. Extended version includes more creative time and projects plus optional seven-and-a-half hours studio time. Accommodations not included. Held in instructor's studio. Talbot Collage Workshops, 800-275-5133, <http://www.talbot1.com/workshop/#junewarwick> (June) or <http://www.talbot1.com/workshop/#julywarwick> (July).

### A Mischievous Apprenticeship – Nick Bantock

August 10–11, 2013 in Saanich, Vancouver Island B.C., Canada Cost: \$375

Far from prescribed. Often unorthodox stoking of the creative fires, with methods changing with each group. Through mix of word play and image teasing, instructor helps each participant expand his or her peripheral vision and crack through any lingering artistic blocks. Uses collage, painting, and writing as baseline to explore ways to make the creative process instinctive and

## Renew Your Membership for 2013-14

Don't miss out on a single presentation, exhibit, or workshop! Membership dues for 2013-14 are due on July 1, 2013. Online membership renewal will be available starting approximately June 1. Dues will not increase for 2013-14, and remain \$50 per year.

Please complete the membership application included with this newsletter (the application will also be available online when renewal opens) and return by e-mail as shown on the form after you have processed your online payment.

As an option, you can also renew by mailing your application and a check for dues, payable to Collage Artists of America, to CAA's mailing address as shown on the application form.

*continued page 8*



# Wired Exhibit Opening & Awards



Clockwise from upper left: First place *Concentric Narrative in Gold*, collage by Nancy Goodman Lawrence; third place *Bridge*, mixed-media collage by Mara Thompson; second place *Veiled*, collage by Karen Robbins; honorable mention *Longing*, assemblage by Marian Devney.



**W**ired, CAA's spring juried exhibit, opened Saturday, May 4 at Santa Monica's Studio Five08 gallery.

The large, bright basement space run by artist David Brady had plenty of room for the 43 accepted entries by 29 CAA members. Anne Hromadka, co-director of Shulamit Gallery in Venice, was the juror.

Exhibit Chair Susie Gesundheit, Brady and his staff, and CAA volunteers coordinated the hanging. The variety of work was extraordinary, with several pieces by newer CAA members. Works by some long-time members surprised and delighted by taking a new approach. Some artworks took the *Wired* theme quite literally, including wire and representations of it in the piece. Others took a more conceptual approach. Works used materials as varied as pleated fabric, ribbon-like paper, roofing tar paper, sewing machine bobbins, tin cans, seeds, and matches.

First place was awarded to Nancy Goodman Lawrence, second place to Karen Robbins, third place to Mara Thompson, and honorable mention to Marian Devney.

If you couldn't make it to the opening, or just want to give the exhibit another look, be sure to visit in the next few weeks. *Wired* is open through May 25; a closing reception will take place on that Saturday from 3–7 p.m. with a gallery talk at 5 p.m. Studio Five08 gallery hours are Wednesday through Saturday, 12 noon–6 p.m.



Workshops, continued from page 5

fearless. Features new and devious exercises from instructor's new workshop book *The Trickster's Hat*, along with some tried and tested mischief makers. Accommodations not included. Nick Bantock Workshops, <http://www.nickbantock.com/workshops.php>, [joycebantock@gmail.com](mailto:joycebantock@gmail.com).

### **The Trickster's Hat—A Cocktail of Art, Intuition and Mischief – Nick Bantock**

September 28–October 6, 2013 in El Molino (Malaga), Spain Cost: \$3360 land only  
From collage to assemblage and from the accidental mark to storytelling, creativity is no more than invention and a permission to play. Whether artistically experienced or a curious beginner this course is designed to help you expand your vision. Daily sessions focus on making collage from found material as well as Nick's usual mix of paint and ephemera. Participants do not need a high level of artistic skill, though a little creative experience and a sense of humor won't hinder. Accommodations and most meals, escorted sight-seeing, and Alhambra tour included. A Flavour of Spain, [www.flavourofspain.net/2013.htm](http://www.flavourofspain.net/2013.htm).

**Watch for a special issue of *The Cutting Edge* this summer!**



## **The Cutting Edge**

**Collage Artists of America**  
11271 Ventura Blvd #274  
Studio City CA 91604

## **Suggestion Box**

Do you have a bright idea for CAA? About anything at all: meetings, presenters, workshops, events, activities, exhibits, field trips? Drop your idea in the suggestion box at the March meeting. Or it send it to Marian Devney



### **Board of Directors 2012–2014**

**President** Marian Devney  
**1st Vice President–Exhibits** Susan Gesundheit  
**2nd Vice President–Programs** open  
**3rd Vice President–Membership** Toby Salkin  
**Secretary** Kwei-lin Lum  
**Treasurer** Anita Van Tellengen  
**Parliamentarian/Admin Ofcr** Karen Robbins  
**Communications Chair** open  
**Graphics Chair** open  
**Newsletter Editor** Karen Robbins  
**Philanthropy Chair** Sandra Rooney  
**Publicity Chair** Marilyn Stempel  
**Workshop Chair** Barbara E. Jones

### **Non-Board Appointees**

**Historian** Christel Thompson  
**Hospitality Committee**  
**Leader** Barbara (Schwartz) Zager  
**Programs Technician** Barbara Tabachnick

## **Collage Artists of America**

*established 1988*  
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Studio City, California 91604

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## **Do You Know a Guest Artist?**

If you know a collage, mixed-media collage, or assemblage artist in the Southern California area who could give an informative and unique presentation at a CAA meeting, please let us know! Contact president Marian Devney