

The Cutting Edge

Collage Artists of America Newsletter

November 2013

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The Fragile Determination of Hannelore Baron

by Karen Robbins,

Making small works of wood, fabric, and cryptic marks and scrawls, German Jewish refugee Hannelore Baron used the internal environment of her own personal history as the starting point and central theme of her collages and assemblages. Largely self-taught, she found her way to collage through traditional watercolor, drawing, and printmaking. Her influences ranged from countrymen Beuys and Heyboer to Kline and Heliker. Though her works are much like Schwitters and Cornell in scale and construction, she felt no particular affinity for them. Nor was she aware of other women who, at the same time during the 1960s and 70s, worked in intimate formats such as collage. Working in isolation and in response to emotional and physical trauma, Baron brought to light a personal civilization filled with an almost inscrutable iconography and alluring beauty.

Baron's work, like that of Schwitters, emphasizes the transitory and fragile nature of ephemera. But Baron eschewed the commercial for the

CALENDAR

Nov 6	Board Meeting
Nov 17	<i>Swept Away</i> Exhibit Closing Reception
Nov 18	Exhibit Onsite Pickup
Nov 22	General Meeting
Jan 8	Board Meeting
Jan 24	General Meeting
Mar 12	Board Meeting
Mar 28	General Meeting
Apr TBD	Online Open Exhibit
Apr TBD	Board Meeting
May 16	Annual Meeting & Election
Jun TBD	Member Exhibit
Jun TBD	Board Transition Meeting
Jul 1	2014-15 Dues Deadline
Sep TBD	Board Meeting
Sep 26	General Meeting
Nov TBD	Board Meeting
Nov TBD	General Meeting



IN THIS ISSUE

President's Point	2
Member Spotlight	2
Resource Outlet	2
Meeting and Program	3
Swept Away Exhibit	4
New Members	6
Exhibitions and Competitions	6
Workshops	7
Board Members and Appointees	8

mundane. With her family's background in the textile business and her own schooling at a textile vocational high school, Baron's affinity for cloth in its varying states of decay led to that becoming the grounding element in nearly all her works. Her discovery of Heliker's mixed-media collages led directly to her use of mixed media and techniques, which included in two dimensions cloth, thread, ink, and paper; and in three dimensions, cloth, wood, wire, string, and other materials. It is the immediacy of the worn and recycled materials that gratified her. "It is not a painting showing torn cloth and paper, but the very cloth and paper itself," she said of what drew her to the medium. "The collages are spotted, scribbled and torn, and made of paper and frayed cloth pieces that become ever more worn and precious in a process of recycling where eventually they form a new and more complete expression."

continued page 8

Member Spotlight

Susanne Belcher, Sharon Brooks, and **Marjorie Sarnat** have work in the Thousand Oaks (CA) Art Association's *Members Show* at the Community Gallery through November 29.

Ulrica (Ricky) Bell exhibited in *Don't Sleep* at Latino Art Museum in July; and dA Center for the Arts' *Aztlán The Next Decade "Con Safos"* through November 16, both in Pomona, CA.

Donna Geist Buch and **Toby Salkin** exhibit in Topanga Canyon Gallery's *Holiday Show* from November 20–January 5.

Kwei-lin Lum's book *Chinatown Paper Dolls* was just released by Dover. It includes figures, modern and historical outfits, a history of Chinese-American attire, and a Chinatown backdrop.

Nancy Goodman Lawrence, Shawn K. Riley, Launa D. Romoff, and **Mara Thompson** are part of the *Peace Project* traveling exhibit, now on view at The Whole 9 Gallery in Culver City, CA.

Karen Robbins is showing several collages in a group exhibit, *The Best Little Art Show in Burbank* (CA), at Eleu Organics Salon during November.

Launa D. Romoff exhibited in Southern California Collage Society (SCCS)'s *Rough Around the Edges* at Chaffey Community Museum of Art (Ontario, CA) through November 10.

Members, send your collage and assemblage art news to the editor

President's Point

Giving Thanks

by **Marian Devney,**

I am grateful to be an artist. I'm grateful not only for the joy it brings me, but for the people I meet, the opportunities I receive, and the experiences from which I benefit.

Many of these people, opportunities, and experiences have come to me through Collage Artists of America. CAA has given me artist friends who support, encourage, teach, and inspire me, and allow me to return the favor. CAA has introduced me to a number of outstanding collage professionals, all of whom so generously share their talent and insight. I have the benefit of exploring the greater world of collage through CAA's programs, workshops, exhibits, and resources; and I have found the members to be one of the most valuable resources.

I want to thank you all for being a part of CAA and sharing the art of collage with me.

With appreciation,
—Marian



RESOURCE OUTLET

At scrap stores, or creative reuse centers, artists can buy donated or reclaimed art materials and craft items in bulk. In Southern California, check out Long Beach Depot for Creative Reuse, thelongbeachdepot.org; ReDiscover at Smart Space (L.A.), www.rediscovercenter.org; Art From Scrap (Santa Barbara), www.artfromscrap.org/reuse-store.html; Riverside Arts & ReUse Exchange, riversidearts.wix.com/reuseexchange#!; and Trash for Teaching (Gardena), www.trashforteaching.com. See www.lancastercreativereuse.org/directory-creative-reuse-centers.html or www.calrecycle.ca.gov/reuse/links/Art.htm for lists of creative reuse centers in California and throughout the country.

Studio Tours Planned for 2014

A pair of intimate, members-only tours are in the works.

Tour 1 MorYork, studio/gallery of Disney creative, art instructor, and brilliant artist **Clare Graham** known for his constructions of Scrabble tiles, bottle caps, buttons, and other everyday objects; functional objects covered in tin cans, soda cans, and dominoes; and unique boxes. See Clare's work and a peek at the gallery at <http://www.claregraham.com>.

Tour 2 Pasadena home studio of **La Monte Westmoreland**. In addition to the studio tour, members will also have the privilege of viewing his large art collection.

Both tours will require a nominal reservation fee. Stay tuned for scheduling and reservation details.

NOVEMBER PROGRAM **La Monte Westmoreland: Politics, Race, and Art**

Growing up in Racine, Wisconsin, La Monte Westmoreland didn't know he would become an artist. He didn't know what he wanted to become at all. But he did know that his oldest brother was artistic, and that relationship spurred La Monte's eventual choice of a career in art. In high school, he had the good fortune to encounter an art instructor who was a surrealist painter. And when his brother didn't take advantage of an art scholarship, La Monte was devastated. "So I just said, 'If he's not going to do it, I have to do it.'"

Westmoreland moved west to pursue his art education, eventually earning master's and master of fine arts degrees from CSU Los Angeles. While his technique began in drawing and painting, it ended in collage and assemblage.

The move to collage happened after his visit to an exhibit featuring African American artists at Brockman Gallery. "The power of this exhibition made me



aware of the importance of the cultural, social, and political impact that African-American artists portrayed in their works." He was heavily influenced by the work of Romare Bearden.

Barely a year after completing his degree, Westmoreland was included in LACMA's 1972 exhibit *A Panorama of Black Artists*, and he has been a part of the Southern California creative scene ever since.



Westmoreland's art is both personal and humanistic, and clearly connected to his African American experience. His art encompasses social, political, and humorous perceptions of his life experiences. His use of pop icons that illustrate racial stereotypes representing Black imagery, such as watermelons, Cream of Wheat man, Uncle Ben, Aunt Jemima, and others, provide cultural impact. "My mixed collages are not timid," he says. "My adaptation of old masterworks, the underlying humor is a condemnation of the racism that has infected our nation and mankind in general." Other works make use of the art of modern and classical masters, architectural

elements, vintage photographs, and body prints.

Westmoreland has taught art for many years at secondary and postsecondary levels. His work is held in more than 100 collections, and has been shown at Fremont



Gallery, South Pasadena; Howeeduzzit Gallery, Alhambra; and most recently in 2nd Fridays exhibits at the Santa Barbara Tennis Club. He is a board member of the Alhambra Community Arts Center and curates exhibits at its gallery. He also owns a significant art collection.



UPCOMING MEETING: Friday, January 24

Guest artist: Hope Kroll 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.

Riding a Wave of Success in Malibu



Thirty members of CAA made waves at the *Swept Away* exhibit opening reception on October 26. Tucked into a high-end retail center, the Malibu Lumber Yard Gallery is a unique venue that offered fresh surroundings for the exhibit. Gallery owner Seda (Saar) Baghdasarian juried and hung the exhibit.

Along with the fresh surroundings were some fresh faces as CAA members who haven't been seen at exhibits were selected along with others who exhibit more often.

Winning artworks also spanned the gamut of collage, mixed-media collage, and assemblage. Kelly Brumfield-Woods' *No Shear* used acrylic paint, paper, and thread to create a vibrant geometric work. Barbara Margolies' assemblage, *Remembering Janis (Joplin)*, is petite in scale but giant in its detail combining paper, fabric, feathers, metals, and wood to recreate an imaginary room. Other winning works used techniques and materials to create undulating relief, layers of color, and traditional paper collage combined with large-scale drawings. The variety of work was stunning!





Previous page, clockwise from top left: First place: *No Shear*, Kelly Brumfield-Woods; second place: *Shadow Series*, La Monte Westmoreland; honorable mention: *As Above So Below*, Susanne Belcher. This page, top to bottom: honorable mention: *Remembering Janis (Joplin)*, Barbara Margolies; third place: *Fantasia*, Harriet Lahana.



Cash awards were presented by first vice president and exhibit chair Susan Gesundheit and president Marian Devney. Honorable mention gift cards were courtesy of Graphaids. Ten members formed the take-in crew on jurying day.

Swept Away runs through November 17, when a closing reception will be held from 2 to 5 p.m. Malibu Lumber Yard (MLY) Gallery is located at 3939 Cross Creek Road, Malibu, 90265. Gallery hours are Tuesday through Friday 11 a.m. to 4 p.m., Saturday and Sunday 12 noon to 6 p.m. Call 310-982-7594 for more information.

 MLY GALLERY

Welcome New Members

Annie Debijl

Altadena CA

Helen Hasenfeld

Los Angeles CA

Patricia Mayer

Redwood City CA

Susan Melly

Los Angeles CA

Martha Slavin

Danville CA

Everything beautiful and fragile is twice as precious somehow as something beautiful and made out of metal.

—Hannelore
Baron

Exhibitions and Competitions

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

2nd Bi-annual Juried Online International Art Competition

Deadline: December 1, 2013

Exhibition: permanently online, Four Points Contemporary, Alief, TX

Awards: 1st \$500, 2nd \$300, 3rd \$150, 4th \$50, awards of excellence, merit, mention

Juror: Reginald C. Adams, Museum of Contemporary Art, Houston

Open to: all media, all artists worldwide 18 and older

Submit: jpg images, bio, and payment online

Entry fee: \$25 up to 5 entries

Prospectus: <http://www.fourpointscontemporary.com>

Contact: Ahyor Thompson, 832-388-7639, competition@fourpointscontemporary.com

Shoebox: An International Sculpture Exhibition

Deadline: December 2, 2013

Exhibition: January 15–February 14, 2014, Todd Art Gallery, Middle Tennessee State University, Murfreesboro, TN

Awards: 1st \$1,250, 2nd \$850, 3rd \$650, 4th \$500, Merit \$100

Juror: Michael Aurbach, Vanderbilt University art professor

Open to: 3-D work designed to fit within the confines of a typical shoebox, all artists worldwide 18 and older

Submit: jpg images and payment online

Entry fee: \$35 up to 3 entries

Prospectus: [https://secure.touchnet.com/C20134_ustores/web/store_main.jsp?](https://secure.touchnet.com/C20134_ustores/web/store_main.jsp?STOREID=10)

STOREID=10

Contact: Eric V. Snyder, 615-898-5653, eric.snyder@mtsu.edu

2014 Juried Open

Deadline: December 7, 2013

Exhibition: January 8–26, 2014 Topanga Canyon Gallery, Topanga, CA

Awards: 1st \$500, 2nd \$250, 3rd \$100

Juror: Jim Morphesis

Open to: all media, all artists

Submit: jpg images and payment online

Entry fee: \$45 up to 3 entries

Prospectus: <http://www.onlinejuriedshows.com/Default.aspx?OJSID=212>

Contact: 310 455-7909, tcgshow@gmail.com

Open Call for 2014 Exhibits

Deadline: January 7, 2014

Exhibition: first half of 2014, Flow Art Space, St. Paul, MN

Awards: exhibition space, no commission

Juror: Melissa Metzler, gallery founder

Open to: all media, all U.S. artists 18 and older

Submit: jpg, tif, or png images and payment online

Entry fee: \$20 for 1 entry, \$45 for 3 entries, \$5 each additional

Prospectus: http://www.flowartspace.com/uploads/7/9/6/5/7965517/open_call_2014_flow_art_space.pdf

Contact: Melissa Metzler, 612-564-3569, art@flowartspace.com

15th National Juried Art Exhibit

Deadline: January 10, 2014

Exhibition: April 5–May 31, 2014, Baker Arts Center, Liberal, KS

Awards: 1st \$800, 2nd \$500, 3rd \$250

Juror: Harry Longstreet, TV/film creative and photographer

continued page 7

Regional & National Collage Workshops

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

Activating Negative Space – Vince Fazio

December 3–6, 2013 in Sedona, AZ Cost: \$450

Through drawing, collage, and painting on paper, students are guided through hands-on process of learning a key modern art lesson—activating negative space—to create images that are both representational and dynamically abstract. One day of intensive drawing from still life and one day of collage lead to two days of working with a model. Sessions are playful events of integrating ideas/techniques from first days into new works where figure is an element of composition rather than complete subject. Each student works with his or her own space within classroom. Step-by-step projects lead to surprising results in an atmosphere of fun and discovery. Lots of individual attention. Accommodations not included. Sedona Arts Center, 15 Art Barn Road, Sedona, Arizona 86336, 888.954.4442, sedonaartscenter.org, sac@sedonaartscenter.org.

Mixed Media – Jean Pederson

March 13–16, 2014, 2014 in Calgary, Alberta, Canada Cost: \$430

Create texture and add depth to your paintings in this experimental workshop. Using a variety of acrylic mediums, learn to build up interesting surfaces and intriguing grounds that can be used within your paintings or as a base for finished work. Explore techniques to achieve layering, texturizing, glazing, and more, then use these ideas to develop finished work. Bring ideas for subject matter that interest you. Work on paper, canvas, wood, or any surface you're comfortable with or want to try. Other mixed media techniques explored (gold leaf, collage, encaustic, charcoal, drawing media, etc.). Suitable for both abstract and representational artists. Accommodations not included. Leading Edge Art Workshops, #28, 1911 Spiller Road SE, Calgary, Alberta, Canada, T2G 4G5, 403-233-7389, www.greatartworkshops.com, louise.hall@shaw.ca.

Sculptural Approaches to Handmade Paper – Erica Spitzer Rasmussen

June 8–14, 2014 in Sewanee, TN Cost: \$860 including meals; \$275–\$395 housing

Participants explore methods of manipulating paper into three-dimensional forms. With assistance of prefabricated molds and hand-constructed armatures, students produce numerous sculptural and expressive objects. Low-shrinkage fibers used in conjunction with lamination, pulp pouring, and pulp casting. Surfacing and finishing techniques addressed. Shakerag Workshops, 290 Quintard Road, Sewanee, TN 37375, 931-598-5651 x3165, www.shakerag.org, info@shakerag.org.

Exhibitions and Competitions, continued from page 6

Open to: all media, all U.S. artists 18 and older

Submit: jpg images by e-mail, payment and entry form by mail or e-mail

Entry fee: \$25 up to 3 entries, \$10 each additional 5 max.

Prospectus: <http://www.bakerartscenter.org>

Contact: Diane Marsh, 620-624-2810, bakerartscenter3@sbcglobal.net

Works on Paper 37th Annual National Juried Exhibition

Deadline: January 24, 2014

Exhibition: March 24–April 17, 2014, Harper College, Palatine, IL

Awards: purchase and solo exhibit consideration

Juror: Shaurya Kumar, Asst Professor, School of the Art Institute of Chicago

Open to: works on paper, all U.S. artists 18 and older

Submit: jpg images on CD, payment and entry form by mail

Entry fee: \$35 up to 3 entries

Prospectus: http://goforward.harpercollege.edu/arts/pdf/19689_wksonpap14prsp.pdf

Contact: Art Department, 847-925-6336, worksonpaper@harpercollege.edu

Local Collage Workshops

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

Unique Surfaces for Watermedia – Gerald Brommer

CAA Sponsored Workshop

January 28–30, 2014 in Los Angeles Cost: TBD
Learn to build low-relief, sculpture-like surfaces with paper and fabric. Details to come. Contact CAA workshop chair Barbara E. Jones,

Critique and Studio Painting – Katherine Chang Liu

January 20–24, 2014 in Claremont, CA Cost: \$615. For experienced artist who needs evaluation of their work. Studio workshop in which artists work independently in your usual approach in any media. Bring up to eight digital images or framed/matted recent works for in-depth private discussion of your strengths and individuality. Multi-page questionnaire and infosheet sent after registration. Sylvia Megerdichian, Art Box Studio, Upland, CA; 909-981-4508, artboxsylvia@netzero.net.

Come Up and See My Etchings – N. Dixon Fish

January 24–25, 2014 in Fallbrook, CA Cost: \$125. All levels. Make a metal printing plate while trying out etching and aquatint techniques. Experiment with ways to ink and print the plate. Learn printmaking techniques passed down since the Renaissance. Use old drawings or create a new abstraction to make an original print. Students can print a small edition of prints, or make a couple of plates. Fallbrook School of the Arts, North San Diego, CA; 760-728-6383, info@fallbrookschoolofthearts.org.

*We cannot solve
our problems with
the same thinking
we used to create
them.*

—Albert Einstein

Hannelore Baron, continued from page 1

If Baron's collages with their indecipherable writing and scribbles hint at ancient runes, her assemblages more literally evoke the political, if somewhat obscurely. Ecological degradation of worn wood stands in for human fragility; game pieces infer shamanistic civilizations; wire and string allude to wrapping both in comfort and binding.

Baron's mental illness and health challenges spurred her creativity, causing her to increase her output as a sort of therapy for and push-back against those difficulties. Like the endurance of the human spirit denoted by birds and flowers in her work, Baron drew the strength to create from her own wounds. Paradoxically, it was existential ambivalence that forced her to keep making art in spite of her own confusion and fragility.

Illustrations: Page 1, *Untitled* (C84-122) collage, 1984, 7¼" x 16¾"; right, *Torn Flag*, assemblage construction, 1977, 9¾" x 13½" x 12¾" wood, cloth, ink, tempera, paper, wire.



The Cutting Edge

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Suggestion Box

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



Collage Artists of America

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