



collage artists of america

NEWSLETTER

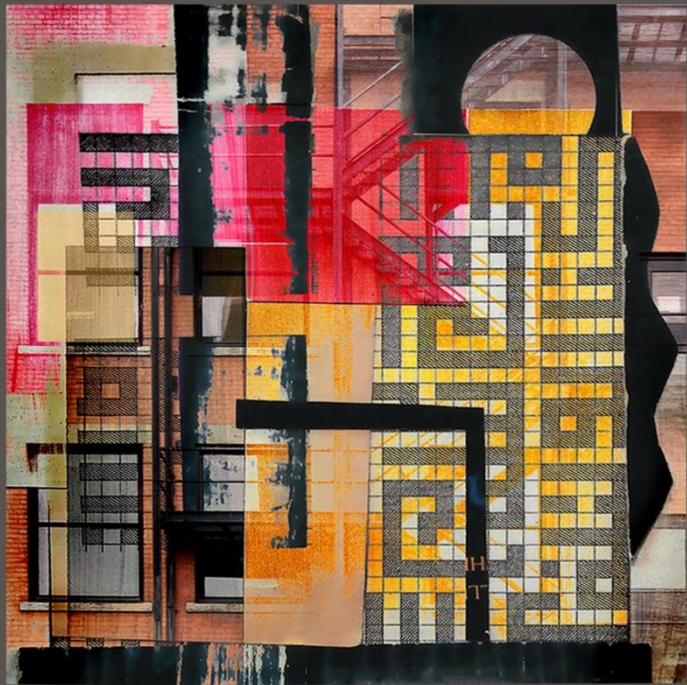
APRIL 2024

OUR CURRENT EXHIBIT -- WINNERS

The current exhibit
INTERPLAY IS NOW LIVE
at sfvacc.org.

COLLAGE ARTISTS OF AMERICA
Annual Members Juried Virtual Show

INTERPLAY



APRIL 1 - MAY 31, 2024

Reception: Saturday April 6, 5-7pm PDT

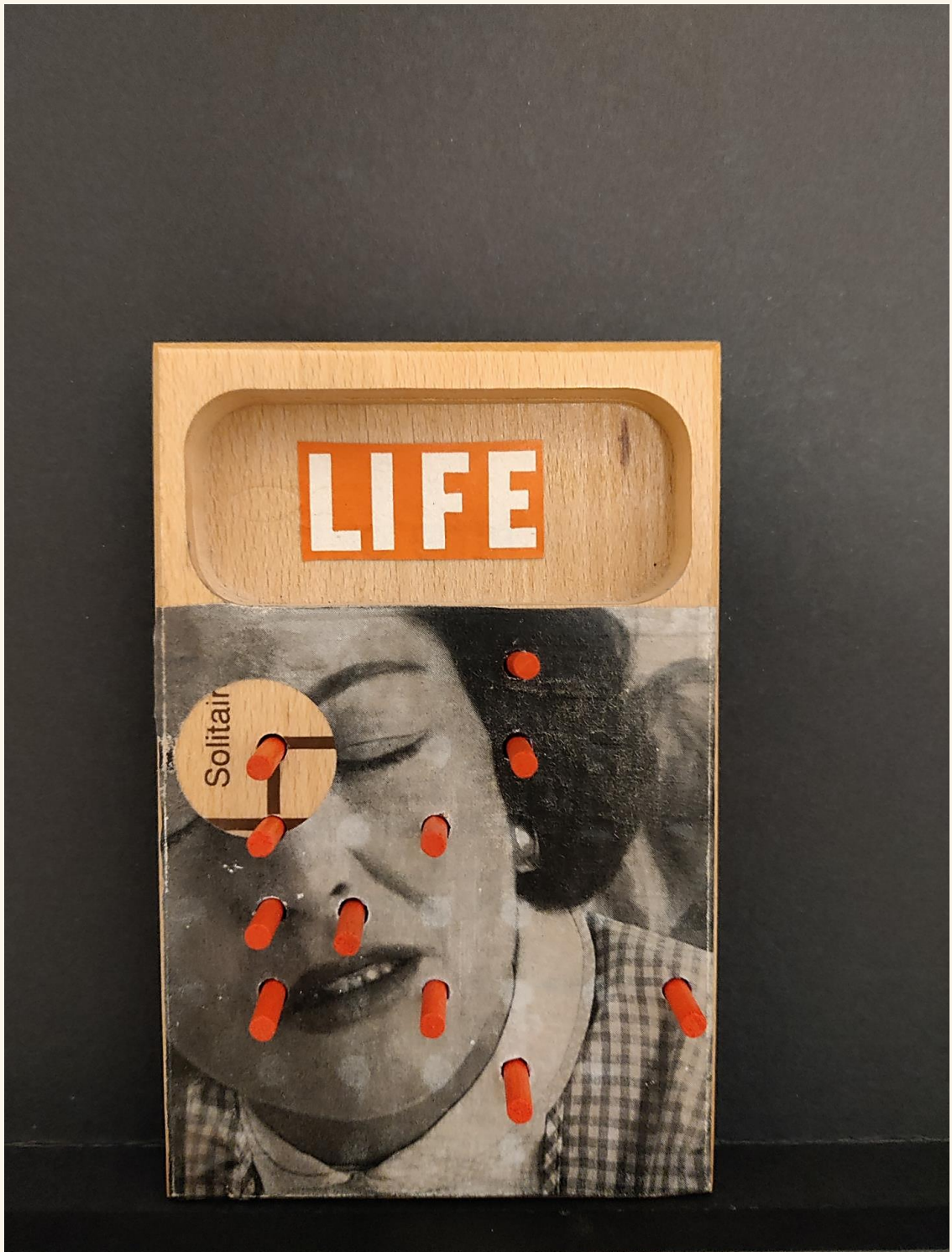
Juror: Nancy Kay Turner



FIRST PLACE
Karen Schiffman
I Wonder



The juror, Nancy Kay Turner, especially liked the ghostly ethereal feeling and intentional use of photography. According to the artist, the wood piece at center was purchased at an estate sale, and its glass cover was removed. Stars and filigree were added along with photos of a girl and an older woman. A clear piece was placed over the girl. The young and old both wonder “What if . . .”



SECOND PLACE

Dunia Barrera

Game 1 Life

Nancy Kay Turner liked the restrained humor about life, such as the little red pegs in the nose. The piece was simple but had much thought behind it. This portrait of an alone headachy woman becomes less and less funny the more you look at it.



THIRD PLACE
Maryann Riker
The Weighted Wait

The artist made her piece from a vintage sewing drawer. She liked the simplicity of the woman with the staid look who felt the weight of a horrific event. Also used in the piece was a larger apothecary weight, an archer target, bobbin, and thread. The artist values text and carefully titled the piece. The juror admired the gorgeous, refined, restrained work with its well chosen photo.



HONORABLE MENTION
Dick Bjornseth
Honey Buns

Nancy Kay Turner liked the frame of this traditional photomontage, as well as the use of yellow, a common kitchen color back when, and the use of circles in the TV and washer.



HONORABLE MENTION

Nick Mozak

Seven

This beautifully composed piece emphasizes materials, surface, and texture. The juror admired the grid that holds the piece together and the pieces that hold the metal in place.



HONORABLE MENTION

Anna Kirby

The City and a Dream

The juror noted the use of materials and especially staples in this heavily layered piece. She pointed out the analog cut of the figure and the surreal narrative.



HONORABLE MENTION
Rodney Boone
Casual Eugenics



The artist made this piece from three original antique crayon prints, which he collects. He was anxious about cutting old materials. The juror was curious about his materials and liked the irony in the title and the sophistication of the piece.



CAROLANN WATTERSON AWARD
James Zver
After Madrid.7



The artist prepared his paper before he started to make the collage. He flooded the paper with yellow paint, poured turpentine, then applied red paint. Before the piece was assembled, charcoal was applied to give dimensionality. The red referenced the Spanish flag, and red is also the color of lettering on political material in Spain, which the artist visits for months every year. The juror found the piece unique and potentially monumental, although it is only 9" x 13".



Screen shot courtesy
Barbara Tabachnick

During the April 6 zoom reception, the juror Nancy Kay Turner commented on the individual winning pieces. She was impressed by the quality of submissions in general and the extremely varied work, including photomontage, digital photocollage, mixed media, assemblage, narratives, and abstracts. The very hardest part of the job was picking winners. She tried to honor the different approaches and variations in the 270 entries, of which only 96 were selected for the show.

The writeup of the show winners had to be done quickly to meet the publication deadline, and did not have benefit of the reception video, as yet unreleased. To winners who attended the event and made comments--please inform the newsletter editor of errors, and they will be acknowledged in the next issue.

CAA WORLD COLLAGE DAY MAY 11



WORLD COLLAGE DAY 5/11/24

JOIN US FOR WORLD COLLAGE DAY 2024!

Mark your calendars! This event will take place on Zoom on Saturday, May 11, 11:00 AM-1:00 PM, PDT (2:00 PM-4:00 PM, EDT).

This year CAA is celebrating World Collage Day with an event to connect and inspire artists. Everyone is welcome to participate in this online Zoom event which will be a show-and-tell style discussion. Presentations are open to all. Each artist will have around two minutes to share an image of their work and what inspires them or techniques they enjoy, so everyone who joins us will leave with many new ideas.

Please email CAA's Publicity Chair, Lauren, at lauren.rechner00@icloud.com with an image and title of your artwork to claim a spot. For those who want to present, registration is first come, first served, with a final deadline of May 3. Maximum number of presenters is 20.

ZOOM MEETING FRIDAY MAY 17

FEATURED SPEAKER: AMY BOONE-MCCREESH

<https://www.amyboonemccreesh.com/>



Amy Boone-McCreesh was born on Loring Air Force Base in Maine. Her upbringing instilled in her an interest in the connections between aesthetic leanings within economic and cultural status. She has a heightened visual awareness of the ways people and spaces flaunt class, taste, and access. Amy received her BFA from Pennsylvania College of Art and Design and MFA from Towson University in Maryland. Amy has been based in Baltimore, Maryland for the last fifteen years.

In addition to her own studio practice, Amy has a committed relationship to visual arts education, running the web – based studio visit series INERTIA, and is currently visiting faculty at Dickinson College.

RECAP ZOOM MEETING MARCH 22

FEATURED SPEAKER: SKYLER MCGEE

A “more is more” quintessential collagist, Skyler McGee has embraced mixed media, encaustic, ceramics, paper clay, and more recently sculpture. Her subjects are mostly taken from the natural world and encompass both large and very tiny detailed scales, all at once.



Left: An early large gestural painting depicts disparate wildlife (ram, buffalo, platypus, lobster) and holds them together in the same space. Making this art was a reaction to moving around a lot and absorbing different settings within her native Colorado. A source of continuity was nature.

Right: For a quilted piece with varied elements, she introduced structured grid imagery. Details of plants can be seen close up. From far away, the quilted stitching is a map. The artist is trying to address “Where am I?”





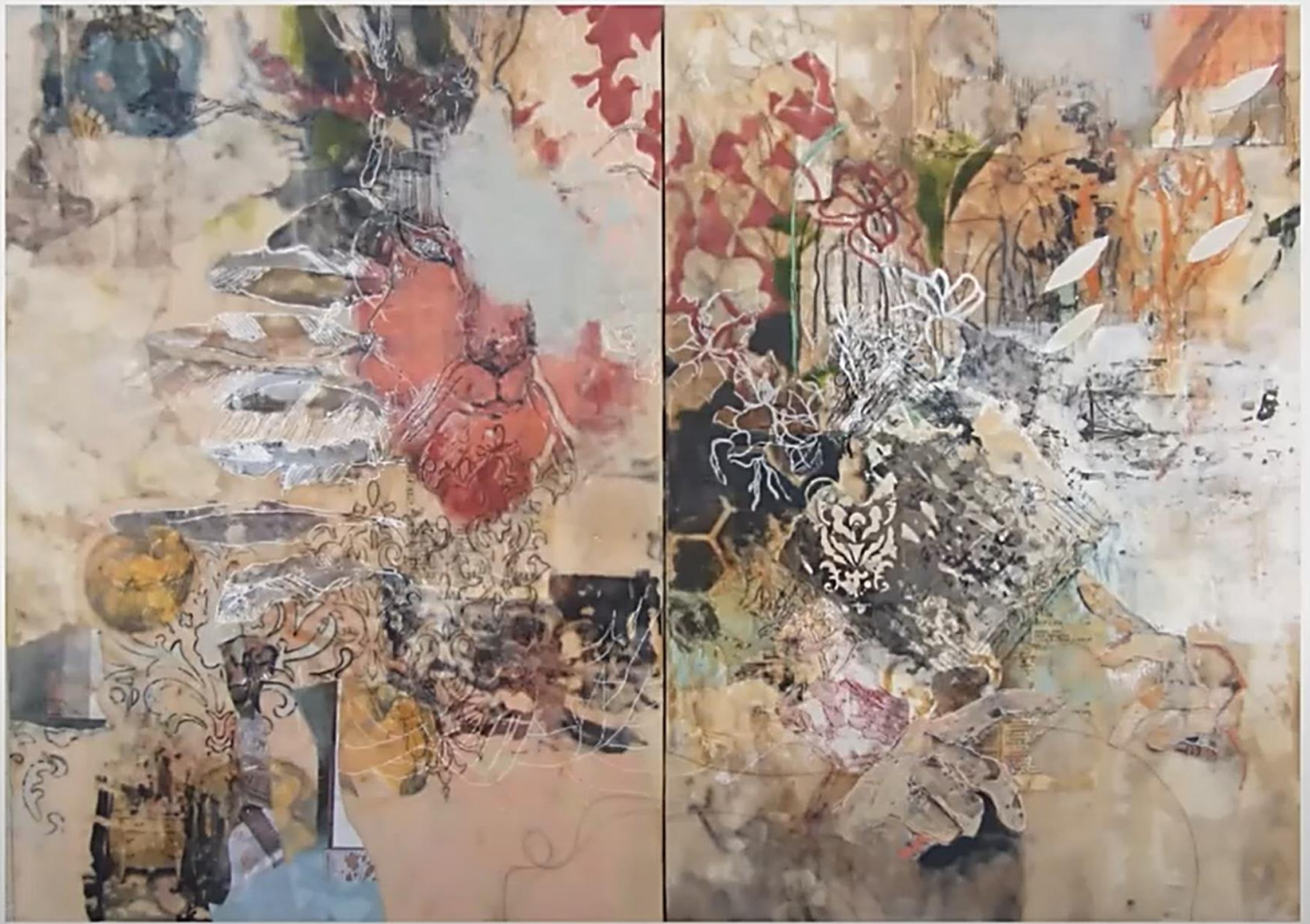
After moving as a newlywed to South Carolina, into a cramped apartment, Skyler McGee worked on small 1-foot square wood pieces, from bottom upwards. She drew and painted on the wood, poured a thick layer of resin, covered with a layer of matte medium, then drew/painted again, with about five pours total. This collapse of space, a stacking process, was a metaphor for how to make sense of the parts of your life that you no longer had access to.

Below: When the artist moved away from toxic resin, she embraced the process of an Iranian bee (*Osmia avoseta*) that gathers pieces from various different sources to make a sealed floral nest, a safe spot. Again, her message mirrored her personal experience, now as a new mother.



A somewhat paraphrased version of the artists' definition of collage: Collage is a form of practicing anthropology. . . .We take all this historically unprecedented stimulation and decontextualize it. Then we recontextualize it into something that has meaning and some sort of organization that comes from inside usHumans basically do collage every single day as we sort information. . . . As artists we perform healing.





About 2010 Skyleer McGee turned to encaustic to alchemize the myriad of elements that she collected and was (along with all of us) constantly bombarded with. Her teacher was our program chair, Lorraine Glessner.



The artist started to bundle her work into more formal recognizable shapes, through which the viewer could access the sheer density of information up close.



From two dimensions she went to three, eventually making vessels to hold what we are given. Above, *Carrier* is made of encaustic on bone with an embroidered honeycomb.

A recent piece is *So Much to See in the Darkness*. If you're experiencing a dark time, you can look very close and see something very detailed that is growing.



A 6-foot hanging sculpture, *Hide*, is about safety, community, motherhood, prayer, and ritual. Inside is an intimate honeycomb structure where people can stuff writings on rolled paper. Outside is like a garden/cave/animal. On the other side is a door for people to enter the piece.



One of a series of recent encaustic pieces has formal shapes that serve as vessels for very dense detailed compositions that can be seen if you go very close up. From afar Moss Time looks like a striped design, but up close, there is a moss garden, painted in every color you see.

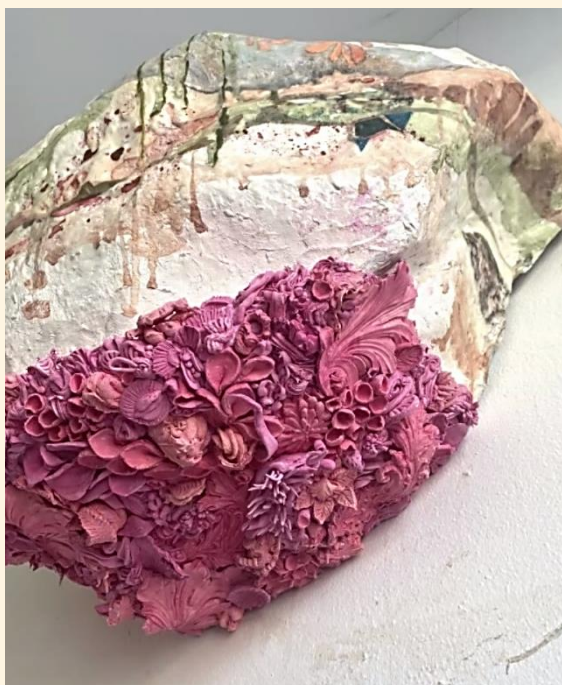
TIPS AND TRICKS with SKYLER MCGEE



Comments on preserving her biodegradable works: In her studio the artist keeps them under glass, such as giant bell jars. She freezes the honeycombs for a week to kill mites. She doesn't have vacuum-sealed containers to prevent degeneration, and instead embraces aging, even to the detriment of the work.



Commercial paper clay (left) was used to make the tiny textures on the piece at left below. Here is an Amazon link: <https://amzn.to/3vnHLNG>



For larger pieces, Skyler McGee makes her own paper clay. Basically, she puts porcelain clay in a 5-gallon bucket, adds hot water, and squeezes the porcelain into the water until it's mud. In a second bucket she gets toilet paper, pours hot water, agitates the toilet paper until it's all pulp, and then puts it together with the clay. The ratio is 30% fiber to 70% clay. She adds a wallpaper paste so she doesn't have to fire the clay in a kiln.

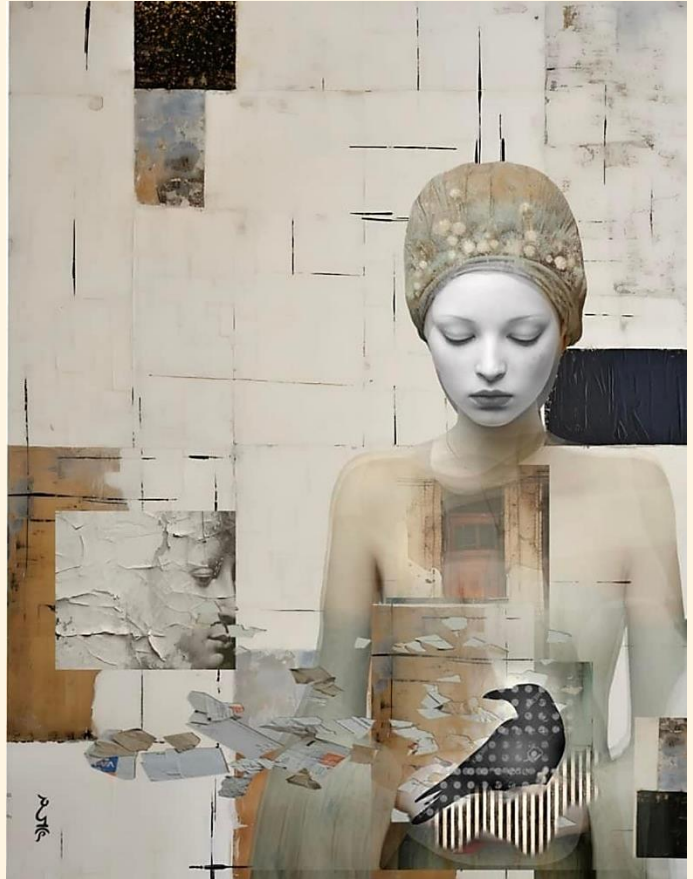
Use super glue to attach Paper clay to encaustic. There is also a paper clay slip that bonds the clay to a porous substance like encaustic.

COLLOQUY

Trudi Sissons' Collage in Transition

By Jean Hess jeanhess@bellsouth.net

Trudi Sissons is a nationally-known artist recognized for mastering digital collage. Her 2021 CAA talk can be viewed [<https://www.youtube.com/watch?v=5IZVh7GT-P0> (begins 34:40)].



Two digital collages by Trudi Sissons

I corresponded with her recently because she has been experimenting with more low-tech [she uses the terms “hand-cut” and “analog”] forms of collage. Given recent CAA discussions about collage categories, this announcement was an enticing surprise. I expected her thoughts about the various approaches might help us build a vocabulary toward more nuanced discussion.

Here is my exchange with Trudi Sissons including several examples that illustrate points she makes.

JH: Why did you decide to expand your horizons?

TS: I decided to construct a number of hand-cut collages for a few reasons.

An invitation arose to participate in a collaborative project with two accomplished and talented artists -- James Herbst and Rafael Gonzalaz Delgado. I embraced the opportunity and I welcomed the change. The project is now completed.

Now I am working on new hand-cut collages. I have a mountain of images and papers that deserve to have permanent homes outside of my drawers and file folders, and I love the sensation of cutting with scissors.

I have also been lucky enough to learn from artists through the CAA FB page (and others) addressing questions specific to hand-cut collages.

JH: What changes occurred? In sourcing, technique, assembly, deciding when something is finished, etc? Do you incorporate or completely abandon digital sources?

TS: I experimented. Digitally, I could resize images and the composition, adjust and unify the contrast, and change the colors. That would be called a "digitally composed hand-cut collage."

I was not pleased with those results. And I realized it would be misleading to not disclose because of the digital advantages aforementioned. I try to be simplistic when I describe various collages but appreciate when those posting their art on the internet indicate when a collage is digitally constructed.

So, I unplugged and abandoned my computer, grabbed some glue/matte medium and scissors, along with my stash of papers I have hoarded, and began.

JH: How would you describe the surface/appearance differences between the two approaches in terms of your own finished work?

Because analog collage involves physically cutting and pasting various materials (such as paper, fabric, or photographs) this process results in a tangible texture, as each element contributes its own distinct feel to the overall composition. The surface exhibits depth and dimensionality, with layers of materials overlapping and creating visually rich textures.

It's hands-on so that often leads to serendipitous discoveries. I think imperfections, (such as uneven cuts and tears) contribute to the uniqueness of analog collages. In one word - tactile. And, depending on the artist, their access to materials and their financial budget, original collages can contain rather rare vintage papers that add to the collage and its preciousness.



Two analog collages by Trudi Sissons

Digital collages simply lack the complexities found in analog counterparts and can be infinitely reproduced. While digital collage can emulate textures through techniques like layer blending and texture overlays, the surface itself lacks the physicality of analog collage.

Instead, digital collages often rely on visual effects and simulated textures [textural or toothy papers (like watercolor) can add "texture"] to create depth and variation. The final composition appears smooth and seamless on screen and, sometimes, even when printed.

JH: What are the key identifiers of your newer non-digital work? That is – how do we recognize it as "yours"?

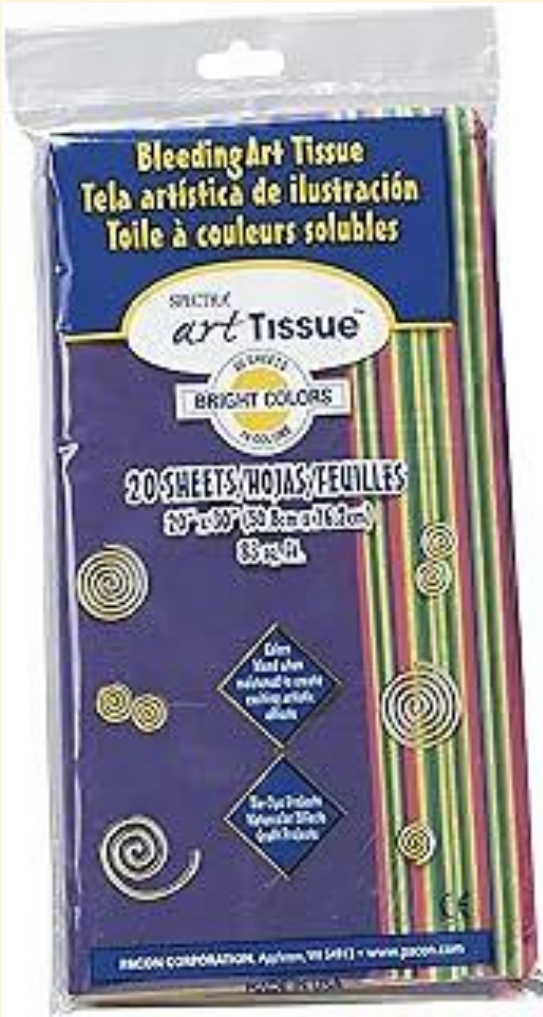
TS: I haven't worked with a cut and paste collage method long enough to define any particular style or subject. I do try to keep in mind different principles like pattern, line, repetition, negative and positive space, colors, etc. I have noticed I am creating directional lines that weave themselves through the images, spaces and edges. Each piece relates to and attaches to the one I added directly before it with exceptions.

You could say "the parts are the sum of the whole." This is a new idiosyncrasy.



Two more analog collages by Trudi Sissons

BLEEDING TISSUE



Available on Amazon.

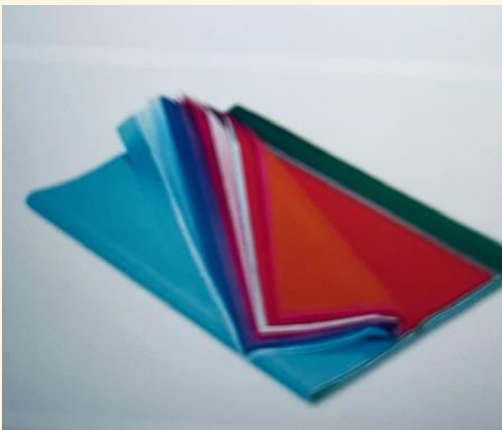
From **Barbara Zager Mathis**:

Happy Spring, Collage Artists,

When I think of the Spring Season, new beginnings and renewal come to mind! As an artist, I always grant myself permission to fuse a variety of materials together as I explore and experiment my passions for collage. The following is another method of making papers for your compositions.



This method is metaphorically called BLEEDING Tissue! There is actually a product with the title of "Bleeding Tissue" (purchased on Amazon under that exact title!). The process involves tissues, plastic gloves (recommended), water, and an outside area for the drying time.



It is an easy process. First, twist a group of various colors of tissue. Then sprinkle the wad of tissue with water. 🌊 The inks from the colors “bleed” onto each other in a myriad of ways. Allow time to dry. I suggest checking to make sure water has permeated. Then, the last photo is a dry paper being added to a piece of work. I gave it texture as matte medium, glossy medium, or Modge Podge is used as my adherence to the substrate. Enjoy this fabulous technique and all the ways you can use it! Keep experimenting as your “magic” paper comes to life ❤️ Any questions feel free to email me at barbaraslife49@gmail.com.



BURBANK ART ASSOCIATION



Take Flight!

Burbank Art Association

Spring Art Show 2024

April 1 - 26

Artists' Reception:
Saturday, April 6, 5-7pm

Geo Gallery
1545 Victory Blvd
Glendale, CA

 BURBANK ART ASSOCIATION

Courtesy of Geo System, Inc

Original art by Joanna Lewis. "Fly Away with Me"

BURBANK ART ASSOCIATION

Encouraging creativity in visual arts and serving the community since 1950.

<https://www.burbankartassociation.org/>

The Burbank Art Association is a non-profit, volunteer artist organization. Membership is open to anyone interested in the myriad forms of visual art or in the advancement and understanding of cultural arts.

CALENDAR

2024

APRIL 1-MAY 31
INTERPLAY
MEMBERS ONLY
ONLINE EXHIBIT
SFVACC.ORG
JUROR:
NANCY KAY TURNER

SATURDAY MAY 11
WORLD COLLAGE DAY
ZOOM SHOW AND TELL
11AM – 1 PM PDT

FRIDAY MAY 17
GENERAL MEETING
SPEAKER:
AMY BOONE-MCCREESH

2024

FRIDAY SEPTEMBER 27
GENERAL MEETING

NOVEMBER 2024
ONLINE OPEN EXHIBIT
“WHAT LIES BENEATH”
DETAILS TBA

FRIDAY NOVEMBER 22
GENERAL MEETING

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 Kweilin111@aol.com

NEW MEMBERS

Sarah Horowitz
San Francisco CA
www.bentblue.com

MEMBER ART

Susan Gesundheit Retrospective: An Exhibition of Unseen Work



3300 South Hoover Street, Los Angeles, CA 90007

*Parking available at Hebrew Union College, 3077 University, on a first-come, first-served basis.
Additional parking available at metered spots or at the USC Village.*

For additional information contact our Assistant Director for Advancement
Ben Cutter at ben@uschillel.org

Hillel
University of Southern California

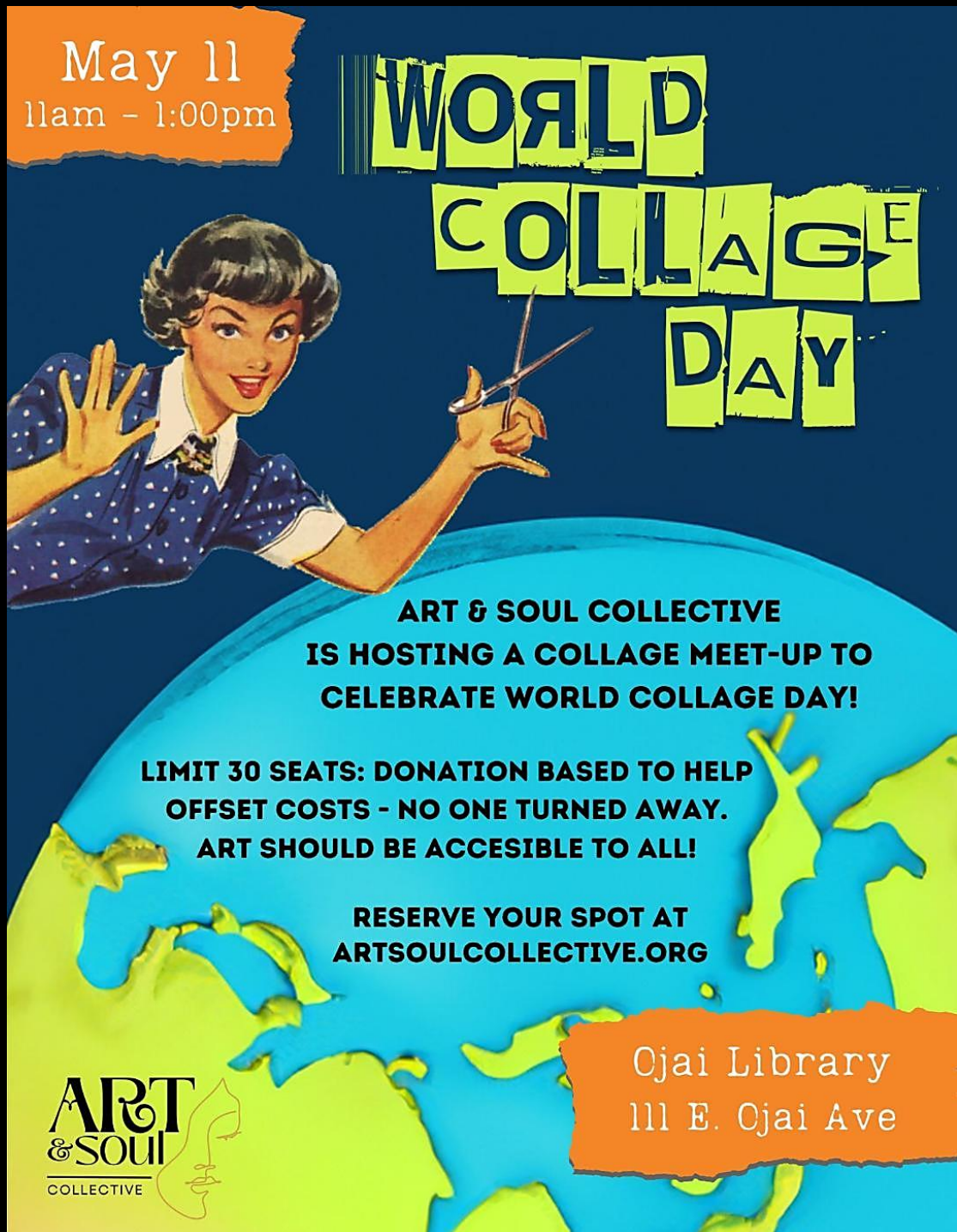
There will be a memorial exhibition of our dear late member Susie Gesundheit's work at USC Hillel. **The exhibition will be up at least through May 15, though possibly longer than that.** USC Hillel is generally open M - F from 10 to 3 - good to call first. There is a small parking lot and other street and public parking nearby.

USC Hillel | 3300 S. Hoover Street, Los Angeles, CA 90007
| NE Corner of Hoover and Jefferson
Tel: 213-747-9135 |
Fax: 213-742-8824
| www.USCHillel.org |

Karen Ard is happy to announce that she has been juried into a group show by the Carpinteria Arts Center. The theme of the show is 'One World'. Her piece is a social commentary collage, *Weight of the World*. The show runs through April 21. The show can also be seen online: <https://carpinteriaartscenter.org/currentshow>



Karen Ard is also hosting a collage meet-up for World Collage Day in Ojai CA May 11. If you are interested in attending, please check the website for more info: artsoulcollective.org. Or contact Karen at karen@kareard.com to reserve your spot.



May 11
11am - 1:00pm

WORLD COLLAGE DAY

**ART & SOUL COLLECTIVE
IS HOSTING A COLLAGE MEET-UP TO
CELEBRATE WORLD COLLAGE DAY!**

**LIMIT 30 SEATS: DONATION BASED TO HELP
OFFSET COSTS - NO ONE TURNED AWAY.
ART SHOULD BE ACCESIBLE TO ALL!**

**RESERVE YOUR SPOT AT
ARTSOULCOLLECTIVE.ORG**

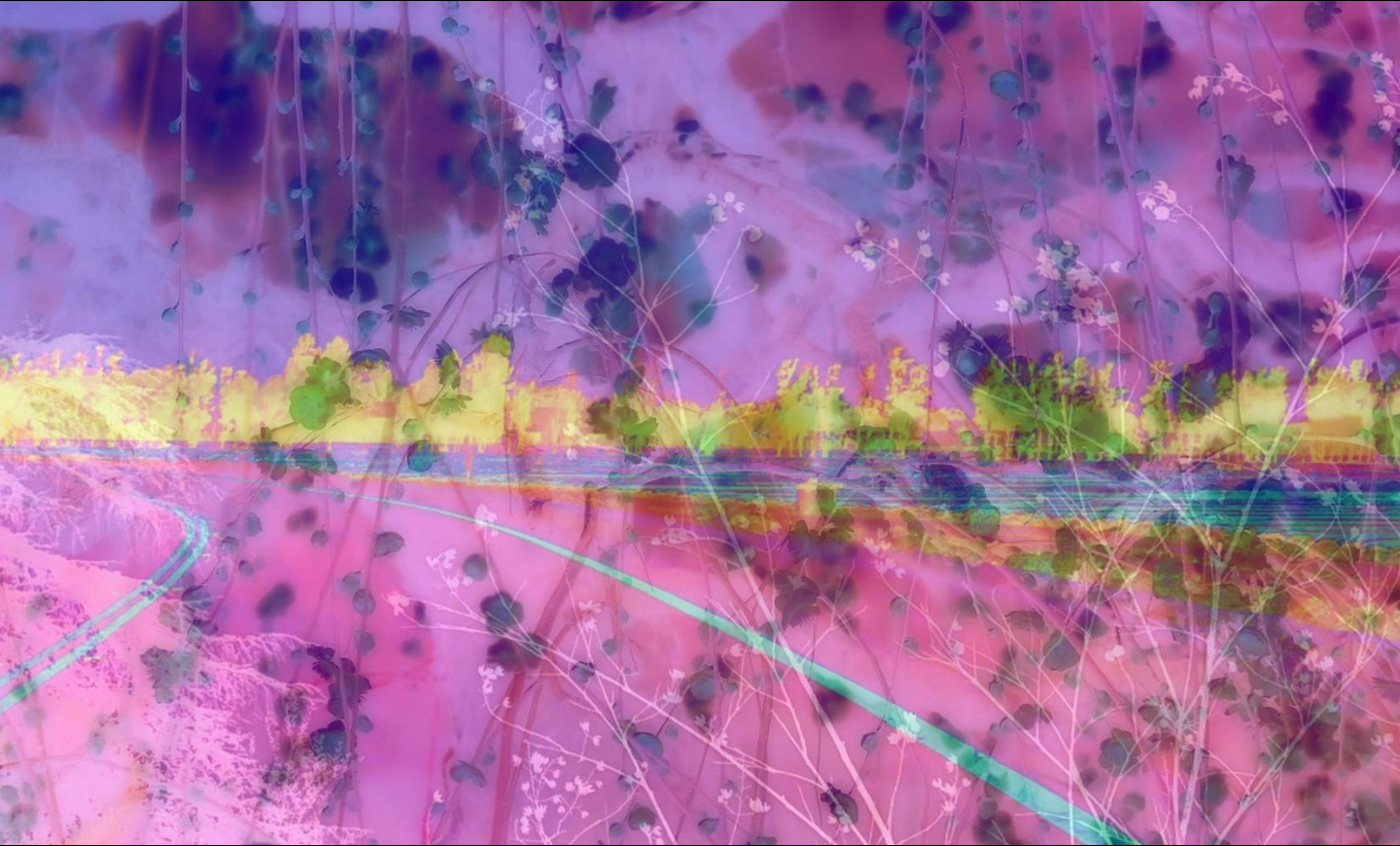
**Ojai Library
111 E. Ojai Ave**

**ART
& SOUL
COLLECTIVE**

P.K. Williams will participate in the Placitas Studio Tour in New Mexico during Mother's Day weekend, May 11th and 12th, 10:00 am to 5:00 pm daily. She will be located at her studio, Studio #58. Pictured below is the artist and her piece, *Intuition is Golden*. PlacitasStudioTour.org



Susanne Belcher will have several new digital photo collage prints on display at Gloria Delson Contemporary Arts Gallery, DTLA (downtown Los Angeles), throughout April in IAA/USA's World Art Day exhibit "A Garden of Expression" with a Reception SAT., Apr. 13th from 6-10pm. Visit <https://www.gdcagallery.com/susanne-belcher> for more details.

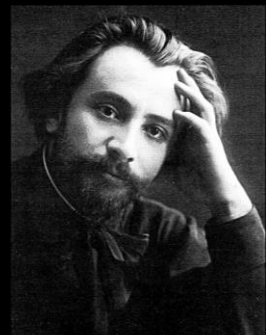
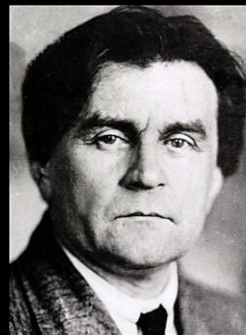
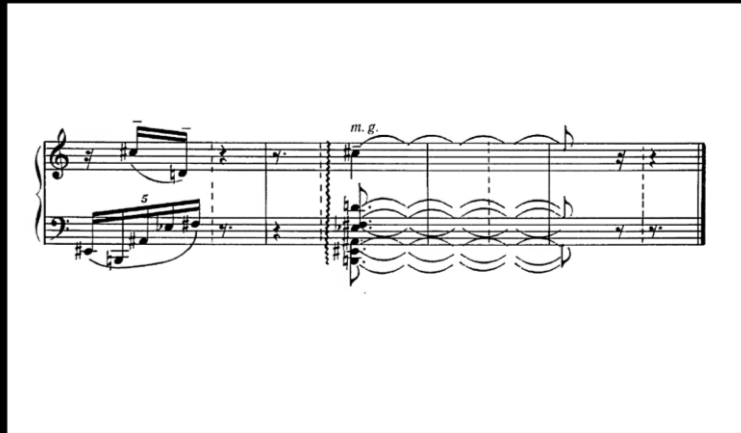


(ABOVE) *A Pink Embrace*
(LEFT) *A Heavenly Scent*

Lauren Rechner, CAA's Publicity Chair, is excited to share the news of the acceptance of her paper "Sound as Material: Composing Suprematism with Mykola Roslavets and Arnold Schoenberg" for the 2024 Annual North East Slavic, East European, Eurasian Conference in New York City. The paper illuminates the connections between Mykola Roslavets (1881-1944), an innovative Ukrainian composer, Arnold Schoenberg (1874-1951), a famous Viennese composer, and Kazymyr Malevych (1879-1935), the Ukrainian creator of Suprematism. Through investigating these artists' pedagogical systems, this paper activates particular methods of musical composition as languages in which to decipher Malevych's paintings. At its core, this paper seeks to further interrogate the restrictive label of the "Russian avant-garde" and instead elucidate the individual histories of nations and innovators lost or forgotten in these imperialist narratives. She is on a panel with other scholars that focus on reclaiming Ukrainian history in arts and culture. This conference took place at the NYU Jordan Center for the Advanced Study of Russia on Saturday, April 6th."



Kazymyr Malevych, *Black Square*
1915, State Tretyakov Gallery, Moscow



Malevych, Schoenberg, Roslavets

Barbara Tabachnick will have two paintings in the show, "Beyond the Palette", sponsored by LELA International at the Santa Clarita Main Gallery, 24266 Main St., Santa Clarita. The show will run from April 2 to June 3, with an opening reception Thursday, April 18, 7-10pm

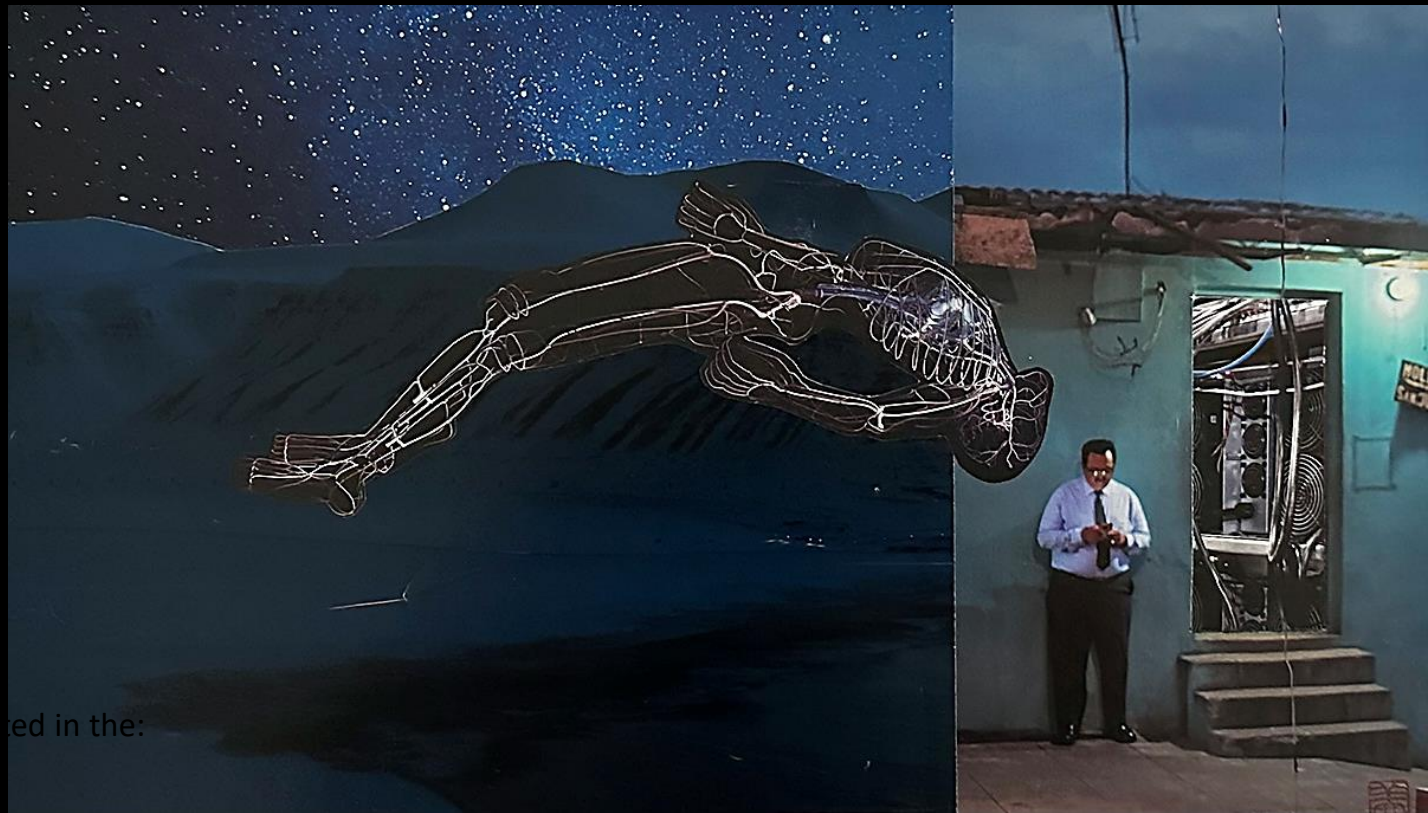


Barbara Tabachnick, *Umbrella Tree*, Acrylic and gold foil on canvas, 24" x 30"

Barbara was also juried into a new online exhibition, "Colorscapes", at Photo Artfolio. Link to the exhibit is <https://www.photo-artfolio.com/galleries/colorscapes>

Artists are not listed alphabetically and she's rather near the beginning. If you like color, this show is for you.

Jennifer Robertson's "Beam Me Over" has been juried into the ARC gallery's (San Francisco) online show. The work, which was also in CAA's Connections exhibit, is a collage exploring planetary connectivity from telecom shops in the global south to research stations in Antarctica, with a nod to teleportation in Star Trek which involves the disassembly (disconnection) and reassembly(reconnection) of molecules. Opening reception is Saturday May 11. <https://www.arc-sf.com/>



Jennifer Robertson, *Beam Me Over*, 2023, paper, 7.5" x 13.5"



Also, her piece, *Crisis of Faith* (2023), was accepted into the Las Laguna Art Gallery's juried online show. Address is 577 S. Coast Highway A-1, Laguna Beach CA 92651. www.laslagunaartgallery.com

New member **Adriane Dedic's** piece, *Beckoning Figure2* (below), is being exhibited in "Interplay" and also at the San Jose Museum of Quilts and Textiles, April 28 – Sept. 1, 2024, as part of the juried traveling exhibit, Printed and Stitched, which is co-organized by the California Society of Printmakers and Northern California Studio Art Quilt Associates. Each artwork must combine elements of printmaking and quilting techniques. It's really interesting to see how the print artists approached the challenge compared to how the quilt artists approached it and the result is a fascinating variety of artworks. She will also be displaying many of her textile collages at TVAST (TriValley Artists Studio Tour) in Pleasanton CA, May 4 & 5.



The artist is historically more illustrator than collagist but for the piece above combined many types of materials: black and white etching, paint pastel, fabric, rice paper, lithos of her drawings printed to transparent teabags, stitching, and gauze.

Pennie Fien, Exhibits Chair, has had her mixed media collage *Growing* (below) chosen to be in the "Pattern and Abstraction" show at the Rhode Island Watercolor Society. She also has two pieces, *Portrait of Baby Kitty* and *Chiaroscuro Cat* (below) in the exhibit Art4Animals. The show is sponsored by the Red Bluff Gallery to benefit the Accidental Animal Rescue Center.



OPPORTUNITIES



Link to apply-- https://artist.callforentry.org/festivals_unique_info.php?ID=13107

Entry Fee: \$31.00

Entry Deadline: 04/28/2024

“With age, Art and Life become one.” George Braque

As we grow older, the maturity and insight life has given us multiplies. The viewpoints and experiences that come with age are invaluable lessons to us all on how to live life - and live it well! With this In-Gallery and Online exhibition, we will celebrate the talent and wisdom of Artists over 50.

Las Laguna Art Gallery is pleased to present **The 2nd Half (50 and Over Show)**. All artists 50 or older are encouraged to apply. There are no restrictions on content, style, or medium.

Exhibition: June 6 - June 28, 2024

Commission: 65% Artist, 35% Gallery

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

E-mail– laslagunaartgallery@gmail.com

Phone-- 1-949-505-0950

NOTE THAT FOR IN-PERSON EXHIBITS, DISPLAYS MAY BE SUBJECT TO SUNLIGHT EXPOSURE. IF YOU HAVE QUESTIONS, PLEASE CONTACT THE GALLERY.

PAST CAA GUEST SPEAKERS

All Collage Artists' meetings with guest speakers, starting with January 2018, are listed here: <https://www.collageartists.org/page-18255>

Our first COVID-era meeting in September 2020 was held by zoom and was recorded. All subsequent meetings have been recorded and are listed below with links, along with the start time of the speaker's part of the meeting. It is with great pride that CAA has incorporated outstanding, if not world-class artists, from far and wide into our programs.

SKYLER MCGEE MARCH 2024 <https://www.youtube.com/watch?v=YgoTdWD96Pc> 23:15

NANCY KAY TURNER JANUARY 2024 https://www.youtube.com/watch?v=m_g1rDkMsVU 21:40

ROXANE HOLLOSI NOVEMBER 2023 <https://youtube.com/watch?v=mdQnvgZIAM8> 26:45

BARBARA TABACHNICK SEPTEMBER 2023 <https://www.youtube.com/watch?v=EhhQx52KODY> 23:33

ANDREA BURGAY MAY 2023 <https://www.youtube.com/watch?v=iepZyiVaqZk> 42:12

ADAM P. FAUST MARCH 2023 <https://www.youtube.com/watch?v=iZEEiMx69sQ> 31:10

JEAN HESS JANUARY 2023 <https://www.youtube.com/watch?v=GA0v5D4wWDU> 42:15

JANE DUNNEWOLD NOVEMBER 2022 <https://www.youtube.com/watch?v=N9V0UnUocFc> 13:50

JIM MORPHEUS SEPTEMBER 2022 <https://www.youtube.com/watch?v=IFhWe8PHqbw> 28:20

SUZANNE STRYK MAY 2022 <https://www.youtube.com/watch?v=vSpK7KNrYQg> 33:01

WORLD COLLAGE DAY MAY 2022 (SPECIAL EVENT:VARIOUS SPEAKERS)

<https://www.youtube.com/watch?v=iDw1dOdw-Oo> 12:00

BILLY RENKL MARCH 2022 <https://www.youtube.com/watch?v=L1XEpNglohc> 33:45

TODD BARTEL JANUARY 2022 <https://www.youtube.com/watch?v=cOP5Uxm5wsl> 33:80

NICK DEFORD NOVEMBER 2021 https://www.youtube.com/watch?v=a4H_PQwkV-E 30:30

TRUDY SISSONS SEPTEMBER 2021 <https://www.youtube.com/watch?v=5IZVh7GT-P0> 34:40

ALVARO SANCHEZ MAY 2021 <https://www.youtube.com/watch?v=SdFtdWtFYEI> 47:25

DELLA WELLS MARCH 2021 <https://www.youtube.com/watch?v=DDMfH6oOhig> 47:22

TREY MILES (SOTALENTEDMILES) JANUARY 2021 <https://www.youtube.com/watch?v=pwSXbvvhJss> 44:27

MEIKEL CHURCH NOVEMBER 2020 <https://www.youtube.com/watch?v=vRZA0e-9DtU> 24:30

SUSIE GESUNDHEIT SEPTEMBER 2020 <https://www.youtube.com/watch?v=ro2oCT3aTUzE> 23:35

CAA BOARD

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INSTAGRAM SPECIALIST

Position open

BOARD MEMBER AT LARGE

Jean Hess

CAA MEDIA AND CONTACT INFORMATION

CAA WEBSITE

<http://www.collageartists.org>

CAA FACEBOOK GROUP

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

CAA SNAIL MAIL

ATTENTION—NEW ADDRESS!!!

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