

collage artists of america

NEWSLETTER

FEBRUARY 2023

WORKSHOP SATURDAY FEBRUARY 25



A three-hour ZOOM workshop on Saturday, FEBRUARY 25, 2023

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

Registration deadline is February 24 but please sign up early.

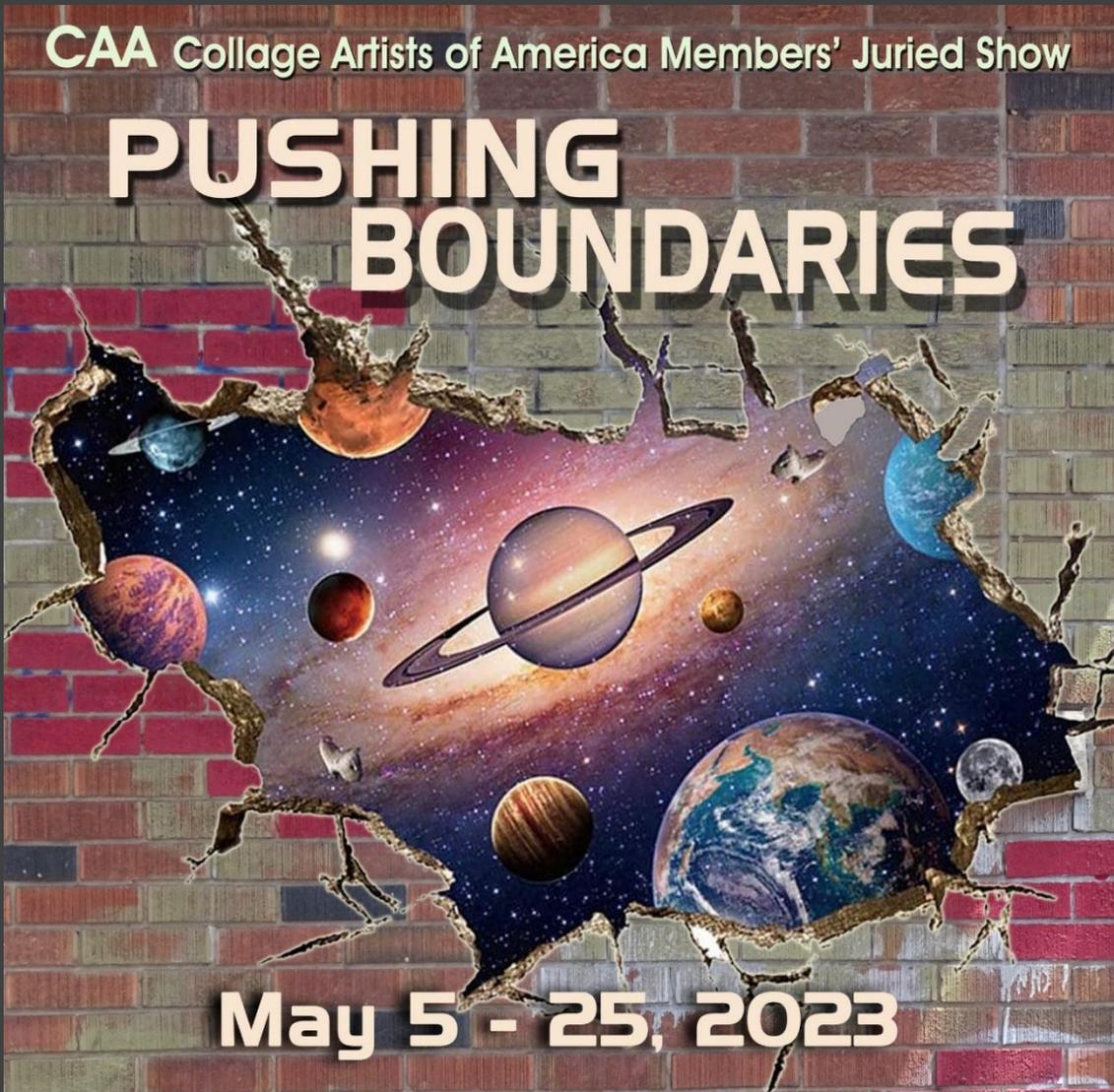


Mixed media collage
By Kathy Leader

NEXT COLLAGE ARTIST EXHIBIT

CAA Collage Artists of America Members' Juried Show

PUSHING BOUNDARIES



May 5 - 25, 2023

BETSY LUEKE CREATIVE ARTS CENTER, Burbank CA

OPENING & AWARDS: May 5, 7 - 9pm

ENTRY DEADLINE: March 17, 11:59pm PST

JUROR: Katherine Chang Liu

PROSPECTUS: www.onlinejuriedshows.com

Link to the prospectus:

<https://www.onlinejuriedshows.com/Default.aspx?OJSID=56515>

How you interpret the theme is up to you; nevertheless please keep in mind the size limit of 24” in either direction if delivering/picking up. Size limit for shipped work is 18”x24” including frame.

If there are any questions, please contact Pennie Fien or Sylvia H. Goulden. Their addresses are on the second-to-the-last page of this newsletter.

NOTE: Entry forms for attachment to the backs of delivered works will be provided in the Onlinejuriedshows (OJS) acceptance letters. OJS sends an email to you when the juror is done, referring you to the OJS website. On the website, click on “Your Artist Profile,” log in, and view jurying results for each piece. For accepted pieces, click on the “Read Acceptance Letter” button and scroll down the page for the information.

JUROR: KATHERINE CHANG LIU

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.

The Distance Between Us #1 and #2
mixed media on paper



ZOOM MEETING JANUARY 27

Our zoom meeting was filled with news. It was a pleasure to meet several of our newest members, who hail from the CAA home area of southern California, and also from thousands of miles away. A huge thank you to Susanne Belcher, our membership chair, for welcoming them into our group.



Melinda Morgenstern from North Carolina hosted a collage challenge, which she opened up to the world collage community on Instagram. Over the last year, they have completed an entire deck of cards, one card per week, using different prompts each week (i.e. monochrome with different colors). Now Melinda wants to make a book featuring the cards.



Connie Tunick currently and by invitation has four works in a longer show at the Civic Arts Plaza in Thousand Oaks CA (suburb of Los Angeles). Her work is textural and sometimes incorporates collage, especially printmaking on fabric, a natural fit for her sensibility.

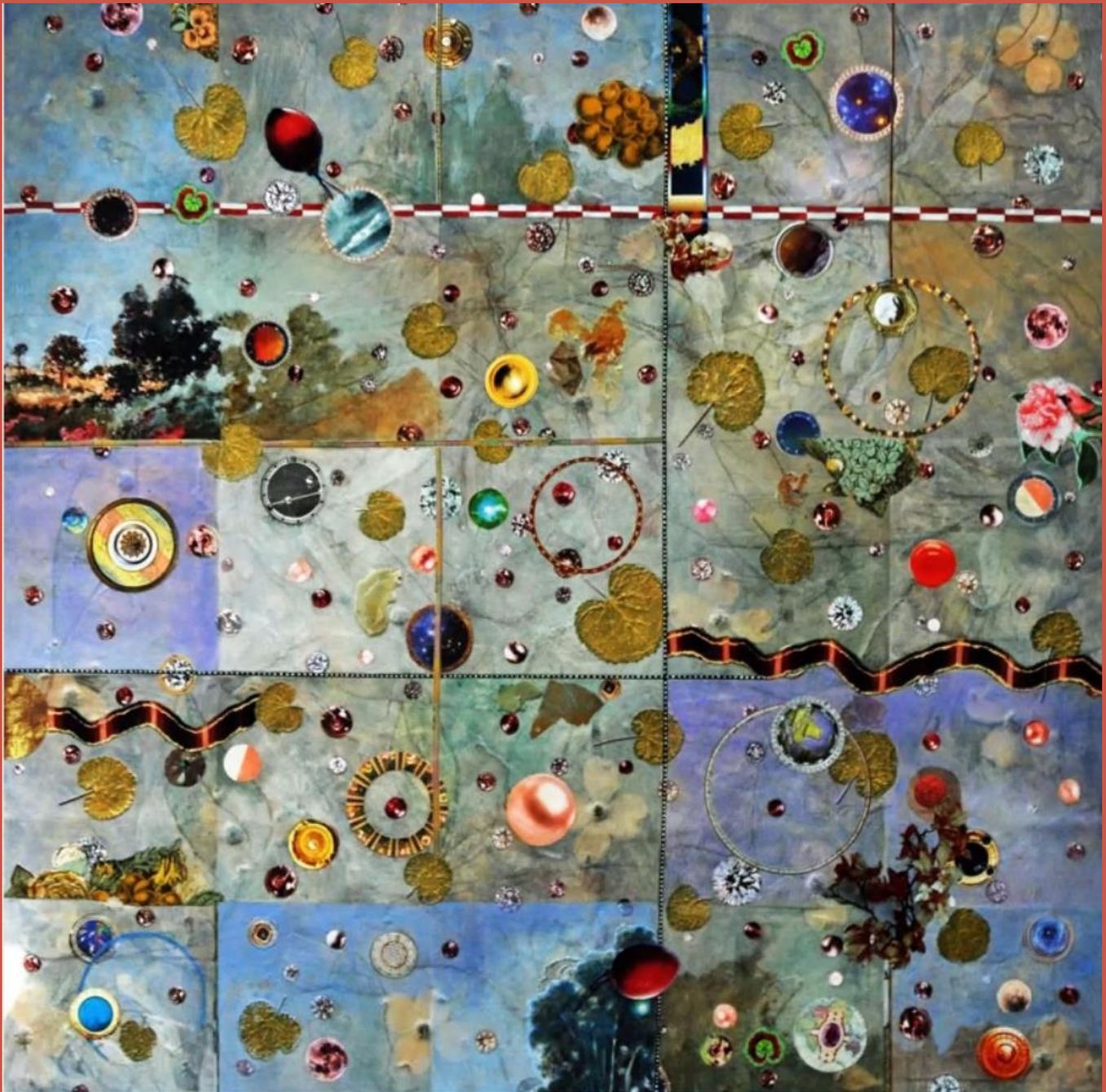


Abby Fels has worked in many mediums in the past. During the lockdown she's emphasized collage. She lives in California and is thrilled to be a new member.

FEATURED SPEAKER: JEAN HESS



With gusto, programs chair Jean Hess gave what she called a whiplash tour of her work. She graciously filled in for Katherine Chang Liu who had to cancel with few days' warning due to a dire family emergency. Jean prefers uplifting imagery like celestial bodies, reflections, and items like animals and rocks from the natural world. She often uses aerial perspectives as if looking down onto a large panorama, or even into outer space.



Jean Hess, *Garden 1920.4*, Collage, acrylic paint and resin, dry metallic pigment, plants [galax, dogwood, ginkgo, bleeding heart] on recycled bed sheet over cradled board. 40" x 40"

Jean Hess' most essential approach to artmaking is "deep collage" with its resultant "skewing." She hugely alters, applies mischief, and layers over the images she started with, transforming an original picture into something very different. A critical part of her process is to let a large amount of time elapse while the work is evolving.

DEEP COLLAGE

"Deep" does not mean beautified or perfected.

"Deep" = Mischief = Skewed

GOAL: SURPRISE

Disruptive: Shifting touch, changes, quirks, misses.

Provisional. Impermanence, experiment, testing.

Deep: Energized, resonant, layered.

Revealing.

Evidence of lapsed time: Percolation, re-thinking, contemplation.

Paul McCartney's time-lapse example: put down something you have written, wait, then resume ----->

METHOD: GOING DEEP

Laissez Faire: Allow for random accident and surprise.

Amplification: Paint; pencil; clear coatings; floaters; scattered dry pigment

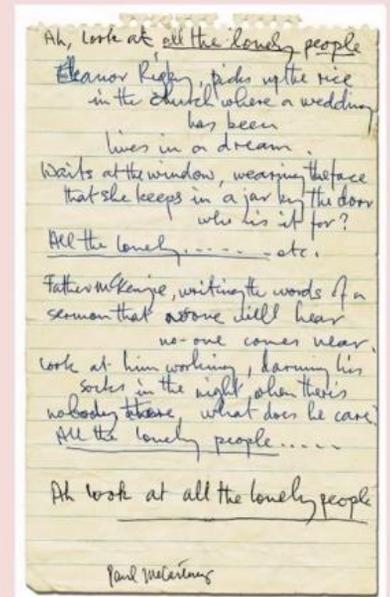
Deconstruction: Fracture; fragments; break-up; tear

Reconstruction: Re-arrange; restore

Obfuscation: Hide; mix; deface; scramble; shuffle

Layering: Light refraction; depth

Excavation: Reveal what's underneath



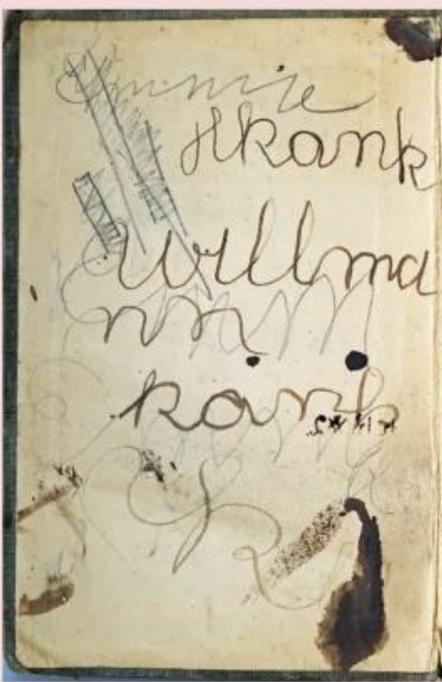
Progress was documented from left to bottom left to right. Several layers were applied over a pencil map: paper collage, pressed flowers, oil, acrylic, graphite, resin, dry metallic pigments. An inset shows a flower removed to reveal the infrastructure. The work took 5 months to complete.



The piece below started with a negative photocopy of another painting, top left. It gradually was changed by adding paper collage, acrylic paint, pencil, and resin on an 8" x 8" board. The sequence reads from top left to top right to bottom left and reflects 8 months of work.



In her ongoing series "Found Lines," Jean is inspired by marks that children left in their school text books during the early 1900s and before.



The original ephemera from old school books was used in collage, along with acrylic, pencil, and resin on canvas. 11 x 11"



Eventually the artist turned to photocopying the ephemera. Prints were deconstructed and rearranged in 1" squares, randomly along a grid. Acrylic, pencil, and resin were added. The glow in the center is intentional. 31" x 31" x 2"

Jean didn't like the finished collage at top left, so she destroyed it by soaking it in water and pulling things off, then reworked over and over with paint, pencil, collage, dry metallic pigments, and resin. The process took 7 months of joyful mischief. Final work is at bottom right.



In 2022 the artist reworked a 10 year-old collage at left. By this time she had become interested in circles, motion, and gems. She covered the original with paper, paint, and acrylic resin. There are about 20-30 layers of resin. The circles were hand cut from globes in old geography books or from photos of jewelry in fashion magazines.





An 8" x 8 piece with a built-up surface using imagery from old geography books and jewelry from Town and Country magazine. Every time she added an element, a new layer of clear resin was applied. Paint, pencil, and other items were also added.

The artist is always surprised at what comes out in her process, enhanced by time lapse.



Jean Hess is currently exhibiting the 3D collage painting at left in "Cutting Edge: The Art of Collage" at the Pink Dog Creative in Asheville NC. Materials: Paper ephemera sealed with acrylic paint and resin, found jewelry and gems, animal imagery, antique metal frame with collage on old print, on board in an antique shadow box frame. 15.5 x 11.5 x 4"

Her work will be included in "Building Reflections: Contemplations in Collage," an exhibition sponsored by the Atlanta Collage Society that explores the relationship between the built environment and the individual through the medium of collage. The exhibition will be on view at the Callanwolde Fine Arts Center from February 16 to April 13, 2023. <https://atlantacollage.org>

TIPS AND TRICKS WITH JEAN HESS



Jean uses Liquitex matt and gloss medium (left) as resin. For smaller pieces, she likes Liquitex Pouring Medium (right), which comes in matte and gloss.



To glue a piece cut from a magazine, soak it in water just enough to moisten it. Apply resin on the surface you're gluing to, put the wet paper on top, blot and let dry just a bit. Then put resin on top of the cut piece. There is no buckling, and the piece is totally sealed in.



Jean recommends **Liquitex Transparent Mixing White** for smoothing color transitions. It is a zinc oxide-based transparent white with reducing tinting strength, making it ideal for strong tints, glazing, and toning down colors

Liquitex' explanation for the difference between Titanium White and Transparent Mixing White: It's basically a question of impact and strength. Titanium White is made with the titanium dioxide pigment and is the brightest and most commonly found white on the the artists' palette. It has a high opacity level and a clean, blue toned appearance. It's an excellent choice for making tints but it can be too strong – so use it cautiously as it can dominate colors. On the other hand Transparent Mixing White is made with zinc oxide, a highly transparent pigment with a tenth of the tinting strength of Titanium White. It's weakness makes it perfect for subtle lightening, particularly in combination with other transparent colors. Use it to create softer – less pastel – effects.

Other favorites include Pentel K118LW Hybrid Rollerball Pen White for **thin white lines**.



BALLPOINT PEN:
PILOT Pen 26062
Precise V5 RT
Refillable &
Retractable Liquid
Ink Rolling Ball
Pens, Extra Fine
Point (0.5mm)
Black Ink



Excel #1 Light
Duty K1 Knife,
uses #11 blades

Faber-Castell
Albrecht Dürer
Artists
**Watercolour
Pencil, White**
(other colors
not
recommended)

STABILO All-STABILO Colored Pencil for Film & Glass. This one is blue, and there are several colors. The label "Aquarellable" is imprinted on the pencil itself. Image and description are from Amazon. There are many other Stabilo products with a similar name; this **pencil marks on non-traditional surfaces**.

ZOOM MEETING FRI MARCH 24 11 AM PST

FEATURED SPEAKER: ANDREA BURGAY



www.andreaburgay.com

Andrea Burgay is a visual artist from Syracuse, NY, currently living and working in Brooklyn, NY. Her work combines collage, sculpture and found materials to elevate the overlooked and the mundane via transformative physical processes. Through a process of adding and removing layers of handmade and collected materials she presents a physical manifestation of the passage of time, destruction and decay, with a sense of potential renewal.

She has exhibited widely nationally and internationally. Her most recent one-person show was *Everything Coming Together and Falling Apart*, Roxbury Arts Group, Walter Meade Gallery, Roxbury, NY

Burgay is also founder and editor of *Cut Me Up*, a participatory collage magazine and curatorial project. Each issue presents a curated selection of original mixed-media artworks, intended for readers to deconstruct, and transform into new artworks.



Andrea Burgay, *The Gift*, 2019, collage of acrylic painted paper, magazine and book images, wallpaper samples on Rives BFK 30 x 44"

CAA FEATURE IN PUBLICATION

CAA's Publicity chair, Lauren Rechner, is currently in grad school for art history at the Courtauld Institute of Art in London. Well, she got big publicity for Collage Artists of America in the student publication, *The Courtauldian*, and gave a well-spoken interview detailing our group's history and the activities of our board. Here is the link:

<https://www.courtauldian.com/monthly-segment-2022>



Lauren Rechner, *Alice's House*, sheet music, paint, playing cards, digital photos, 20.32 x 25.4 cm.

THE COURTAULDIAN

ABOUT HOME ART LITERATURE COLUMNS REVIEWS & OPINION ARCHIVE Items

SEARCH

Courtauldian of the Month: Collage Artists of America The undeniable girl power

by Edina Horvathova | 02 February 2023

If you ever made art, I will bet everything I have that you know very well what it's like to be alone. And I also bet you that most of us have, at least in the past two years, thought of joining a collective, or better, founding one. Creative people know the feeling very well: however independent we humans claim to be, we are indeed social beings and need interaction. I will be going on and on about this in circles and I know you know this too, staying on the art scene is hard

Lauren Rechner pointed out that there are male members of CAA, although the board is presently all female.

LINKS

<https://foundlingmuseum.org.uk/our-art-and-objects/foundling-collections/tokens/>

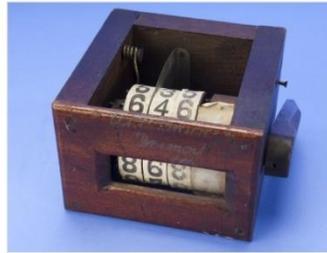
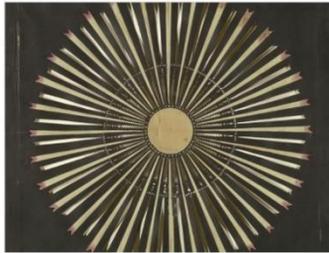


Token: Hazelnut,
pierced for a string
or cord

THE FOUNDLING MUSEUM

Between the 1740s and 1760s, mothers leaving their babies at the Foundling Hospital would also leave a small object as a means of identification. The hope was that they would one day be able to reclaim their child.

Children were renamed on admission, so the token would help prove their relationship. Each object was kept in the Hospital archive, not given to the child. There are around 400 tokens in the Foundling Museum Collection, with many thousands more paper and textile ones in the Archives, giving us extraordinary glimpses into eighteenth-century society and individual lives.



SMITHSONIAN OPEN ACCESS, A SOURCE OF HIGH-RES IMAGES

<https://www.si.edu/openaccess?fbclid=IwAR0Hw1qdPUrS7N4ZazyqqrO9uOhuMMlhVwLrMccM1aKOE2enXQuYFwyStyk>

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What will you create?

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.

2023

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

FRIDAY MARCH 24
11 AM PDT
GENERAL ZOOM
MEETING
SPEAKER:
ANDREA BURGAY

FRIDAY MAY 19
ZOOM MEETING
11AM PDT

FRIDAY SEPTEMBER 22
GENERAL MEETING
11 AM PDT

FRIDAY NOVEMBER 17
GENERAL MEETING
11 AM PST

PUSHING BOUNDARIES

FRIDAY MARCH 17 2023
SUBMISSION DEADLINE
ONLINE JURIED SHOWS

MONDAY APRIL 3
NOTIFICATION DEADLINE

MON MAY 1 9AM-12PM
DELIVER ACCEPTED
WORK

FRI MAY 5 7-9PM PDT
ONSITE RECEPTION

MAY 5-25 2023
PUSHING BOUNDARIES
MEMBERS EXHIBIT AT
THE BETSY LUEKE
CREATIVE ARTS CENTER-
BURBANK
JUROR
KATHERINE CHANG LIU

FRIDAY MAY 26
9AM-12PM PDT
PICK UP ARTWORK
FROM GALLERY

NEW MEMBERS

Laura Orsini
Windsor NC
Fairypositive.com

Cathy Barcroft
Jasper GA

Connie Tunick
Thousand Oaks CA
Connietunick.com

Abigail Fels
Culver City CA
Abbyfels.com

MEMBER ART



CAA member **Kathy Cornwell** created this 3D interactive collage project for a guest designer post for the StencilGirl® Talk blog. Click on the link below to learn about how she made it and what she learned along the way!

www.stencilgirltalk.com/2023/01/3d-collages-with-kathy-cornwell.html



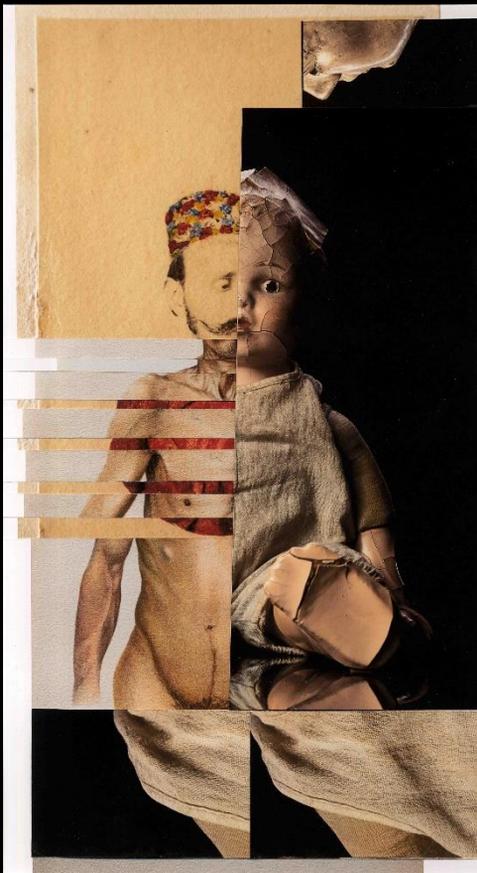
New member **Patrice Goldberg's** assemblages are typically created on a defined substrate that consists of three-dimensional elements projecting out of or from the substrate. "Color and imagination have always been a part of my soul," she explains, "surely because it is such an important part of the Los Angeles cityscape, where I was raised. Oh, and by a French mother who repurposed w-a-a-y before it was chic!" The three dimensional elements in her work are drawn together to create the sculptural form and then faux finished to resemble aged metals. The two dimensional, collage backgrounds are composed of old book pages, international waybills, love letters and more. Essentially anything that can be flattened, rearranged and story-worthy. She teaches papermaking at Santiago Community College. Patrice was recently a guest artist at the mini-Montmartre exhibit at Moulin in Newport Beach, CA.

TOP: *Africa Calling*
BOTTOM: *La Bonaventura*





From new member **Rodney Boone**--three images from the series: "THE MORTIFICATION OF TIME." This is a series of old-school, cut-and-paste analogue collages where the source materials are primarily my own photographic images. The subject matter of the series is concerned with the movement from innocence to decay and beyond. Each collage is approximately "17x22". The sequence runs from the top left to bottom left to bottom right.



P.K. Williams will have three pieces exhibited at the annual ArtsThrive art exhibition and benefit. It will be held at the Albuquerque Museum, 2000 Mountain Road NW, Albuquerque NM 87104. The exhibition runs from March 5th through April 16th. Information is available on the website: <https://albuquerquemuseumfoundation.org/event/artsthive-collectors-premiere/>



P.K. Williams, *Ballad of the Thistle*, mixed media collage on 12" x 12" panel



Pennie Fien is included in an online group exhibition, *Making the Cut*.

Other CAA members represented include **Nancy Goodman Lawrence, Lori Markman, and Odeta Xheka**. The show is sponsored by Shoebox Projects and curated by Kristine Schomaker, a past CAA juror who says:

“Art can be dangerous. Sometimes on purpose—sometimes... Well, accidents happen. I have friends who use fireworks in their art, some use fire, others have used guns. But I find the real danger is the Exacto Knife. Ouch. Those paper cuts are vicious!!

My main focus was on more unconventional, non-traditional modes of collage while examining and exploring how artists cut up their work to tell creative stories.”

(LEFT) Pennie Fien, *The Sisterhood of Essential Workers* mixed media on antique metal tray

Link to the show: <https://shooboxprojects.com/making-the-cut/>

Susanne Belcher currently has work in two shows - a self-portrait and four digital collages. Links are below.



Self-portrait

Mixed media acrylic on canvas

at the California History Museum

<http://www.californiaheritagemuseum.org>

(BELOW)

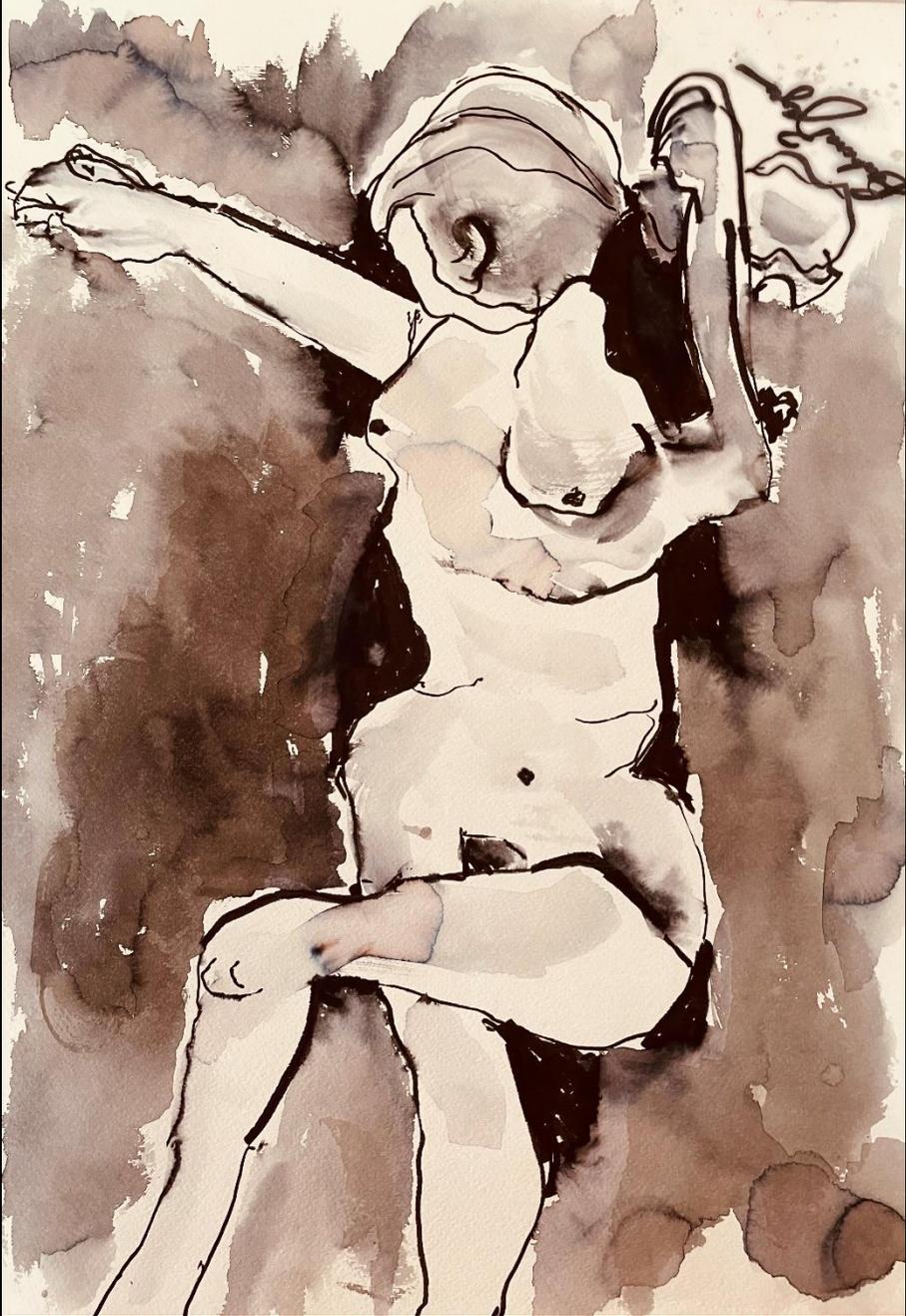
Four digital collages on display at the UBS offices, Westlake Village CA

<http://www.conejoarts.org/ubs>



Barbara Zager-Mathis' mixed media piece, *Stretching Stress*, is part of a Women's Painters West exhibit, "What Now?"

<https://womenpainterswest.org/gallery/what-now/>



Karol Blumenthal has been juried into two shows this month. She (and **Barbara Tabachnick**) each have four pieces accepted into LELA's L'Amour & More show at the Makery Gallery in downtown LA. Both also have one piece in the CAL "Artist's Choice" show at the Thousand Oaks Community Art Gallery in Thousand Oaks. Karol's digital collage, *Paint the Town Red* (BELOW) is in the LELA show.



**LELA International
Presents:
*L'Amour & More***

*A group show @ The Makery,
with A Performance by Takeshi Kanemura* on the opening reception
Opening reception Sunday February 5th from 2pm - 5pm
Closing reception Sunday February 26th from 2pm - 5pm
260 S Los Angeles, St. Los Angeles, CA, 90012

HONORED MEMBERS

*William Hemmerdinger
Al Longo
Chiyomi Inago
Hideo Sakata
Norma Jean Squires*

<i>Patti Akesson</i>	<i>Delliz Frank</i>	<i>Kuniko Ruch</i>
<i>Renee Amital</i>	<i>Cuahutemoa Gonzalez</i>	<i>Karen Sachs</i>
<i>Katy Bishop</i>	<i>Angela Han</i>	<i>Carl Shubz</i>
<i>Karol Blumenthal</i>	<i>Lynette K. Henderson</i>	<i>Michiko Smith</i>
<i>Thomas Bollinger</i>	<i>Raxam Irilian</i>	<i>Suzan Spector</i>
<i>Heather Bond</i>	<i>I.L. Janai-Ami</i>	<i>Ann Store</i>
<i>Mario Feiz Carta</i>	<i>Suzan Karroody</i>	<i>Emon Surakittakorn</i>
<i>Brian Chan</i>	<i>Lynda A. Levy</i>	<i>Barbara Tabachnick</i>
<i>Yickie Deneroff</i>	<i>Monica Marks</i>	<i>Nancy Uyemura</i>
<i>Debra Dobkin</i>	<i>Barbara Nathanson</i>	<i>Hilde van Amelvoort</i>
<i>Merrilyn Duzy</i>	<i>Ezzatollah Pourparvar</i>	<i>Alberta Walker</i>
<i>Suzanne Edmonson</i>	<i>Kathryn Pitt</i>	<i>Brittany Worlinsky</i>
<i>Jeff Ellis</i>	<i>Roxy Rubell</i>	

Postcard art by Barbara Nathanson

The theme we have identified is for contributing artists to reflect on deepest passions and higher love. LELA International is a humanitarian organization focused on promoting respect, kindness, justice, and non-violence on the planet. Some of our members believe that art is at the core of developing and understanding humanity. Beyond the expected images of romantic love, we also hope contributors will take up the challenge to present in their works images of family, community, creativity, faith, cosmology and the life of the mind.

William Hemmerdinger

Lynda Levy, along with Karol and Barbara, is in the LELA show;
she has also been accepted into SEEING RED:
Opening Reception: February 3, 5-8pm
The exhibit will run until February 26 at the
Perez Arts District Open Studios,
First Friday of the Month
Shelley Heffler Contemporary Arts Gallery
68845 Perez Road, Cathedral City

Lynda Levy also is in FACES (see below), which will be online at
www.laslagunaartgallery.com during the month of March, 2023



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

OPPORTUNITIES



CALIFORNIA CREATIVE ARTS

<https://californiacreativearts.org/news/>

For residents of the San Fernando Valley, here is an organization that puts on art events. They have an upcoming show, **“Unrequited Love” at The Gallery in The Colony Theatre in Burbank CA from February 18 to March 26, 2023** with more to come.

Purpose: California Creative Arts’ purpose is to provide community, resources, opportunities, and support for artists.

Mission: California Creative Arts is a 501(c)(3) nonprofit organization with a mission to stimulate an interest in the arts with exhibits, sponsorships and charity. Our focus is to provide our members with income opportunities, community and resources.

CAA BOARD

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Sylvia H. Goulden
shgoulden@sbcglobal.net

FIRST VICE PRESIDENT, EXHIBITS

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EXHIBITS CO-CHAIR

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THIRD VICE PRESIDENT, MEMBERSHIP

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Barbara Tabachnick
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Suki Kuss
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Barbara Zager-Mathis
barbaraslife49@gamail.com

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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.**