



collage artists of america

NEWSLETTER

OCTOBER 2022



Sylvia H. Goulden
Breaking Free

CAA

COLLAGE ARTISTS OF AMERICA

Annual Open Juried Online Show

INTERNAL DIALOGUES

November 1-30, 2022



JUROR:
Jim Morphesis

Reception & Awards: November 5, 5-7pm PST

COME SEE THE SHOW IN NOVEMBER AT [SFVACC.ORG](https://sfvacc.org)

ZOOM MEETING FRIDAY SEPT 23

Collage Artists of America General Meeting 9/23/22. Guest Speaker: Jim Morphesis



FEATURED SPEAKER: JIM MORPHESES



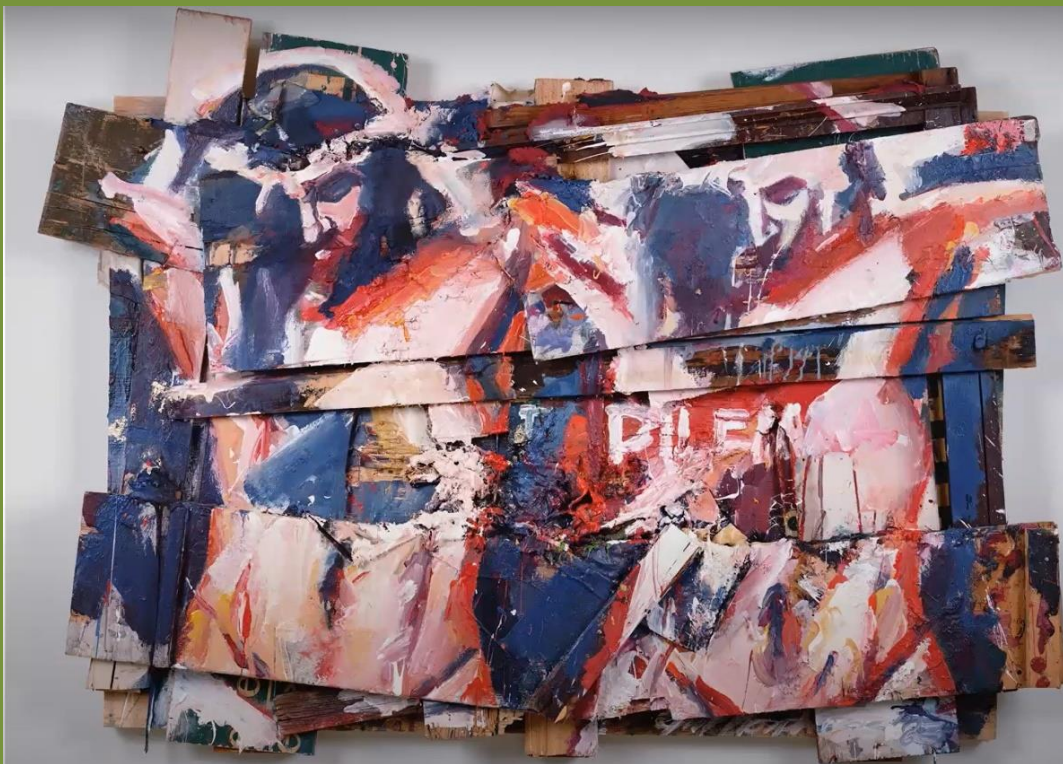
Jim Morphesis, a leading Southern Californian expressionist, genially and humbly discussed his body of work at CAA's September meeting. He collages upon large surfaces with materials like paper, rags, and wood, sometimes excavating into them, then he paints gesturally on top, achieving a corporeal quality. His powerful pieces are infused with religious and mythological references, often painful, encouraged by specific Renaissance and Baroque figurative paintings.

CAA greatly thanks Mr. Morphesis for his very well-received talk. He will be the juror for our upcoming "Internal Dialogues" show.

The artist presented collaged works in three periods influenced by three paintings. First was The Isenheim Altarpiece (1512-16) by Mattias Grunewald. In the early 1980s Mr. Morphesis used crucifixion imagery which also resonated from his childhood Greek Orthodox church.



He pulled back paint like a curtain to reveal the wood, gold leaf, and paper collage beneath. His interest in the figurative was emerging from the prevailing minimalist sensibility.



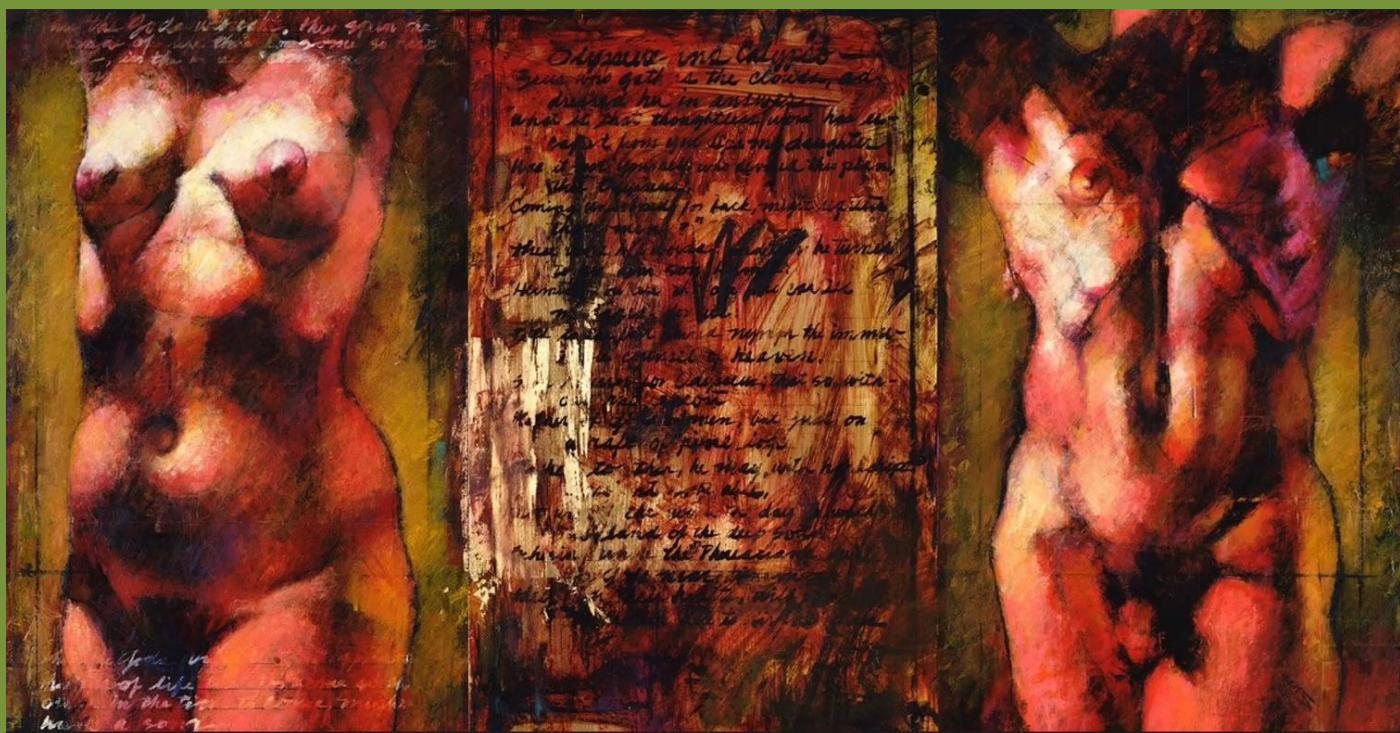
In this very large double crucifixion painting, resurrected from centuries-old images, rags and other items were nailed to wood.



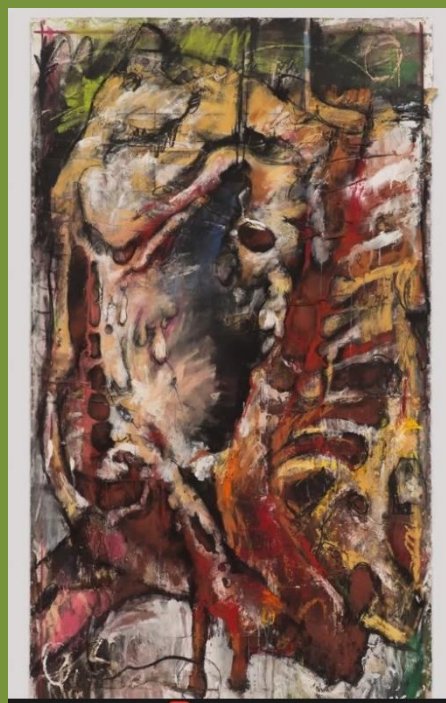
Here is a studio shot with skull pieces. The torso is like a container for the skull/soul. Lots of paint was applied on top of material that was put on then torn off.



The work took a mythological turn. Mr. Morphesis became interested in shapes, roundness, and abstraction following a move to NYC from LA. The series above portrayed Greek goddesses. Eventually he became stuck in minimalism, which left few places to go, so he returned to more realistic imagery. The work below shows a man and woman with a passage from the Odyssey in between.



The second period was inspired by a late Renaissance piece, *The Flaying of Marsyas* (below left) by Titian that portrayed a satyr being tortured and killed after losing a flute-playing contest to Apollo. Many paintings from this period were about the meat that was processed in the meat packing plant below Mr. Morphesis' NYC studio. Steers are sacrificed to feed mankind and like Marsyas, who has a river named after him, live on (in us) as if resurrected.





Jim Morphesis' third and most recent period consisted of roses, common religious symbols, that are just past their peak. Encouraged by Caravaggio's *Doubting Thomas* (above right, wherein Thomas puts his finger into Christ's flesh), the artist likened the spaces between petals to wounds filled with bodily fluids like tears. He used plaster, joint compound (used to fill holes in walls; it sands easily), and a lot of collage material to build his surface, which he painted thickly. His petals relate to flesh rather than fragility.





At the end, CAA was treated to a study in ink goache for a current series. The idea started with skulls on a table, which looked like an offering on an altar. The result recalls a deified damaged pear, a theatrical figure in celestial light.

INTROS, TIPS, TRICKS, AND QUESTIONS



After the talk, two new members introduced themselves. **Barb Ide** started 20 years ago as a quilter, then gravitated to art quilts, and now digital collage. She transfers images to fabric and then adds surface design.

There was a discussion among the digital collagists in the group about how to print digital images. **Susanne Belcher** had two new digital images printed on plexiglass and canvas as an experiment via a FB source and Costco. The canvas images lacked lustre. The acrylic plexi was interesting. She may try metal next. **Karol Blumenthal** has also printed her work and recommends services like fineartamerica.com and pixels.com.



Patrice Goldberg was happy to have found a group where she could participate and share her work. She is interested in systems which enable the cataloging and storage of our collections, so that items can be located.

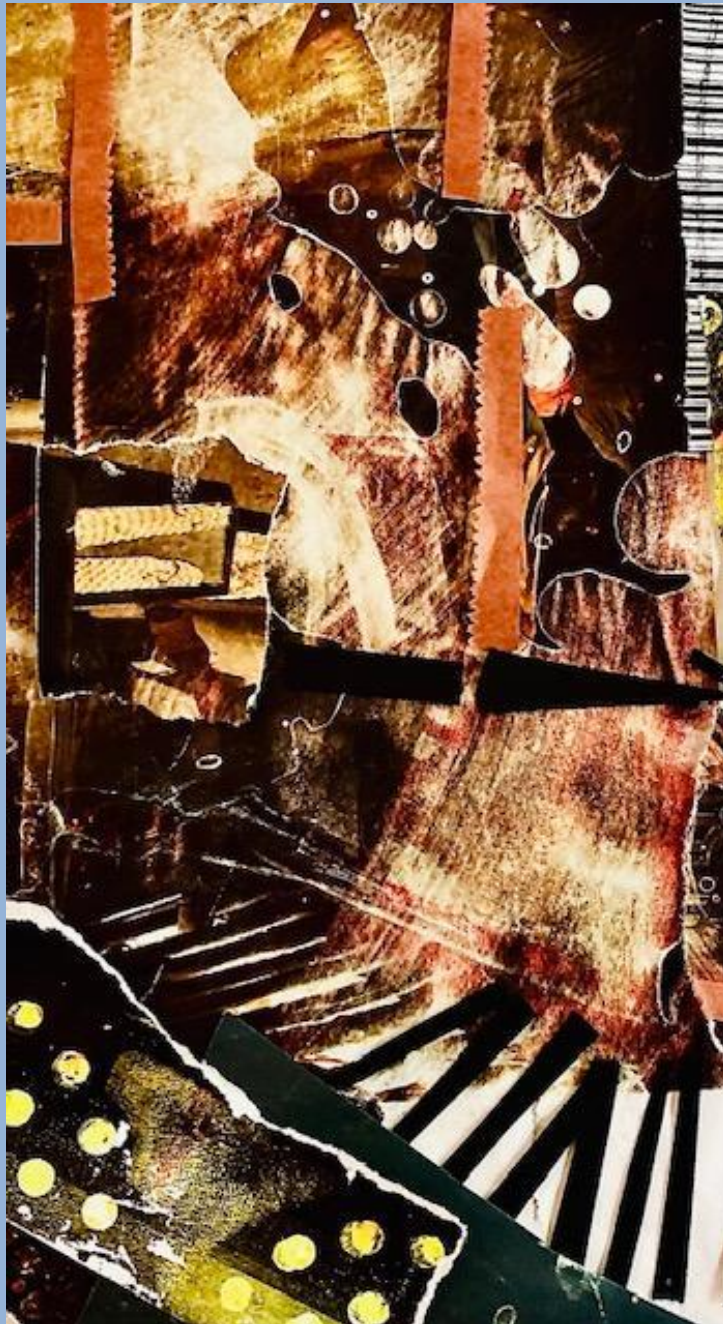
If anyone has thoughts on systems of storage or on the taxonomy of found objects, contact the newsletter editor (Kwei-lin Lum, e-mail is on the second to the last page) so that ideas can be circulated.

Kwei-lin Lum, an avid collector of precious trifles, offers an opinion. "Above all, cataloging systems must fit individual minds. Personally I prefer a limited amount of structure. The reason is that over-categorization reduces the possibility of finding unexpected juxtapositions of unlike objects. Still, total chaos is impractical, so I usually group things made of the same substance, like paper, wood, and metal. Then small items are separated from the larger. Favorite types of things are also separated out and categorized more finely to taste, for instance advertising postcards, French postcards, suffrage postcards, and postcards with no redeeming value. I leave as many boxes as I can in plain view despite clutter, and rarely move them, so they will not be forgotten.

My husband unlike me is very neat and organized, and joyously sorts his small possessions into numerous stackable translucent plastic boxes from the likes of Target, or in bankers boxes from Office Depot. If he were a collagist he might categorize papers according to color whereas I prefer to stack according to date acquired. Each of us feels the loss of things at about the same rate."

ALTERED NATIONAL GEOGRAPHICS

From **Carolyn Flower** to workshop chair Barbara Zager-Mathis: I wanted to try the Citrasolv technique on National Geographic photos. The photos are from a February 2008 NG magazine. I did not have any Citrasolv so I used another non-abrasive cleaning product (which I would not recommend doing). After using the product outside (I would recommend using gloves), I rinsed and dried the altered photos. I then added my collage papers. Here is collage "Number3". The photo was originally of a man pulling candy. I don't see any sign of him now!



POETRY AND COLLAGE

In a response to our Poetry and Collage art call from the August 2022 newsletter—Lynda A. Levy says:

Here 'tis the e e Cummings set to collage.



CALL FOR ZOOM EVENT VOLUNTEERS!

CAA has plans for continuing Zoom virtual inclusion when we resume in-person receptions and meetings. **We want all our members to be able to attend.** CAA will have camera/computer and other production equipment. **We would like one or two local (LA area) volunteers** that would like to be involved and learn to handle the assignment. **If you have experience with these hybrid meetings, please share your expertise.** Please contact Sylvia H. Goulden or any of our Board members if you're interested.

CALENDAR

2022

OPEN ONLINE EXHIBIT
INTERNAL DIALOGUES
SFVACC
JUROR
JIM MORPHEUS
NOVEMBER 1-30

FRI OCTOBER 14
ACCEPTANCE
NOTIFICATION

SAT NOVEMBER 5
5-7 PM
RECEPTION & AWARDS

FRIDAY NOVEMBER 18
GENERAL MEETING

2023

MAY 2023
CAA EXHIBIT AT THE
BETSY LUEKE CREATIVE
ARTS CENTER-BURBANK
JUROR
KATHERINE CHANG LIU

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.

NEW MEMBERS

Naomi Hartov
Enfield NH
naomihartov.artcall.org

Mardi de Veuve Alexis
Indio CA
<https://www.mardisart.com>

Kirby Kendrick
San Diego CA
<http://www.kirbykendrick.com>

Patrice Goldberg
Orange CA
www.facebook.com/EverAfterCelebrations33/

Melinda Morgenstern
Greensboro NC
IG: @outsidetheboxstudio.us

Linda Lasky
New York NY

Liz Groeschen
Brooklyn NY

Kathleen Williams
Memphis TN

MEMBER ART

TO ALL COLLAGE ARTIST MEMBERS: YOU ARE WELCOME TO SUBMIT DIGITAL IMAGES/PHOTOS OF YOUR ARTWORK FOR PUBLICATION IN THE NEWSLETTER. THE PIECES DO NOT HAVE TO BE IN A SHOW. SEND IN YOUR FAVORITE.
Kweilin111@aol.com

Esther Pearlman reports that she had 15 art pieces at Texture Dress Shop at 716 Montana Avenue on Sept 24th - Sept 31st. On September 24, there was an art show on Montana Avenue for many stores from 10am to 5pm.

Karol Blumenthal had five pieces selected for the SFVACC/SCORE Captured Through A Lens online exhibit running from October 1 - October 31, 2022.



Karol Blumenthal,
Masada,
digital art, 16" x 20"

“Matewan as Metaphor” (a one-person show) is an experiment in artistic license. **Jean Hess** collages a personal story with materials at hand and some serendipitous “research.” This is an exhibit of collage paintings, assemblages, textiles and faux artifacts exploring the 1920 West Virginia mining labor dispute as a metaphor for the human condition.

Hess has degrees in cultural anthropology and is well-known for experimental mixed-media collage paintings and assemblages that combine the skillful use of layered paint and resins, light refraction and found materials such as antique ephemera and pressed plants. She likes surprises, plays with materials that are sometimes unfamiliar, operates in a controlled-experiment spirit and likes accidental detours that energize her work.



Jean Hess, *Garden* 1920 5

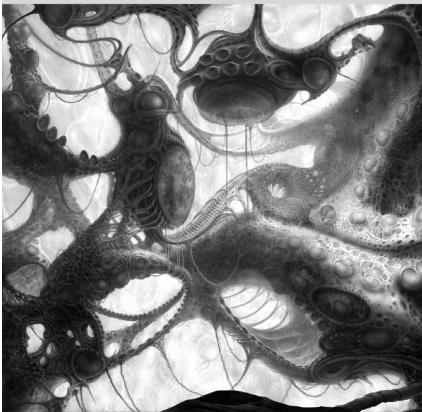
Paper collage, architect tape, plant material [galax leaves, dogwood], acrylic paint, resin, pencil on fabric on wood panel. 40x40"

OPPORTUNITIES



<https://www.ohanloncenter.org/exhibits/call-for-entries/>

Painting with Pixels



O'HANLON CENTER FOR THE ARTS

PAINTING WITH PIXELS – CALL FOR ENTRIES

Online O'Hanlon Gallery Show

Painting With Pixels

Co-Juried by Dylan Cole and Randy Gaul

O'Hanlon Center Online Gallery

November 8 to December 31, 2022

Zoom Roundtable discussion 4pm Nov 8, 2022

THIS IS AN ONLINE SHOW ONLY!

APPLY ONLINE at CaFE

through 11pm October 28, 2022

https://artist.callforentry.org/register_info.php

ENTRY: Each artist may submit up to 3 individual pieces of artwork for consideration into this juried show. **Only Digitally created images accepted.** Diptychs and Triptychs are considered one piece of work. Diptychs and Triptychs must be submitted as one image. This is not a call for digital photography. All software used should be included in your artist statement

•Submissions fees to O'Hanlon Center for the Arts: \$40 for NON-Members

•\$30 for O'Hanlon Members – Coupon Codes OH30 at check out.

OPPORTUNITIES 2

<https://www.laslagunaartgallery.com/calls-for-entry>

Email: laslagunaartgallery@gmail.com

Contact Phone: 949-505-0950

Botanical Art

deadline November 13, 2022

Exhibition: Jan. 5 to 28, 2023



For this **in gallery and online exhibition** we are seeking works that explore or highlights flowers, plants, trees, leaves, cactus, succulents, roots, etc

Climate Changing

deadline December 11, 2022

Exhibition: Feb. 2 to 25, 2023



For this **in-gallery and online exhibition** the gallery is seeking works that explore subjects related to **climate change**. Works for this show can explore the various solutions or problems with the current issues of climate. Ideally the works could convey an idea that climate action is urgent and attainable. The goal of this exhibition is to engage, encourage and inspire individuals and businesses to act.

JUST ELECTED FOR 2022-2024:

CAA BOARD

PRESIDENT

Sylvia H. Goulden
shgoulden@sbcglobal.net

FIRST VICE PRESIDENT, EXHIBITS

Pennie Fien
pmfine50@verizon.net

EXHIBITS CO-CHAIR

Sylvia H. Goulden
shgoulden@sbcglobal.net

SECOND VICE PRESIDENT, PROGRAMS

Jean Hess
jeanhess@bellsouth.net

THIRD VICE PRESIDENT, MEMBERSHIP

Susanne Belcher
susannebelcher@yahoo.com

SECRETARY

Karol Blumenthal
karolblu@aol.com

TREASURER

Shawn K. Riley
shawnkriley@gmail.com

PARLIAMENTARIAN

Shawn K. Riley
shawnkriley@gmail.com

COMMUNICATIONS CHAIR

Susie Gesundheit
soozworm@aol.com

GRAPHICS CHAIR

Carol Priamo
cp@carolpriamo.com

NEWSLETTER EDITOR

Kwei-lin Lum
kweilin111@aol.com

PHILANTHROPY CHAIR

Position open

PUBLICITY CHAIR

Lauren Rechner
lauren.rechner00@icloud.com

WORKSHOP CHAIR

Barbara Zager-Mathis
barbaraslife49@gmail.com

SCHOLARSHIP CHAIR

Helen Merken
merken1821@gmail.com

WEBSITE MANAGER

Barbara Tabachnick
btachnick@csun.edu

HOSPITALITY CHAIR (CO-CHAIRS)

Suki Kuss
sukimonstercat@aol.com
Barbara Zager-Mathis
barbaraslife49@gmail.com

INSTAGRAM SPECIALIST

Position open

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 2ND OF EACH MONTH.**