



FEBRUARY 2022





# THE NEXT COLLAGE ARTISTS EXHIBIT



*Mixed Metaphors*

CAA

A Members Only Virtual Exhibit  
April 1 - 30, 2022

Juror: Robert Burrige

Deadline for Submissions: March 17, 2022, Midnight PDT

Prospectus and Show Entry: [Onlinejuriedshows.com](https://www.OnlineJuriedShows.com)

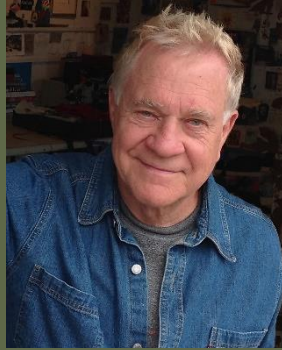
**LINK TO THE PROSPECTUS:**

<https://www.OnlineJuriedShows.com/Default.aspx?OJSID=52389>

Online reception: Saturday, April 9, 2022, 5:00-7:00pm PDT



## OUR JUROR



Robert Burridge, a noted award-winning Industrial Designer who, after twenty-five years in the corporate world, focused his life to painting every day. Burridge attributes his success to his education from the University of the Arts in Philadelphia, his stint as an adjunct professor at Cooper Union in New York City, and in 1966, his Fluxus art performances with Yoko Ono, Nam June Paik, Jim McWilliams and Charlotte Moorman.

His work hangs in permanent collections of international embassies, corporate galleries and art colleges. His solo museum exhibitions received positive attention, so he was invited to exhibit his paintings at the Smithsonian Folklife Circus Arts Festival in Washington, DC.



# COLLAGE WITH BLEEDING ART TISSUE

Creating Magical Collage Paper!

Dear CAA artists,

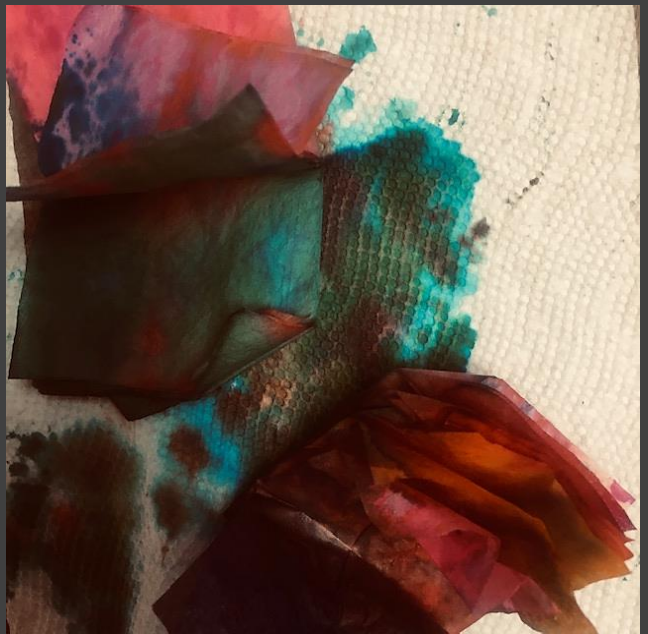
New year! New ideas! Who ever thought that a product such as tissue paper could turn into a rainbow 🌈 of multicolored surprise paper with the use of WATER ! The Magical process begins when the artist removes as many tissue colored sheets and twists or folds them and pours a measured amount as desired water over the mixed colors. Then, allow it to dry. Final step is to unfold the dry sheets and see the magic transformation of the tissue. It is never the same!

The paper can be ordered easily from Amazon. Note the wrapping. Search Amazon under bleeding art tissue or spectra art tissue.

Please submit any of your wonderful experimentation to me at [barbaraslife49@gmail.com](mailto:barbaraslife49@gmail.com)!







**Pacon Spectra Art Tissue, 20 x 30, 20 Assorted Colors, 20 Sheets/Pack**

[https://www.amazon.com/Pacon-Spectra-Tissue-Assorted-Colors/dp/B0009IR3V2/ref=sr\\_1\\_9?crd=3W3ERENIBBI8L&keyword=s=spectra+art+tissue&qid=1643649276&srefix=spectra+art+tissue%2Caps%2C118&sr=8-9](https://www.amazon.com/Pacon-Spectra-Tissue-Assorted-Colors/dp/B0009IR3V2/ref=sr_1_9?crd=3W3ERENIBBI8L&keyword=s=spectra+art+tissue&qid=1643649276&srefix=spectra+art+tissue%2Caps%2C118&sr=8-9)



# KEEP CAA THRIVING

Collage Artists of America has grown by leaps and bounds during the pandemic. We now have members from all areas of the United States and Canada. With growth comes growing pains. We must elect a new Board of Directors in May of this year. In order to keep moving forward, we need members willing to serve on our Board. We have many open positions. The current Board has had to wear many hats and, needless to say, we are wearing thin.



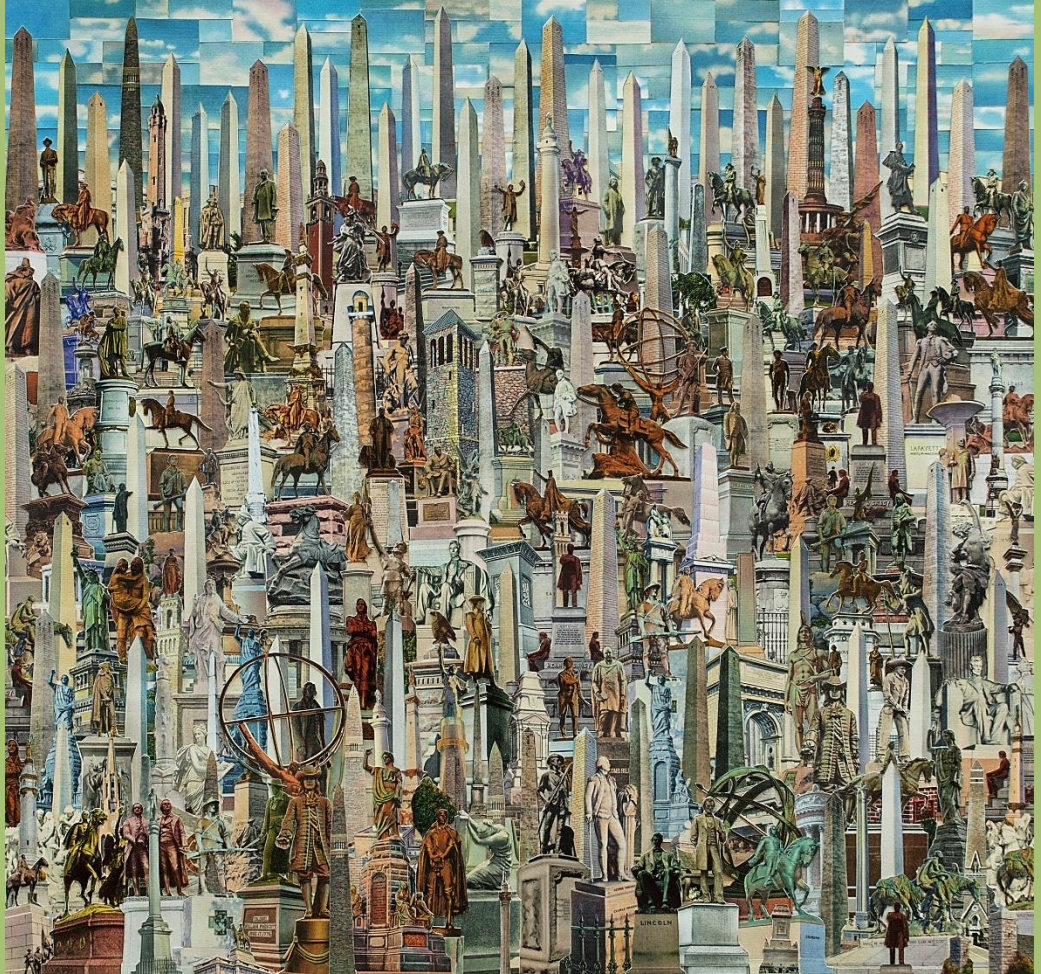
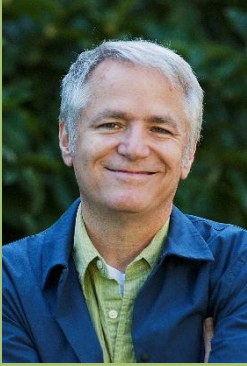
**PLEASE CONSIDER  
JOINING OUR COHESIVE  
AND FUN BOARD**

**WE NEED YOU**

Contact Sylvia H. Goulden [shgoulden@sbcglobal.net](mailto:shgoulden@sbcglobal.net)  
or other board member (see second-to-the-last page)

# GENERAL MEETING FRIDAY MARCH 25

## FEATURED SPEAKER: BILLY RENKL



Billy Renkl. *Monumental*

Billy Renkl grew up in Birmingham, AL and received an MFA in drawing from the University of South Carolina. He teaches drawing and illustration at Austin Peay State University in Clarksville, TN.

“Vintage and antique paper can be surprisingly beautiful, and I find the way that it carries its history with it moving. It is almost like a body, the way that it ages, gets scarred, bears the marks of what has happened to it, who has owned it and how they used it.”

[www.billyrenkl.com](http://www.billyrenkl.com)



# RECAP GENERAL MEETING JANUARY 28

## WITH TODD BARTEL



Todd Bartel inhabits a rarefied world informed by the most expansive definitions of collage. He talked passionately to an enthused audience. He covered his philosophies, his techniques (handcutting, printing, handpainting, digital), his preferred term for landscape which he calls “landview,” and the tragic loss of both parents at a young age. There is no way that the newsletter can do justice to the richness of ideas presented, so here is a link to the recording. He starts about 30 minutes into the video.

<https://www.youtube.com/watch?v=cOP5Uxm5wsl>



Todd Bartel, 2002 Garden Study (Pollination of Devonian) a shaped frame with a bridge that connects the Big Bang at left to earth's earliest landscapes, from the Devonian era, at right

“Ever since the big bang, it’s all collage. Ever since everything exploded, we have no other choice but to put things together. . . . Collage is an essential truth for how to depict human experience”







Mr. Bartel seeks collage innovations, and even ways to make collage precisely challenging, to prove that it is not the “easy” practice perceived by the public. A few unique ideas are listed below.



Todd Bartel, 1999 *Paradise for Nomads*— disparate Paintings on paper done at various times over a period of many years

In the concept of uncollage, the record of a works’ collage roots is undone (or not physically evident). What you see might be defined as a painting, even though it was based on disparate parts.





Todd Bartel, 2020, *Consume* [Beals Preserve, Southborough, MA] uncollage, inkjet print, Epson Enhanced Matte Paper, detachable acrylic frame, Sugar Maple 18 x 24 x 6 inches

Above is a piece where a live sapling tree growing in a park is threaded through a framed collage. It is hoped that the tree will absorb the collage, after which the frame will be removed.



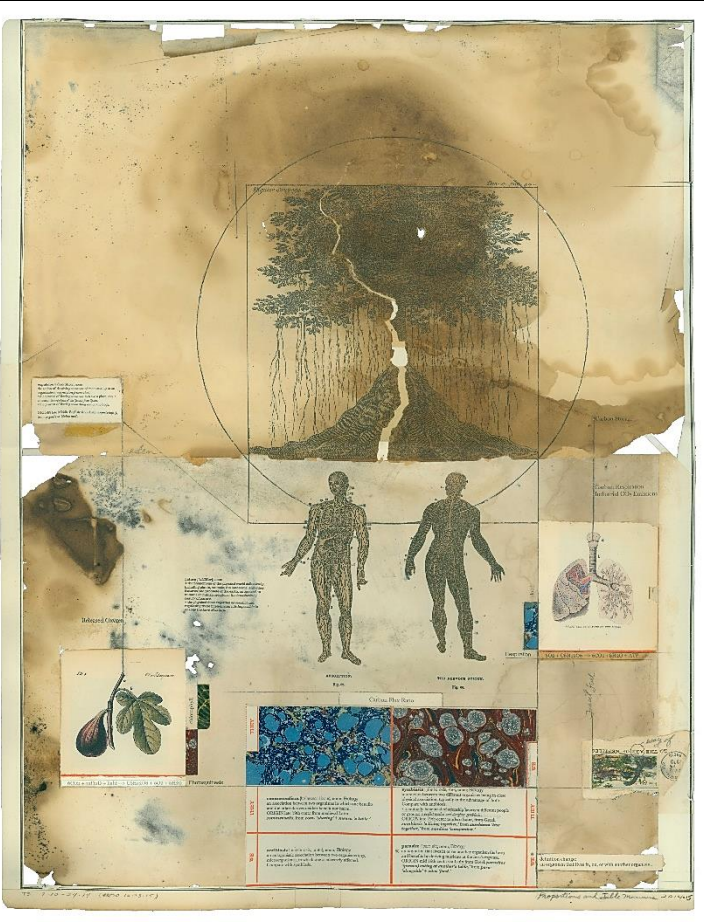


Todd Bartel, 2018 *A Landscape for Mark Tansey In A George III Mahogany Library Table (circa 1790) with Thomas Cole's, Oxbow: The Connecticut River Near Northampton, 1846)*

Mr. Bartel developed puzzle piece collages with no waste, where a shape cut from one sheet must fit exactly into the hole(s) created by cutting the exact same shape in the other—and vice-versa. The two pieces are presented as a diptych.

Puzzle piece (interlocking) collages have backsides, which show the tape that attaches the non-overlapping pieces together. The backs become an essential part of the collage and are made visible via specially made moveable frames.

front



back



Todd Bartel, 2014 *Proportions and Table Manners* [Landscape Vernacular 7] burnished, puzzle-piece fit collage, 19th-century papers, end pages, marbled papers, Xerographic prints on antique end pages, toner transfers on rain eroded bulletin board papers, canceled stamp and envelope remnant, pencil, antique cellophane tape, archival document repair tape, yes glue and dictionary definitions, artist-made frame 24.5 x 19.125 inches –Artist made frame is shown below.





Todd Bartel, 2006 & 2018, *Real Landscape No. 3 (View from the Mouth of the Cave)*  
Burnished interlocking collage using auction house catalog cuttings, archival book repair tape  
10 x 7 inches

Jean Hess, our programs chair, eloquently introduced our speaker with these words:

Todd Bartel works within the tradition of collage – juxtaposing disparate visual elements into surprising new forms. He carefully **selects** specific, nuanced ephemera, with a clear **rationale** for manipulating and transforming materials.

Everything Todd creates is grounded by **informed research** in art history and the history of ideas. He **documents** each source, often by including visual traces of how he deconstructs and re-considers his materials.

Bartel distinguishes himself in the arena of **craftsmanship** – his work is intricate, flawless, and carefully presented.

And yet -- his work is full of **surprises** that he intentionally choreographs. He adds what I can only describe as “twists” or “detours” that bypass the obvious next step, taking the work into new territory hard to anticipate. The viewer only wonders “How did he think to do that?!”

# TIPS AND TRICKS—TODD BARTEL



Lineco Mending tissue for attaching two non-overlapping pieces on their backsides. After burnishing the tape doesn't show much.

Use of a variety of tricks to achieve what you want, like scanning an antique document, manipulating it digitally, printing it exactly on the right place on vintage paper.

Chartpak transfer pen (works as a blender) is useful for transfer of toner-printed images, especially small ones. The nib is removable, the pen can be refilled with xylene, which must be bought in large volumes but works better than the similar acetone.



Yes paste for physical gluing at edges of cuts and for the back of tape.



For antiquing paper and simulating foxing, put wax paper over your image and put a hot iron on top. You can also learn to use watercolor to imitate stains.

He uses a Hewlett Packard printer because it packs a little more toner than other brands. He encourages us to buy a better more expensive model.

<https://issuu.com/toddbartel> -- his written works

<https://issuu.com/thompsonsgallery> -- shows he curated



# LINKS

Thanks to Barbara Zager-Mathis for these links, many primarily for painters.

<https://wayartyonder.com/services/>

Way Art Yonder Studio in rural San Diego County CA is still closed for COVID but there are a workspace and occasional virtual workshops.

<https://www.youtube.com/watch?v=Jj-mrT-E6BU>

BobBlast 376 - "Best of BobBlast... Six Habits of Creative Painters"

<https://www.youtube.com/watch?v=sysgUXYDKA8>

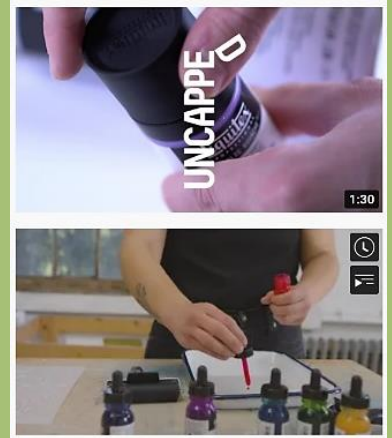
BobBlast 368 - "Color Combo Lesson"

Two BobBlasts from Bob Burrige on YouTube

<https://www.youtube.com/watch?v=3u1P1RaKy0A>

Introducing: Liquitex Uncapped | Liquitex

One of many Liquitex YouTubes—  
search Liquitex on Youtube.com



<https://laafa.edu/free-streaming-video-lessons/>

Los Angeles Academy of Figurative Art.

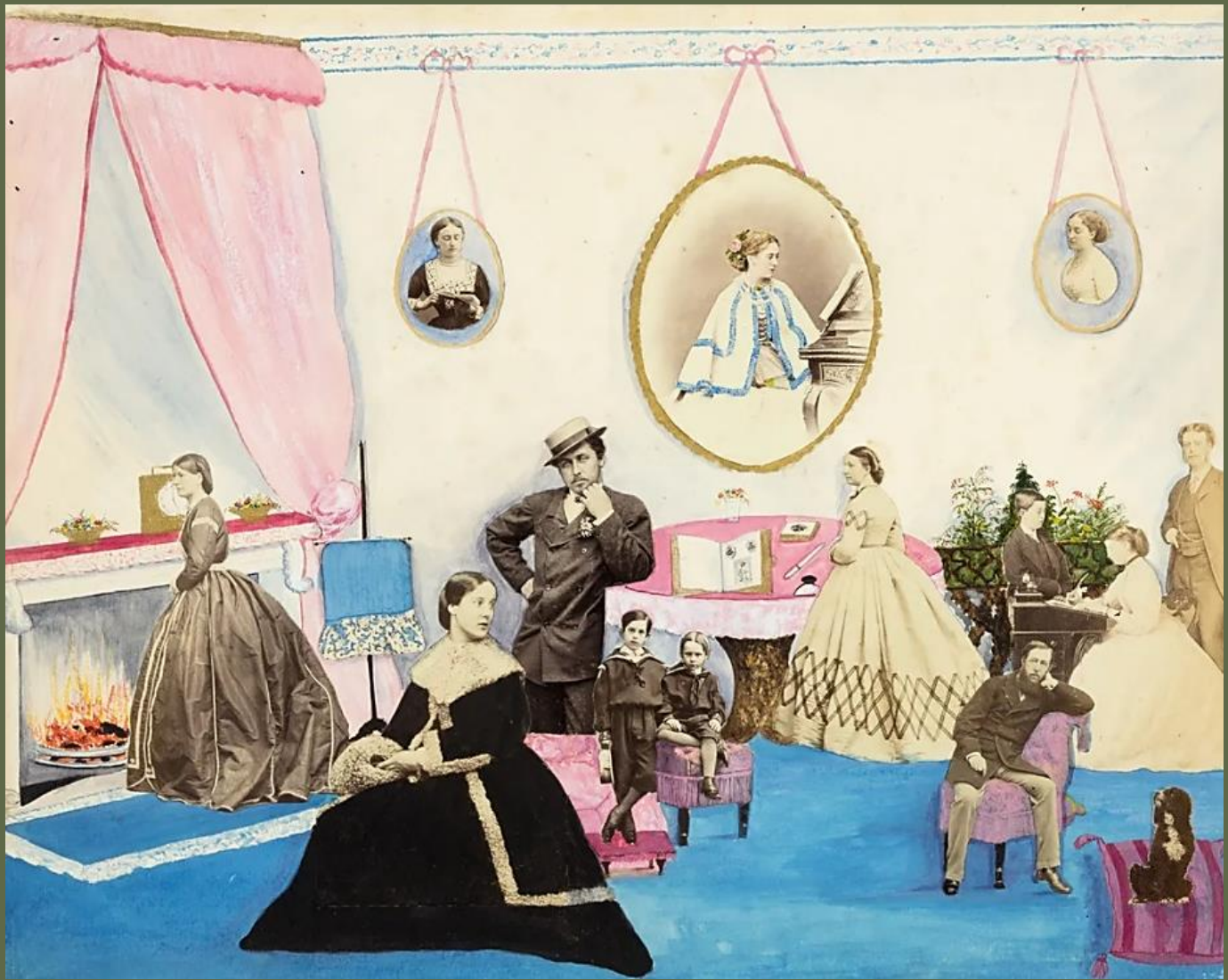
Free On-Demand Video Lessons Online



<https://www.bbc.com/culture/article/20220114-the-surprising-ways-that-victorians-flirted>

## The Surprising Ways that Victorians Flirted

"While there are no good sources detailing what people thought about specific photocollage albums, their function as a shareable entertainment is surely what led to some being so, well, inventive. Many offer little more than pretty embellishment of photographs – but some others prove witty, surprising, and mischievous."



This drawing room scene by Lady Filmer subverts norms of respectability—juxtapositions hint at forbidden affairs (Credit: Art Institute of Chicago)



# CALENDAR

## NEWSLETTER SUBMISSIONS

The deadline for newsletter submissions is the **2nd of each month**. The newsletter publishes nearly every month. If you know of collage-related art shows, workshops, or exhibit opportunities, or if you're a CAA member and are participating in a show or fair, let us know. Contact Kwei-lin at the email address on the second-to-the-last page of the newsletter.

### 2022

THURSDAY MARCH 17  
ENTRY DEADLINE FOR  
"MIXED METAPHORS"

THURSDAY MARCH 24  
NOTIFICATION OF  
ACCEPTANCE TO  
"MIXED METAPHORS"

FRIDAY MARCH 25  
11:00 AM PST  
GENERAL MEETING  
SPEAKER BILLY RENKL

MEMBERS EXHIBIT  
"MIXED METAPHORS"  
SFVACC/SCORE  
APRIL 1-30 2022

SATURDAY APRIL 9  
ONLINE RECEPTION  
"MIXED METAPHORS"  
5-7 PM PDT

FRIDAY MAY 20  
GENERAL MEETING

FRIDAY SEPTEMBER 23  
GENERAL MEETING

OPEN EXHIBIT  
NOVEMBER 2022

FRIDAY NOVEMBER 18  
GENERAL MEETING

### 2023

MAY 2023  
CAA EXHIBIT AT THE  
BETSY LUEKE CREATIVE  
ARTS CENTER-BURBANK

# NEW MEMBERS

Phyllis Russell  
Hacienda Heights CA

Lois Honigfeld  
Randolph NJ

# MEMBER ART

**Lore Eckelberry** has an exhibition in Paris (France) during the month of February 2022 at The Grand Palais Ephémère as part as the Salon des Independants artists.



Lore Eckelberry, *Courage*





Linda King, *Red Sky in Morning*, mixed media, 26" x 31"

Rhode Island State Council on the Arts along with the RI Airport Corporation have selected **Linda King's** work for a solo exhibit at Block Island Airport Gallery, 4 Center Rd., New Shoreham, RI 02807. The show consisting of 10 Mixed Media Collages is on display January 21st through the end of May, 2022. <http://lkingartist.com>

A memory from **Sharon Brooks** from a prior Women Painters West "Winter Exhibition" in Santa Monica CA:



Sharon Brooks, *Odd Man*, assemblage



# OPPORTUNITIES

## LAPS 22ND National Exhibition

[https://artist.callforentry.org/festivals\\_unique\\_info.php?ID=9778](https://artist.callforentry.org/festivals_unique_info.php?ID=9778)

**Los Angeles Printmaking Society**

<https://www.laprintmakingsociety.org>

**Contact email:** [studiosherwood@mac.com](mailto:studiosherwood@mac.com)

**Contact phone:** 323-251-9702

**Entry Fee:** \$35.00

**Entry Deadline:** 6/3/2022

The beautiful gallery of the Fine Art press Mixografia in DTLA (downtown L.A.) will host this state of the art print exhibition, the LAPS 22nd National.



In recognition of our sixtieth year, Los Angeles Printmaking Society is honoring Betye and Alison Saar, artists whose passionate and powerful visions have provided inspiration for printmaking and opened new territories to explore, often using printmaking as a bridge for their dynamic expressions in sculpture, installation and assemblage.

## 2022 Open Juried Art Show

<https://www.OnlineJuriedShows.com/Default.aspx?OJSID=52396>

**Thousand Oaks Art Association**

**MAY 3-27, 2022**

**Thousand Oaks Community Gallery**

2331 Borchard Road, Newbury Park, CA 91320 (next to Newbury Park Library)

**Entry Deadline:** Sunday, April 3, 2022

**Take-In:** Monday, May 2, 2022, 5-7 p.m.

**Reception and Awards Presentation:** Sunday, May 15, 2022, 1-3 p.m.

**SHOW CHAIRPERSONS:**

Linda Shaner: [lshanerart@yahoo.com](mailto:lshanerart@yahoo.com)

Carolyn Ryan: [carolynryanart@ymail.com](mailto:carolynryanart@ymail.com)

**CATEGORIES:** Oil / Acrylic, Watercolor, Pastel / Graphics, Mixed Media, Photography / Digital Art, 3D & Sculpture

## CAA BOARD

### ACTING PRESIDENT

Sylvia H. Goulden  
[shgoulden@sbcglobal.net](mailto:shgoulden@sbcglobal.net)

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Sylvia H. Goulden

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Marilyn Stempel

### INTERIM 2nd VICE PRESIDENT, PROGRAMS

Jean Hess

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[susannebelcher@yahoo.com](mailto:susannebelcher@yahoo.com)

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### WEBSITE MANAGER

Barbara Tabachnick  
[btachnick@csun.edu](mailto:btachnick@csun.edu)



# CAA MEDIA AND CONTACT INFORMATION

## CAA WEBSITE

<http://www.collageartists.org>

## CAA FACEBOOK GROUP

<https://www.facebook.com/groups/collageartistsofamerica/>

## CAA SNAIL MAIL

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

## MEMBERSHIP INFORMATION

Susanne Belcher

**DO YOU HAVE A PICTURE OR STORY FOR THE  
NEWSLETTER? WE'D LOVE TO HEAR FROM YOU.  
DEADLINE IS THE 2<sup>ND</sup> OF EACH MONTH.**