

collage artists of america

NEWSLETTER

DECEMBER 2022

FROM THE PRESIDENT

Greetings and Happy Holidays, dear CAA Member!

It seems our busy lives accelerate during this holiday season, don't they?

Looking back in 2022 we had two exciting exhibits, "Internal Dialogues" in November and in April, "Mixed Metaphors." Thank you to our Jurors, Jim Morphesis and Robert Burrige. Thank you to our 2022 speakers that gave us splendid presentations: Jane Dunnewold, Jim Morphesis, Suzanne Stryk, Billy Renkl, and Todd Bartel. Remember, these speakers' presentations can still be seen on the CAA website.

It's a pleasure to welcome so many talented new members. Your CAA Board has been busy planning interesting and challenging events for 2023. Our esteemed speaker in January is Katherine Chang Liu, who we are honored to have as our Juror for in-person/on-line exhibit, "Pushing Boundaries" in May. Our first workshop will be with Kathy Leader in February. Other workshops and an exhibit will be scheduled later in the year. Please attend our meetings for inspiring speaker presentations.

A shout-out of sincere appreciation to the CAA hard-working Board members, who diligently and efficiently do their jobs. We can always use help, so join us to assist with any of the positions that interest you. Just contact me or a Board member.

The CAA Board wishes each of you a warm and loving Season and looks forward to seeing you in January, 2023!

Sylvia Hamilton Goulden, President



WORKSHOP SATURDAY FEBRUARY 25



SAVE THE DATE! Saturday, FEBRUARY 25, 2023 for ZOOM Workshop!

ABSTRACTION IN COLLAGE - COMPOSITION AND TECHNIQUES

This will be a three-hour Zoom Demo/Workshop, 11:00 am – 2:00 pm PST. Check other time zones here: <https://www.timeanddate.com/worldclock/converter-classic.html>

Artist Kathy Leader from The Art Process Studio in Southern CA, an inspiring mixed media artist, will take you on a positive journey as you discover your major focuses in the world of abstract art.

Using participants' own collection of altered/found papers, this workshop will focus on "putting it all together" using compositional tools and Kathy's tips and techniques for successful abstract compositions. In the workshop, you will be making a series of small collages, each with a different compositional style with an emphasis on finding YOUR own creative voice.

Registration fees: \$80 Members , \$95 Non-members

Go to our website, <https://collageartists.org> and click on the Workshops Tab for the materials list and registration. For more questions contact Barbara Zager-Mathis at barbaraslife49@gmail.com

COMING UP: JANUARY ZOOM MEETING FRIDAY JANUARY 27 11 AM PST

FEATURED SPEAKER: KATHERINE CHANG LIU

In recent years my work often has
come from my reading.

Words lead to ideas.
Sometimes a word or two will trigger
the imagination enough to create a
series.

I keep a note book for such words.

When I started out years ago, I relied
on visual information to feed my work.

Now I begin with the idea, and
generate sketches for my work.

My painting process is a process of
addition and subtraction,
during which I try to edit the
image down to only what is needed.

katherinechangliu.com



Katherine Chang Liu had 43 solo
exhibitions in the US, Denmark, Finland,
France, Hong Kong and Taiwan. She has
received 45 awards in art competitions,
and has exhibited in over 100 invitational
domestic and international shows. Her
work is in 1100 public, corporate and
private permanent collections.

Becoming Hybrid, 2022, 30" x 30"

Katherine Chang Liu will be the juror for Collage Artists of America's next show, "Pushing Boundaries."

NEXT SHOW: "PUSHING BOUNDARIES"

The Collage Artists exhibit, in-person at the Betsy Lueke Creative Arts Center in Burbank CA, will be held in May 2023. It is for members only. The size limit for entries will be 18" x 24" framed. Members will be allowed to mail in their work (they must pay postage both ways) if accepted.

Pushing Boundaries is meant to be interpreted in many ways. Whatever type of collage or assemblage you do or have done, it is an opportunity to experiment using your current work as a platform and push it further. Growth happens when boundaries get pushed. You can push them just a little or a lot. You may even wind up with an entirely new direction. It's all up to you where you want to go with this!

Details and prospectus are coming soon.

MORE "INTERNAL DIALOGUES"

At the November 5th reception for "Internal Dialogues," many of the accepted artists attended and said a few words. Here is a survey of show pieces by collagists who did not win awards.

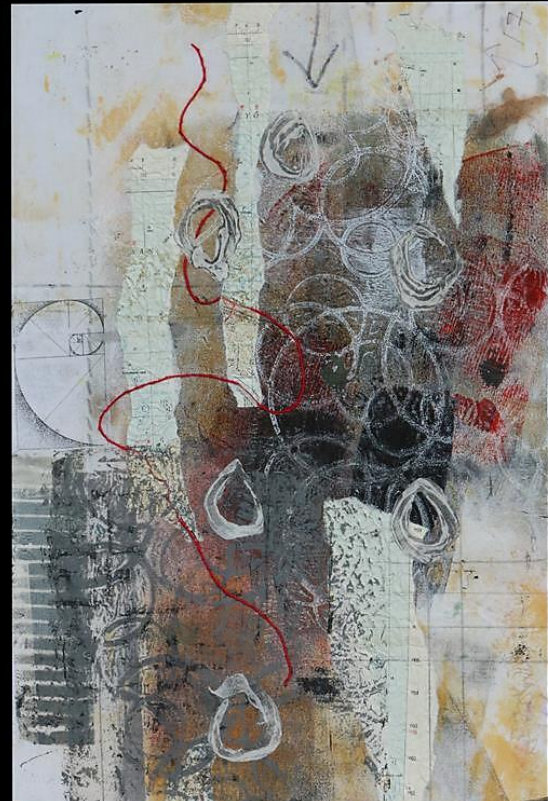
Link to the show -- <https://sfvacc.org/internal-dialogues>

Link to the reception video -- <https://www.youtube.com/watch?v=OLpsWxO2TO4&t=1s>



Nancy Goodman Lawrence, *Myth, Muse and Metaphor #10*, 20x16, Mixed media

The artist started with the idea of chaos and all that's going on in the world and proceeded without advance planning with her piece. The structure at the bottom was developed after looking at centuries-old drawings. Nancy uses images from <https://publicdomainreview.org/> or similar sites where images can be freely used.



Jane Dunnewold, *Guide*, 21x13, Mixed media

This piece by our November meeting speaker is one in a series related to archetypes. Ms. Dunnewold, with roots in the textile arts, is now incorporating paper; here she used a map of Hiroshima and other laminated paper surfaces. The handstitched red line shows the path she's on as a teacher, guiding students to their best selves.



Gerald Barnes
That Look
 30"x40", Mixed
 media collage on
 wood panel

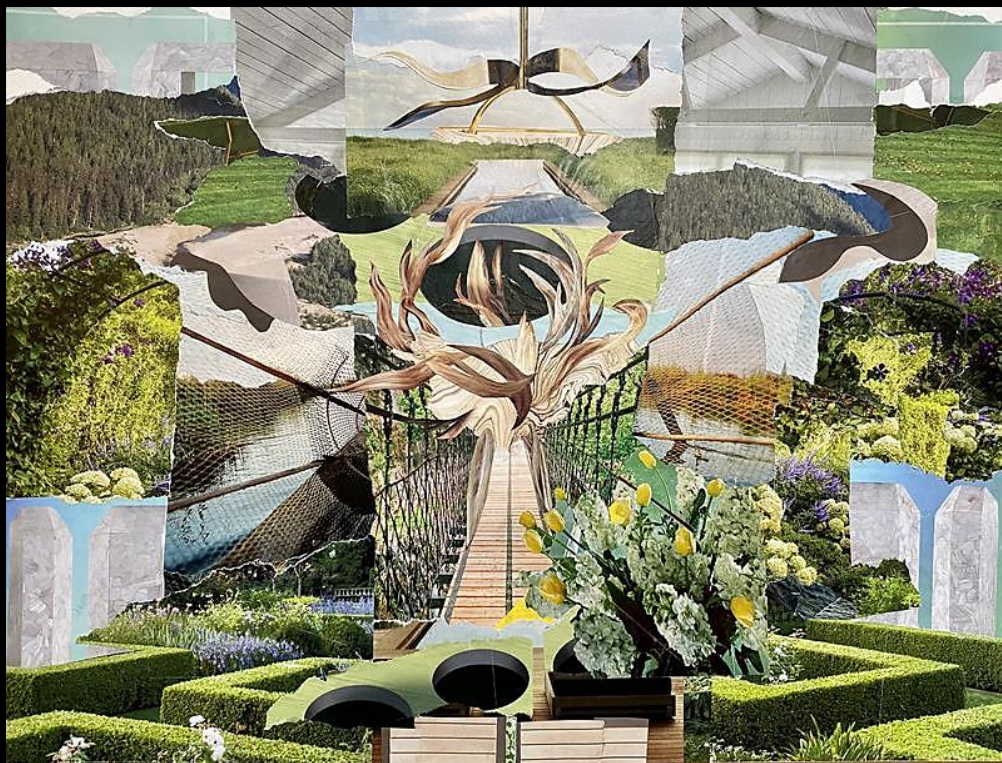
Mr. Barnes works on sturdy 30 x 40 wood panels which can take abuse. His current series is about layers, not only geologic ones but also the layers in one's life.

Gerald Barnes introduced many of us to **chalk paint**, which dries quick and flat and which can be scraped and textured. Denise Cerro, honorable mention winner, said that chalk paint could be homemade with latex house paint and plaster of Paris, and it dries hard and matte-surfaced.

Lori Markman
Bathing In The Lake In Winter
 21x17, Mixed media collage
 (japanese prints, text, drawing,
 photos, pencil, acrylic, pastel,
 paint chips)

This piece is part of a "Magical Landscapes" series, started at the end of 2020. As a reaction to political turmoil of the times. the artist wanted to make serene lovely imagery. She picked a Japanese aesthetic of flatness, harmony, beauty, humor, and pattern.





MJ Connors Davison
Transfiguration
 24x18, Printed papers

Ms. Connors Davison's piece is part of a series about her experience going forward after the end of a long marriage. It is about turning corners, watching for pitfalls, looking for bridges and ladders among greenery, as well as risk and rewards.

MaryJo Clark
Modus Operandi
 10x10, Collage

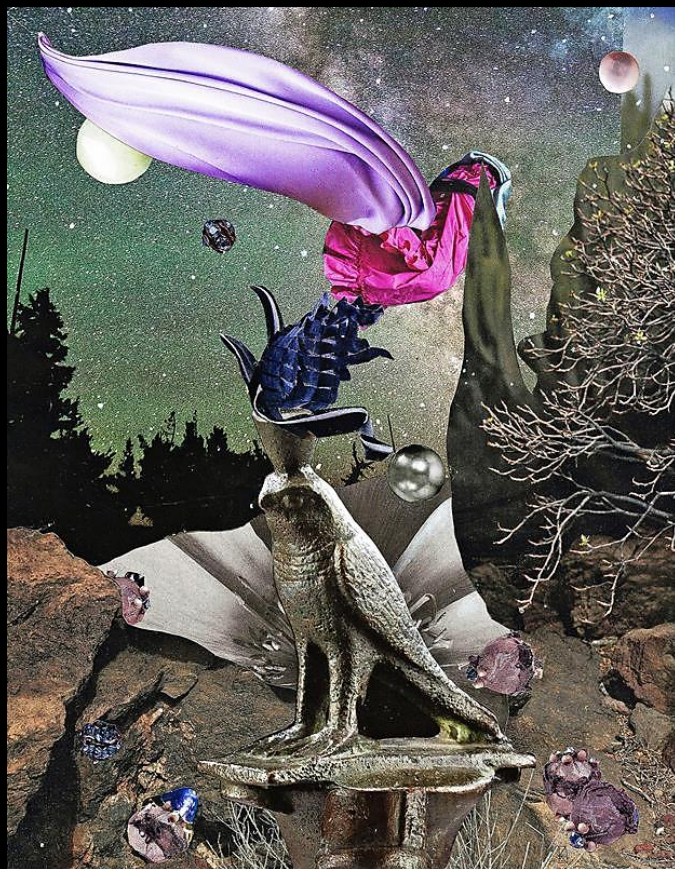
New member MaryJo Clark was an art teacher for 32 years. In this piece she used words that describe topics she discussed with her students. She used a monoprint leaf, paper treated with Citrasolv, and text





Kwei-lin Lum, *Finally a Sunflower*,
17x11, Digital--photos, vector
drawing

On the petals there are 12 heads, each with 2 sides. They are arranged as if numbers on a clock and reflect the hours of daytime. The flower grows out of the sea, like we all did at one time, billions of generations ago. Late in the process of making this digital collage, Ms. Lum realized that she was the sunflower and redefined the piece as a self-portrait.



Jean Hess, *Play With Time*
11x9, Collage

Jean Hess says that her hidden dialog is very diffuse. A fragment of ephemera leads to an image that says something. She likes the ethereal, transcendence, floating objects, and heavenly bodies.



Blanche Brown, *See Me, Hear Me, Feel Me I*
28x62, Mixed media

The artist works in the field of mental health for marginalized people. In this raw piece the woman is also expressing her femininity. There is a theme of strength through struggle and pain. Below is a detail.



Janet Black, *Breaking Through*,
14x9.5x11, Collage and assemblage

The unseen backside of this piece is black and white. The front is color, showing a female figure breaking through and becoming formed. For this piece Janet Black combined a figure drawing mannequin with a base from Ikea. She stitched laser printed paper into the circle. The breakthrough foot wears a ruby slipper and the forward hand has been equipped with digits.



Barbara Tabachnick, *Let's Have Dinner Out Tonight*

24x18, Mixed media, scarf, wallpaper, etc.

Barbara Tabachnick started this fun piece with a 1970s-80s scarf in her big collection. Eventually it acquired lots of gold and glitter, and she realized that she had reacted to the 2020 lockdown, when she missed going out to dinner. The collage reminded her of what life should be about.

Meda Rago, *Eels*
8x7, Found object assemblage

"[For] my assemblage series featuring mermaids . . . I especially watch for components in contemporary media to connect our everyday experiences with the realm of imagination. The diver in *Eels* appeared in an advertisement which I scanned and Photoshopped to enhance her tail. The \$2 jewelry case matched the colors, so I printed her on inkjet silk and adhered her. While I thumb through many National Geographics for images, I snag unusual phrases, too; I found this lovely description of eels ["the movements of eels make the rivers flow"]. . . . I noticed the color echo in the peacock feather, so I worked out the mechanics with a fishing swivel."





LucyJulia Hale, *Just Ice for Us My United State Juggernaut Sacrifice*
11x8, Mixed Media

"I have learned to allow my subconscious to choose images to collage into vintage scenes to deepen the historical witness. When I looked at an old vernacular photo of a parade float, I wondered why women in the scene appear to have gathered but to have turned away, not looking at the float, but my subconscious explained with additional images including: truck pennants turned into sharpened teeth, an American flag piercing a hovering angel, maniacal faces looming in the trees above a captured and bound girl dressed in her first communion white, and a defenseless woman lying on the street in the float's threatening path; all of which all reflect the horrific brutality with which our country greets immigrants."

Sylvia H. Goulden
Out of the Depths
16x21, Collage

This work is about fighting through tough times and finding the light. Many elements were Citrasolv explorations. The figure is an image of a painting that Ms. Goulden had done in the past. It was treated with many coats of gel that were peeled away from the photo.



ZOOM MEETING FRIDAY NOV 18

FEATURED SPEAKER: JANE DUNNEWOLD

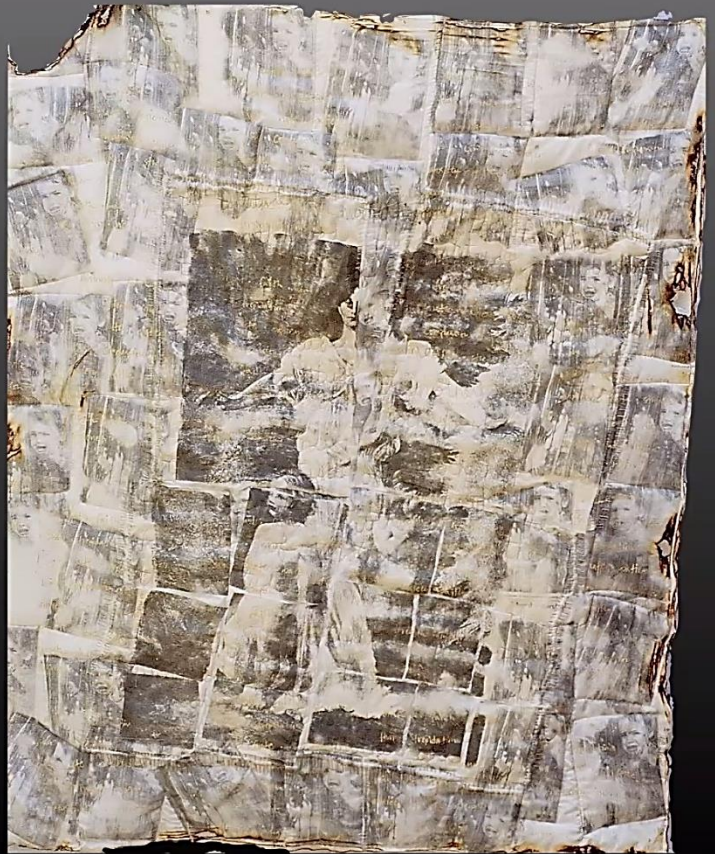


Jane Dunnewold is a teacher and experimental fabric artist who incorporates mixed media and collage into her work. Her talk was dense with precisely-worded information about her art themes, deeply rooted in nature and spirituality, and especially her techniques. She has authored many books and maintains a library of technique-based videos on her website: janedunnewold.com



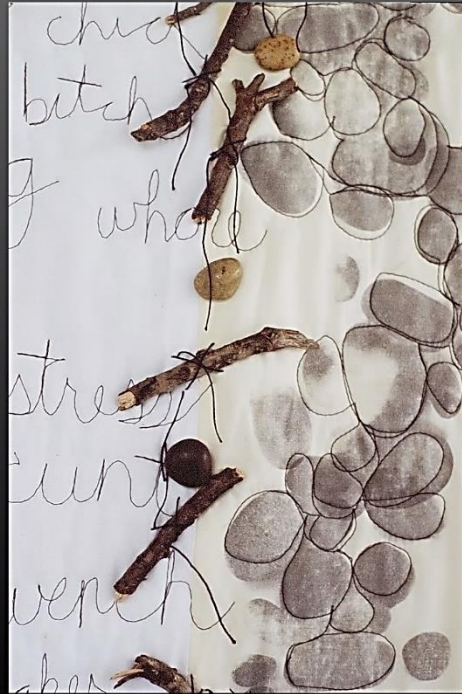
Rock Garden, 1978, 24 x 36

A very early soft sculpture made of fabric and incorporating embroidery.



The Fortitude of Motherhood, 1993

This piece is a large quilt made of photocopied transfers on silk. The central image of a mother is deliberately fractured, and the edges were burned. As a single parent, the artist explored women's issues, femininity, motherhood, and goddesses.



Sticks & Stone, 1997

A body print on fabric, to indicate how women feel when beaten down. The detail at right reveals stereotypical words to describe women, as well as actual sticks and stones stitched into the quilt.



Two Sides to Every Story, 1991 (detail on right) – a two-sided quilt with paper lamination. A grid of newsprint was applied to the surface of the quilt, then a grid layer of white paint went over. The main fabric is sheer polyester; she cut batting into a grid and stitched it in to make it a literal three-layered quilt that still retained transparency.

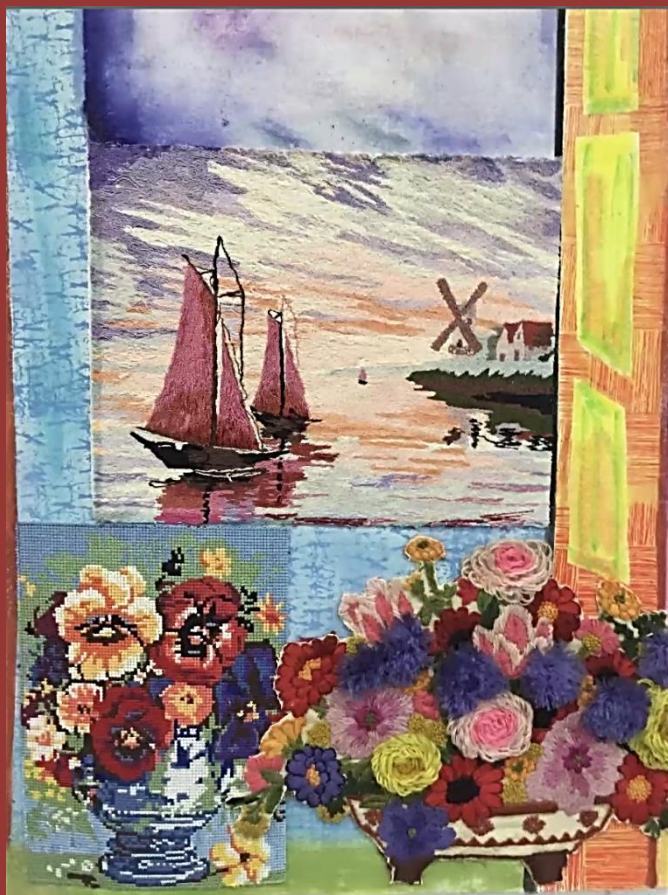
The Messenger, 2004

One of a series on archetypes, which are universal patterns of behavior developed by Carl Jung and subsequent theorists.

This piece exhibits several of Ms. Dunnewold's longtime techniques. There was lightweight spackling on surfaces and photocopy transfer for the bird. The map with its delicate lines was screen-printed with thick gel medium. While still wet, black sand was poured on, and it became embedded in the gel when it dried, creating a raised texture.



From the Sacred Planet Series, 2009-2010. Here, prints on fabric were made through spoonflower.com. Photos of cacti, tigers, and carp made in museums were turned into repeat mirror-image pattern compositions.



A piece from the "Inspired by the Masters" series was a playful combination of rescued vintage needlework (flower arrangements and embroidered landscape) with other imagery that Ms. Dunnewold made. Some of the other techniques include rolling color onto paper, hand painting, and screen printing. The flowers were attached to Mistyfuse and the background fabric around the edges of the embroidery was painstakingly tweezed out by the artist, to give the florals a clean look.



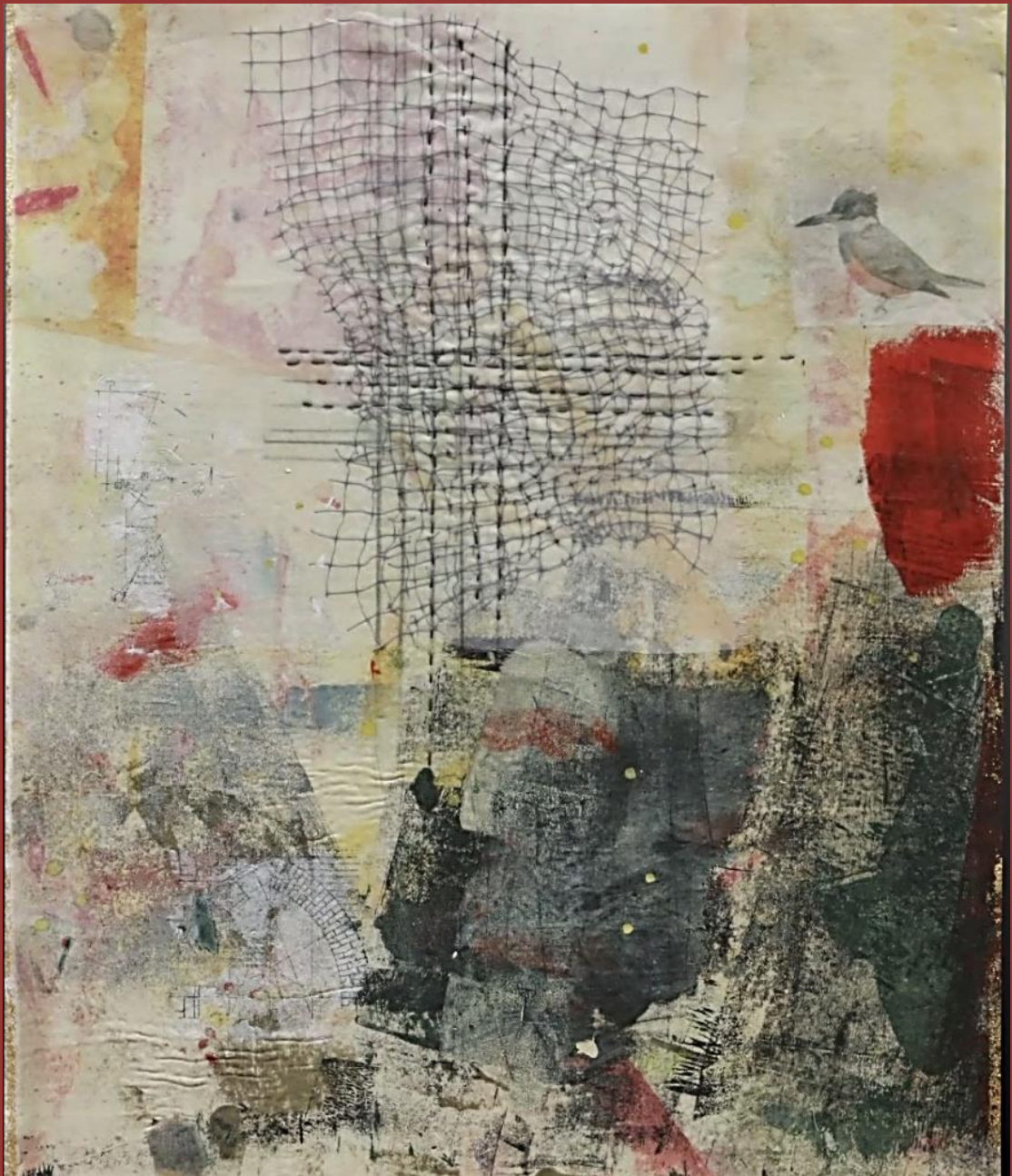
The backsides of rescued quilt top pieces show their exposed seams. The fabric was covered with spackle, and amazing textures resulted.



As part of her work with rescued quilt pieces, Jane Dunnewold covered the fabric with gold leaf. She then screenprinted colors over the gold to make the underlying quilt colors more visible.



Botanical printing was the primary technique for this piece. Smokebush foliage was printed on wet watercolor paper that was treated with mordant, a chemical that allows the plant pigments to transfer to the paper with long-lasting results.

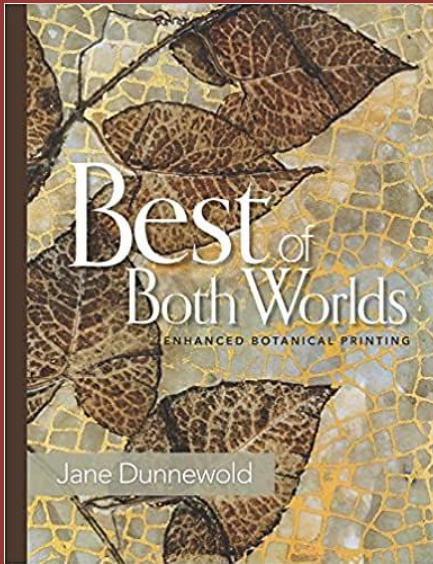


The Judge

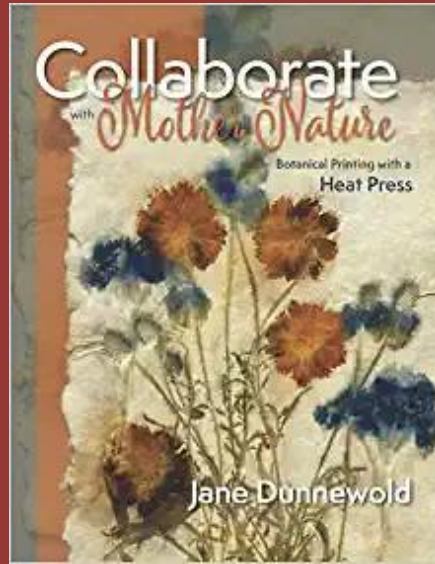
In recent years Jane Dunnewold returned to the subject of archetypes and used an assortment of familiar techniques (like handpainting, hand stitching, paper transfers, tomato netting, gold leaf, and printmaking gel with embedded black sand). From her “Inspired by the Archetype” series (2022), *The Judge* shows the Kingfisher, a symbol of wisdom. The artist strongly identifies with the bird and frequently depicts it.

TIPS AND TRICKS—JANE DUNNEWOLD

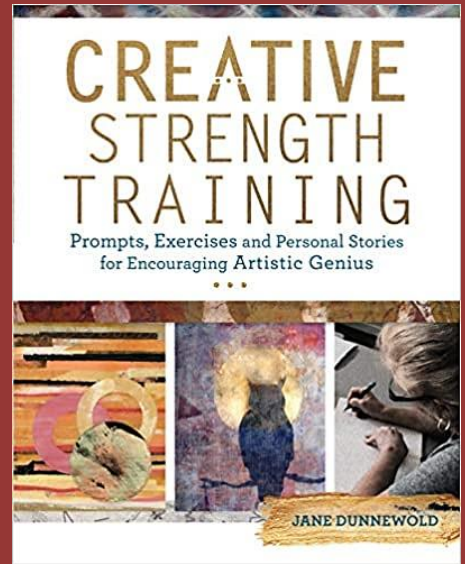
Jane Dunnewold has written books on her most unique techniques. Some are about printing plants and others are about enhancing the creative process. Look for them on Amazon.



Best of Both Worlds: Enhanced Botanical Printing



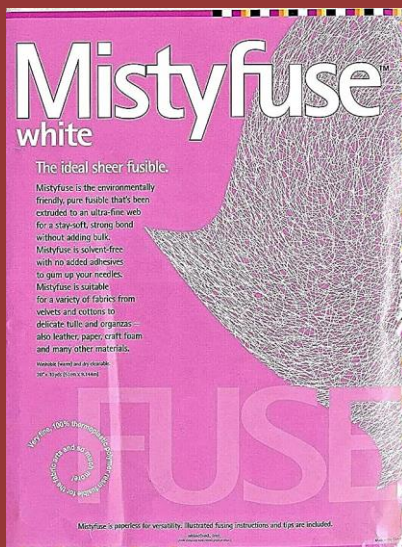
Collaborate with Mother Nature: Botanical Printing with a Heat Press



Creative Strength Training

She also has a YouTube channel with many helpful videos on printing, fabric techniques, and many other topics that are fun to browse.

https://www.youtube.com/channel/UCYY-9ihtS3KqYGWYOlg13nA?view_as=subscriber



Mistyfuse is a heat-activated fusible web that can be used with an iron. It adheres fabric to fabric. Because there is no moisture, the layers stay flat.

Can be purchased at Walmart, Etsy, or Amazon



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

HAPPY HOLIDAYS!

2023

FRIDAY JANUARY 27
11AM PST
ZOOM MEETING
SPEAKER: KATHERINE
CHANG LIU

SATURDAY FEB 25
11AM – 2PM PST
WORKSHOP WITH
KATHY LEADER
“ABSTRACTION IN
COLLAGE—
COMPOSITION AND
TECHNIQUES”

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

Marian Rich
New York NY

Meda Rago
Pittsburgh PA

Torea Frey
Clackamas OR
Toreafrey.com

Lori Markman
Sherman Oaks CA
markmanart.com

Cheryl Reigle
Grand Junction CO

Diane Anglim
Grand Junction CO

MEMBER ART

Esther Pearlman performed a zoom reading of her play-in-progress, ***Re-Inventing Me***, on November 22. The reading is part of Jessica Lynn Johnson's Reveal Series. Esther is preparing the 90 minute play for its live premiere (as a one-woman show with professional actress) in WhiteFire Theatre's Solo Fest, on Thursday, March 9th, 8 pm at 11720 Ventura Blvd, Studio City CA. The live play will feature accompanying creative artwork by the writer/artist.



Esther Pearlman, *Artist Lady*

S.P. Harper was in “The Non-Objective Moment,” an exhibit devoted to abstraction, sponsored by the Los Angeles Art Association. Her piece below, *‘Kamar’ Princess-Cut Diamond*, is acrylic on linen napkin salvage.

The show currently continues online at <https://www.laaa.org/the-nonobjective-moment>



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

Susanne Belcher has been invited by the Conejo Valley Board of Directors to participate in a photography show at UBS in Westlake Village Jan. 3 through April 30, 2023 with a reception TBA in February. She is also one of the featured artists in the "Impressions" show at the Gloria Delson Contemporary Arts Gallery DTLA during the month of December 2022. The reception is on December 16th 6-10 pm.

<https://www.gdcagallery.com/susanne-belcher><http://www.gdcagallery.com>



OPPORTUNITIES



2023 SAN DIEGO MUSEUM OF ART ARTISTS GUILD SPRING EXHIBITION

www.onlinejuriedshows.com (scroll down for listing)

An International Juried Online Exhibition

February 15, 2023–April 15, 2023

DEADLINE TO ENTER: 11:59 p.m. Pacific Standard Time (PST)

Wednesday, January 18, 2023

JUROR: Hugh M. Davies, Ph.D., Director Emeritus
Museum of Contemporary Art San Diego



THE CROW SHOW 2023

https://artist.callforentry.org/festivals_unique_info.php?ID=11137

Entry Deadline: 1/3/23

Event Dates: 2/2/23 - 3/10/23

THE CROW SHOW 2023 is the ninth annual, national exhibition of visual arts running from February 2 - March 10, 2023 produced by The Studio Door.

This exhibition has become a San Diego tradition bringing artists from across the nation to celebrate our feathered neighbor, the Crow. Having taken on mythological importance, Crows appear in all parts of the world. In folklore, they may foreshadow tragedy or usher in good news. The reality is a highly intelligent bird capable of social interactions. In recent years, the crow has become a muse to many artists. This annual exhibition seeks to represent the many faces of the Crow in reality and fantasy. Show us what the Crow means to you [Creative interpretations of all black birds, ravens and other Corvus species are acceptable].

You can review past exhibition catalogs on our website at <https://thestudidoor.com/the-crow-shows>

OPPORTUNITIES 2



WATER (online exhibit)

https://artist.callforentry.org/festivals_unique_info.php?ID=11086

Entry Deadline: 1/14/23

Contact Email: shows@msartists.org

Contact Phone: 415-454-9561

Entry Fee (Entry for three pieces of art): \$35.00

Entry Fee (MSA member - Entry for three pieces): \$30.00

Media Fee(Fee for each additional piece up to a total of ten): \$7.00

Work Sample Requirements

Images | Minimum: 3, Maximum: 10

Total Samples | Minimum: 3, Maximum: 10

Event Dates: 1/30/23 - 3/31/23

WATER is an **ONLINE** exhibition open to all artists age 18 and over, produced by the Marin (California) Society of Artists.

From the seas to the oceans, lakes, clouds, rain, waterfalls, rainbows ... water is beautiful, spectacular, and life-giving. Powerful, sometimes dangerous, water is crucial to the balance of our environment. Your art should show us the beauty and power of water.

The show will be presented in two forms – an **online presentation** in the MSA “Virtual Gallery” which will include the price, and the contact information of the artist. In addition, a **video version** showing all works in the show will be available and will remain available to view after the show closes.

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.**