

# The Cutting Edge

Collage Artists of America Newsletter

March 2013

Volume IV, Issue 4



## CALENDAR

Mar 10	Board Meeting
Mar 22	General Meeting*
May TBD	Board Meeting
May-Jun	Wired Exhibit
May 24	General Meeting*
July 1	2013-14 Dues Deadline
Aug-Sep TBD	Online Exhibit
Sep 27	General Meeting*
Nov 22	General Meeting*

\* New location: Regency room,  
Pickwick Gardens, Burbank

## IN THIS ISSUE

Member Spotlight	2
President's Point	2
Meeting and Program	3
New Members	4
Resource Outlet	4
Exhibitions and Competitions	5
Exhibits Worth Watching	6
Workshops	7
Board Members and Appointees	8

## Digital Duplication Can Be Original

by Karen Robbins,

Collage, by its very nature, is as easily comprised of duplicates and copies as it is original bits and pieces. A lot of the material collagists use—candy wrappers, magazines, postage stamps, newspaper, game pieces, wallpaper, transport tickets, postcards, giftwrap, paint chips—are produced using digital pre-press and printing methods, and that doesn't even address the computer-based processes involved in design, automated production, etc. How does incorporating duplicates and digital work into a handmade collage impact the final artwork?

I probably couldn't bring my ideas to fruition without some digital elements. I layer translucent or transparent elements, so I often use tissue, vellum, and acetate. That means printing on those substrates, and that almost always means duplicating something by digital means, either photocopying or scanning then printing. The same can apply for image transfer methods that rely on toner from digital copiers and laser printers to transfer from substrate to another surface.

My most important tool in making these elements is computer software. Photoshop can do many fancy tricks with images, but I typically use it for a few key tasks: distort, reverse, scale, and replicate.

Software can distort literally, but I most often turn a color image into grayscale (range of black-gray-white) or a grayscale image into line art (solid black and white). These changes help make the duplicated element less recognizable as the original, allowing viewer to focus on what I mean in my own piece while allowing me to better apply non-digital techniques.

Software also can flip artwork horizontally, which lets me print a mirror image so I can transfer an image of text that will be right-reading.

Changing the scale of a scanned or copied element helps it fit my artwork more appropriately, and again helps distract the viewer from recognizing the original. Sometimes I enlarge the element beyond any recognition, allowing the digital dot pattern to become the element itself.

The ability to quickly replicate several copies of an element can be invaluable. Whether it's clip art from a Dover collection, a rare postage stamp, or a one-of-a-kind image that I want to use but not lose the opportunity to use again, replication is a key digital process.

*continued page 4*

**May 24 guest artist: Mavis Leahy**

See page 3 for meeting and program details.

## Member Spotlight

**Marthe Aponte, Mary Becker, Sharon Brooks, Marian Devney, Barbara E. Jones, Lore Eckelberry, Marilyn B. Jordan, Kwei-lin Lum, Tanya Mikaela, Ulrica Bell Perkins, Shawn K. Riley, Toby Salkin, Marjorie Sarnat, Anita Van Tellengen, Christel Thompson, and Barbara Zager** were part of Experimental Artists II's Dwellings exhibit at Antelope Valley College Art Gallery, Lancaster, CA, in February. The exhibit included an artists' lecture at the opening reception.

**Lore Eckelberry** and **Marjorie Sarnat** are part of Nine Dimensions Art Exhibition at Gallery 800 in North Hollywood, CA. Through March 17.

**Liza Julien's** urban landscape collages were juried into the Bountiful/Davis Art Center's 2013 Annual Statewide Competition. Through March 29 in Farmington, UT. **Liza's** work is also part of Signs & Scenes at Utah Arts Festival Gallery, Salt Lake City, March 15-April 12.

**Marjorie Sarnat's** mixed-media work *Out of the Blue* won second place in Thousand Oaks Art Association's 2013 Open Juried Show that ran through February. The juror was Mark Wood.

**Members**, is your collage- and assemblage artwork out and about? Send your news to the editor

### President's Point

## To Paint the Laughing Soil

by Marian Devney,

*"Spring unlocks the flowers to paint the laughing soil..."*

These words, written by 18th-century poet and cleric Reginald Heber, delight me and inspire me as an artist. They remind me to always explore, experiment, listen, and learn. How appropriate for this time of year!

Spring is a time of rebirth, refreshment, and growth. A time for ideas to blossom. A time to "unlock the flowers to paint the laughing soil." I'm pleased to report that CAA members have many opportunities to paint the laughing soil this spring.

Our program guest for March is glass artist Leigh Adams, who will introduce us to the wonderful world of mosaic. Glass collage? I have no doubt hers will be a colorful presentation.

At our May meeting, mixed-media/textile artist Mavis Leahy will be our guest presenter. Mavis incorporates vintage fabric, photography, and discarded items into her beautifully intricate thematic works.

To further encourage CAA members to paint their laughing souls, our next juried exhibit is scheduled for late spring. *Wired* will be held at the Electric Lodge, an exciting new venue in Venice, California. Stay tuned.

And there to document it all will be CAA's new Historian, Christel Thompson. If you haven't yet met Christel, you should. She's a delightful person, a talented artist, and a great photographer.

May you unlock your flowers this spring and paint your laughing soul!

*In the course of writing this, "laughing soil" somehow became "laughing soul." I chose to leave it that way.*

—Marian

*I have often been struck by how much writers and visual artists have in common—how creating something in fabric or in words involves observing, pondering, experimenting, and many times faltering, on the way to achieving the end product, whether it turns out as originally envisioned, or as something transformed in the making.*

—Carol Saller

## MARCH PROGRAM Leigh Adams: Pieces of Dreams

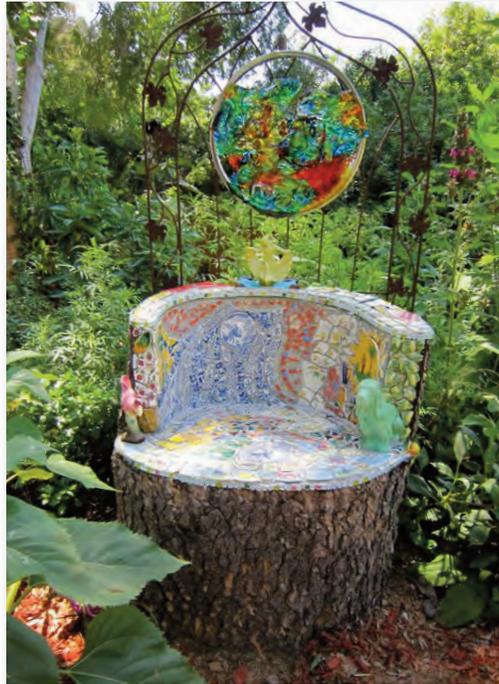
As collage is made of many pieces, strips, and object; and assemblage of many elements, materials, and volumes; so are Leigh Adams' mosaics made of so much more than tile.

The Humboldt-area native has studied anthropology at UCLA and gourd art in China. When a Pasadena, California design studio offered a glass workshop, she attended and found herself designing its curriculum.

Leigh began to fall in love with the variety and malleability of glass. What began with stained glass became fused glass, that morphed into mosaics of glass and tile. Because many of her projects are public works, they are also often cooperative works made by Leigh and children, students, and other artists. The results include murals, walls, decorative panels, and more that define her commitment to public art involving children from Pasadena to China. Moving from student to teacher, she developed and taught glass crafts.

Leigh's involvement with Piece By Piece, a Los Angeles nonprofit that offers mosaic workshops as well as installation and sales opportunities to underserved communities in Los Angeles' downtown skid row and adjacent arts district, embodies this commitment. She

works with residents of the Five Acres home teaching children to create permanent mosaics that decorate the facility. "Public installations are an excellent way to elevate children's belief in themselves, their self-worth, and the value of their efforts," she notes.



The artist's own work includes mosaic sculpture and signage, as well as unique items such as *Queen Bee Throne*, a mosaicked tree-stump garden seat crowned with a wrought metal seatback and stained-glass medallion. Its applied bird, lady, and dog figurines add to the resplendent mosaic made of broken decorative plate rims, blue willow china, and tiny glass tiles. One of her commissioned signs combines broken tile and strié stained glass with ceramic fruits and vegetables.

As artist in residence at the Los Angeles County Arboretum & Botanic Garden in Arcadia, she designed and oversaw construction of the 960-foot Rainbow Dream Snake installation. Inspired by the Aboriginal creation story, its carved scales and dozens of mosaic and glass segments allow visitors to follow it through the Arboretum's 40-acre Australian garden.

Last year, Leigh curated *Forces of Nature: Art from Fallen Trees*, artwork from wood salvaged from the severe local windstorms that honored the lost trees and helped support reforestation of the Arboretum.

Leigh's work and more can be seen on her website,



### UPCOMING MEETING: Friday, May 24

10:30 a.m.–1 p.m., Pickwick Gardens Conference Center, Regency room, 1001 Riverside Drive, Burbank CA 91506, 818-845-5300 extension 171.

Second-chance table, drawing opportunities, and pre-meeting activities end at 11:00 a.m. sharp.

**Next meeting: September 27, 2013**

*Digital, continued from page 1*

You don't always need fancy software to achieve these techniques. Some of them can happen easily on a copier—even the multi-function printer/copier you might have at home. If you want to work on a large scale, business shops such as FedEx Office have blueprint-size copiers that output material several feet in any direction. And simpler software—iPhoto and Photoshop Elements, for example—can often achieve the same results as their more complicated siblings.

Whether I add a single scanned, scaled, output-to-vellum object to a paper artwork, or impose a heroic figure over a layered canvas, I have modified that element to the point that it has become my interpretation, even if it was someone else's creation. Viewers aren't likely to see *La Jaconde* peeking out from within the layers of my collage; and if they think they do, I challenge them to prove that it is she.

## Welcome New Members

Sharon Barnes

Los Angeles CA

Kelly Brumfield

Topanga CA

Diane Destiny

Altadena CA

Jean Ferris

Valley Village CA

Terry Kannofsky Holzman

Los Angeles CA

Carol Hunsaker

Denver CO

Briana Learnihan

Alameda CA

Nick Miller

Chula Vista CA

Updates

Dale Clark

Cecile Dollinger

Thousand Oaks CA

Herlinda Rojas Giandalia

Harbor City CA

Arella (Karspeck) Tomlinson

Monrovia CA

Christel Thompson

*Some painters transform the sun into a yellow spot; others transform a yellow spot into the sun.*

—Pablo Picasso



RESOURCE OUTLET

### Learning and expanding on DVD

- **Collage Therapy with Sharon DiGiulio** Elements that go into a collage series, designed to get you started so you can create collages on your own, and help you relax and enjoy your inner creative spirit. For beginners. [www.jerrysartarama.com](http://www.jerrysartarama.com)
- **Collage Therapy: Decorative Paper with Sharon DiGiulio** Learn the process of creating your own decorative papers using paints, stamps, and more. [www.jerrysartarama.com](http://www.jerrysartarama.com)
- **Video Collage—Much more than just patchwork** For a new twist, contemplate this collection of 31 examples of cinematographic motion art. Collage in motion and animation will surprise you. Watch the trailer! [idnworld.com/video/?id=v19n4](http://idnworld.com/video/?id=v19n4)
- **Telling Stories with Collage & Paint and Text & Texture in Mixed Media Collage with Ann Baldwin** Instructor leads you through complete process from planning to execution. Includes materials, image prep, layering. Using paint to blend materials. Techniques to clip and create text elements. Includes class handouts. Free preview available. [www.creativespotlite.com/collage-instruction-videos.htm](http://www.creativespotlite.com/collage-instruction-videos.htm)
- **Collage: Paper, Patterns & Glazing with Anne Bagby** Create your own stamps, masks, stencils, and paper, then add lush acrylic glazes. Work on multiple pieces at once. Free preview available. [www.creative-spotlite.com/collage-instruction-videos.htm](http://www.creative-spotlite.com/collage-instruction-videos.htm)

*continued page 6*

## Exhibitions and Competitions

Exhibition and competition opportunities are listed as a service and do not represent CAA endorsement or recommendation unless specifically noted.

### Annual Postcard Collage Show

**Deadline:** June 7, 2013

**Exhibition:** Downtown Gallery, School of Art, Kent State University, OH  
June 19–July 20, 2013

**Awards:** multiple, cash and certificates (unknown amount)

**Juror:** None, awards judge (unnamed) only

**Open to:** All NCS members (may apply with entry), 4x6 postcard original art only

**Submit:** original art, online or paper entry form and fee

**Entry fee:** \$15

**Prospectus:** [http://www.nationalcollage.com/forms/postcard\\_entry\\_form.pdf](http://www.nationalcollage.com/forms/postcard_entry_form.pdf)

**Contact:** [info@nationalcollage.com](mailto:info@nationalcollage.com), 330-656-3673

### Elements in Balance: Earth, Air, Fire, Water

**Deadline:** April 1, 2013

**Exhibition:** Anmarie Sculpture Garden & Arts Center, Dowell, MD  
June 7–August 18, 2013

**Awards:** multiple, cash and certificates (unknown amount)

**Juror:** TBD, typically includes one person from the Smithsonian Institution

**Open to:** All media, small to large-scale installations, new media encouraged

**Submit:** original art, online or paper entry form and fee

**Entry fee:** \$25 for up to four entries, 40% commission

**Prospectus:** <http://www.annmariegarden.org/annmarie2/sites/default/files/Elements%20in%20Balance%20app3.pdf>

**Contact:** Melissa Langley, [exhibits@annmariegarden.org](mailto:exhibits@annmariegarden.org), 410-326-4640

### Women Take Flight

**Deadline:** April 10, 2013

**Exhibition:** Fayetteville Underground Fine Art Gallery, AR  
June 6–28, 2013

**Awards:** \$1000 BOS, \$500 2nd, \$300 3rd, additional awards in individual categories

**Juror:** Fran Otten

**Open to:** artists 18+, 2D original art: painting and drawing, photography, mixed media, digital media

**Submit:** original art, online or paper entry form and fee

**Entry fee:** \$35 for up to three entries, 40% commission

**Prospectus:** <http://fayettevilleunderground.com/events/women-take-flight/>

**Contact:** Julie McQuade Heyes, [julie@fayettevilleunderground.com](mailto:julie@fayettevilleunderground.com), 479-871-2722

### Bowery Gallery 22nd Annual Juried Competition

**Deadline:** April 10, 2013

**Exhibition:** Bowery Gallery, New York, NY  
July 30–August 17, 2013

**Awards:** exhibition

**Juror:** Joan Snyder, painter

**Open to:** artists 18+, 2D media include painting, drawing, printmaking, mixed media

**Submit:** original art, online or paper entry form and fee

**Entry fee:** \$35 for up to three entries, no commission

**Prospectus:** <http://www.bowerygallery.org/JuriedShow.html>

**Contact:** [boweryg@earthlink.net](mailto:boweryg@earthlink.net), 646-230-6655

## Upcoming CAA Juried Exhibit

The next CAA juried exhibit, *Wired*, will be mounted at Electric Lodge, a solar-powered visual and performing arts center in Venice, California. Exact dates are still pending, but the exhibit is expected to be open during May and June. Anne Hromadka, co-director of Venice's Shulamit Gallery, is the juror. Full details to be published in a prospectus coming soon.

Find Us on  
Facebook!



Join the conversation on CAA's Facebook page. Find out the latest news about meetings and exhibits, and photo galleries from past exhibits and presentations. Plus you can chat with and enjoy collage work by over 200 artists. Stop in at <http://www.facebook.com/groups/collageartistsofamerica/>.

## Give New Life to Unwanted Materials

CAA's second-chance table offers members' donated collage materials at bargain prices. Share your unwanted supplies, magazines, paper, wallpaper, paint, ephemera, vintage goodies, rubber stamps etc. All proceeds benefit the CAA Philanthropy Fund. Contact Sandy Rooney

if you need a pick-up or help unloading on-site.

## Exhibits Worth Watching

### Elite Deviance

Monique Leyton's and Brad Kuhl's collaborative work explores American and global cultures of crime and their relationship to fame, media, and the bizarre. The exhibit marks the U.S. premiere of their new body of work, which focuses on the subject of white-collar crimes. The artists draw inspiration from both obscure and popular subjects in the news, on the internet, and television. Their primary medium is tape on paper. CSU Fullerton Grand Central Art Center Main Gallery, through May 12. 125 North Broadway, Santa Ana, California 92701, 714-567-7233.

### Gotta' Have Heart/Heartfelt

Artists including developmentally disabled clients of St. Madeleine Sophie's Center and guest professional artists started with a bolt of wool felt. It was hand-dyed into soft muted tones, then cut, stitched, and stuffed into delightful soft felt collages. Sophie's Gallery, NTC Liberty Station, through March 31. 2825 Dewey Road, Gallery 101, San Diego, California 92106, 619-578-2207.

*continued page 8*

*Resource Outlet, continued from page 4*

- **Collage Textures and Techniques with Claudine Hellmuth** Learn instructor's image transfer methods and background techniques with peeled paper and paint, among others. [www.creativespotlite.com/collage-instruction-videos.htm](http://www.creativespotlite.com/collage-instruction-videos.htm)
- Several of **Gerald Brommer's** DVDs offer topics such as **Stained Paper and Collage** and **Water-color and Collage** as well as **From Line and Shape to Complex Surfaces**. [www.cheapjoes.com/books-and-dvds/videos-and-dvds/crafts-and-decorative-arts/collage.html](http://www.cheapjoes.com/books-and-dvds/videos-and-dvds/crafts-and-decorative-arts/collage.html)

*Exhibitions and Competitions, continued from page 5*

### 9th Annual Magnitude 7 International Exhibit of Small Works

**Deadline:** April 22, 2013

**Exhibition:** Manifest Gallery, Cincinnati, OH

May 31–June 28, 2013

**Awards:** exhibition, copy of full-color catalog

**Juror:** panel of academic and professional advisors plus curator

**Open to:** All artists, original art 7" or smaller, all genres and media

**Submit:** .jpg file by e-mail or CD, online entry form and fee

**Entry fee:** \$12 per work (no limit), 30% commission

**Prospectus:** <http://www.manifestgallery.org/seven13>

**Contact:** Jason Franz, [jason@manifestgallery.org](mailto:jason@manifestgallery.org), 513-861-3638

### Metro Montage XIII

**Deadline:** April 24, 2013

**Exhibition:** Marietta/Cobb Museum of Art, Marietta, GA

July 20–September 15, 2013

**Awards:** \$750 1st, \$500 2nd, \$250 3rd

**Juror:** Adera Causey, Curator of Education, Hunter Museum of American Art, TN

**Open to:** All media

**Submit:** .jpg file by e-mail or CD, entry form and fee

**Entry fee:** \$35 members/\$40 nonmembers for up to three artworks, 30% commission

**Prospectus:** <http://www.mariettabartmuseum.org/metro-montage-xiii.html>

**Contact:** Jennifer Fox, [jfoxmcmabellsouth.net](mailto:jfoxmcmabellsouth.net), 770-528-1444 x15

### Black & White, A National Show

**Deadline:** April 26, 2013

**Exhibition:** Santa Cruz Art League, CA

July 5–August 4, 2013

**Awards:** \$1,000

**Juror:** George Rivera, Executive Director Triton Museum, Santa Clara, CA

**Open to:** U.S. artists; must be predominately black and white in appearance; all media including collage, 2D/3D

**Submit:** .jpg, online entry form and fee ([help@onlinejuriedshows.com](mailto:help@onlinejuriedshows.com), 949-287-8645)

**Entry fee:** \$35 members/\$45 nonmembers for up to three artworks, 30% commission

**Prospectus:** <http://www.onlinejuriedshows.com/Default.aspx?OJSID=131>

**Contact:** Cindy, [cindy@scal.org](mailto:cindy@scal.org), 831-426-5787

- **Add to Undo & Redo: Stress-free Collage Techniques with Jenny Cochran Lee** Make backgrounds and other elements without fear of making a mistake! Create rich textures, explore materials, learn techniques in an easygoing manner. For beginners. [www.interweavestore.com/Mixed-Media/DVDs/Add-to-Undo-and-Redo-Stress-free-Collage-Techniques.html](http://www.interweavestore.com/Mixed-Media/DVDs/Add-to-Undo-and-Redo-Stress-free-Collage-Techniques.html)

*Got resources? Please share them! Send info to the editor*

## Regional & National Collage Workshops

Workshops are listed as a service and do not represent CAA endorsement or recommendation unless specifically noted.

### Collage Techniques and Creative Exploration – Jonathan Talbot

April 12–13, 2013 in Palos Hills (Chicago), IL Cost: \$275

Eliminate liquid adhesives from collage assembly. Topics include how to get started, accessing creative energies, paperless transfer of print and photocopy images, design and composition, combining collage and painting, preserving found materials, preparation of substrates, tool and materials sources, presentation and framing, and more. Accommodations not included. Talbot Collage Workshops, 845-258-4620, [www.talbot1.com/workshop/#chicago2013](http://www.talbot1.com/workshop/#chicago2013)

### Contemporary Collage – Laura Lein-Svencner

April 19–21, 2013 in Naperville, IL Cost \$210

Emphasizes use of color, texture, and imagery through layering of altered collage papers and acrylics. Students encouraged to build their own palette of papers. Connections to composition through design principles taught along with intuitive process visually associated with fine art of collage. Tack iron technique for adhering materials and image transfers. For all levels. Accommodations not included. Naperville Art League, 630-355-2530, [www.napervilleartleague.com](http://www.napervilleartleague.com)

### Painting It & Making It – Paint, Collage, & Assemblage – Holly Roberts

July 28–August 3, 2013 in Gatlinburg, TN Cost: \$495

Direct nature of collage allows for rapid image making and leads to almost immediate results. By layering paint with constructed images to build works out of a variety of materials, students learn to paint supportively and expressively. Transfer techniques; different ways of adhering material from wet to dry; how to make and use different surfaces, supports, and compatibility; and layering of different materials. Materials include paint, photos, prints, found objects, organic material, and three-dimensional objects. For all levels. Accommodations not included but available with registration. Arrowmont School of Arts & Crafts, 865-436-5860, [www.arrowmont.org/component/redevent/details/368-painting-collage?xref=368](http://www.arrowmont.org/component/redevent/details/368-painting-collage?xref=368)

### Collage: Creative Voice – Cynthia Lahti

August 4–10, 2013 in Menucha (Portland), OR Cost: \$334 plus room and board (\$416–816)

Aggressively explore successful methods of creating collage while developing personal artistic voice. Emphasizes creativity, experimentation, risk, and accident, with belief that they are important elements in creating art. Wide variety of both conventional and unconventional methods and materials will be explored. Students encouraged to push collage to new intellectual and aesthetic levels and have fun while doing it. Creative Arts Community, 503-281-2204, [www.creativeartscommunity.org/teachers/class.php?class=collage](http://www.creativeartscommunity.org/teachers/class.php?class=collage)

### Mixed Media Box Construction – Larry Calkins

August 19–23, 2013 in Truro, MA Cost: \$395

Students bring or construct a small wood box and create a collection of ideas from collected and found materials that create a story, real or imagined: old letters and photos; drawings; objects of desire (or not); sacred stones; bits of metal, cloth, paper, string; etc. Optional: make simple hand-made books to include in the box and use mixed-media techniques such as collage, painting with tea, clay ink, copy transfer, monotype, stencil, etc. Encaustic wax provided for painting. Accommodations not included. Truro Center for the Arts at Castle Bay, 508-349-7511, [www.castlehill.org/workshops-drawing.html](http://www.castlehill.org/workshops-drawing.html)

## Local Collage Workshops

Workshops in the central and southern California area are listed as a service and do not represent CAA endorsement or recommendation unless specifically noted.

### Art of Assemblage

**Susan Tibbles**, March 25–27, 2013, \$450, 10 a.m.–3 p.m., Santa Barbara. Mixed-media construction art. Personal, hands-on learning and critique. Some adhesives and power tools provided. Artist's home studio, lunch included. 760-325-4490, [info@susantibbles.com](mailto:info@susantibbles.com).

### Vision Cards: Art from the Soul

**CAA Workshop. Tanya Mikaela**, April 2, 2013, \$50 CAA member/\$65 nonmember; 9:30 a.m.–4:00 p.m., Canoga Park Women's Club, 7401 Jordan Ave., Canoga Park, CA 91303. Limited to 18 students. Create a personalized deck of vision cards from upcycled and mixed-media collage materials. Uses guided visualization to take students through an intuitive and healing process and learn eco-friendly techniques. Lunch included. Register at [collageartists.org/workshops/](http://collageartists.org/workshops/). For more information, contact CAA Workshop Chair Barbara E. Jones,

### Art of Transformation

**Barbara Baker McIntyre**, June 17–19, 2013, \$350, 9:30 a.m.–4:30 p.m., Santa Barbara. Limited to 14 students. Transform, subvert, and condition objects to reinvent them and create completely new, fully integrated assemblage. Attachment techniques. Students cut, drill,

*continued page 8*

*The true voyage of discovery...is not in seeking new landscapes, but in having new eyes.*

—*Marcel Proust,*  
*À la recherche du temps perdu*

*Exhibits, continued from page 6*

## **Bloom Project**

Sculptor/mixed-media artist Molly Smith's experiences expressed with natural and found materials collected during city exploration. She creates abstracted forms and mural-sized collages to transform space and reflect the outside world. Santa Barbara Contemporary Arts Forum, through March 23. 653 Paseo Nuevo, Santa Barbara, California 93101, 805-966-5373.

*Local Workshops, continued from page 7*

screw, wire, fill, retint, collage, faux finish, epoxy, and burn. Lunch/snacks included. Accommodations not included. Barbara E. Jones,

*The superior artist is  
the one who knows  
how to be influenced.*

*—Clement Greenberg*

## **Suggestion Box**

Do you have a bright idea for CAA? About anything at all: meetings, presenters, workshops, events, activities, exhibits, field trips? Drop your idea in the suggestion box at the March meeting. Or it send it to Marian Devney



## **The Cutting Edge**

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

### **Board of Directors 2012-2014**

**President** Marian Devney  
**1st Vice President-Exhibits** Susan Gesundheit  
**2nd Vice President-Programs** *open*  
**3rd Vice President-Membership** Toby Salkin  
**Secretary** Kwei-lin Lum  
**Treasurer** Anita Van Tellengen  
**Parliamentarian/Admin Ofcr** Karen Robbins  
**Communications Chair** *open*  
**Graphics Chair** *open*  
**Newsletter Editor** Karen Robbins  
**Philanthropy Chair** Sandra Rooney  
**Publicity Chair** Marilyn Stempel  
**Workshop Chair** Barbara E. Jones

### **Non-Board Appointees**

**Historian** Christel Thompson  
**Hospitality Committee**  
**Leader** Barbara (Schwartz) Zager  
**Programs Technician** Barbara Tabachnick

## **Collage Artists of America**

*established 1988*  
[www.collageartists.org](http://www.collageartists.org)  
11271 Ventura Boulevard #274  
Studio City, California 91604

*The Cutting Edge* newsletter is copyright © 2012 Collage Artists of America Inc. (CAA), a 501(c)(3) nonprofit corporation. No part of this newsletter may be reproduced without the express written permission of CAA. Members' and artists' work appearing herein is reproduced by permission and is copyright the artist with all rights reserved. *The Cutting Edge* newsletter does not accept advertising.

## **Do You Know a Guest Artist?**

If you know a collage, mixed-media collage, or assemblage artist in the Southern California area who could give an informative and unique presentation at a CAA meeting, please let us know! Contact president Marian Devney