

The Cutting Edge

Collage Artists of America Newsletter

August 2010

Volume II, Issue 1



The Traveling Collagist: Making Art on the Go

by Karen Robbins

It's summer, and many CAA members are taking vacations. Do you take art with you? Are you limited to a sketchpad or a small box of paints—or do you try to bring collage with you? In this multi-part series, we take a look at ways in which artists can take the bits-and-pieces of the collagist's toolbox with them on their travels, where inspiration is sure to strike.

Part I: Worksurfaces

With large worktables in short supply in most kinds of transportation and accommodations, one must make do with a hotel-room desk, an airplane tray-table, or perhaps a laminate-topped pedestal in a dining car. How can the traveling collagist find a sturdy worksurface? Here are some ideas to get you started.

- *Lap desk.* They've come a long way, and you can find versions with pillows, that fold, or even wrap across chair arms. If this is your preference, find a style that's light enough to carry and sized to fit into a carry-on-able tote.
- *Masonite.* Sure, it's a support, but it's also a worktop. Cut to size and hinged with tape or metal hinges (depending on thickness), it can become a fold-out worksurface in no time and takes up little space in luggage. Choose a thickness that won't be too heavy to carry or pack.
- *Foam board.* Functions a lot like masonite, but lighter weight. Hinge with tape, or trim down the pre-folded kind sold in office supply stores. If you use pinning techniques, this is the worksurface for you.
- *Laptop stand.* Yes, the kind for your computer. You may be surprised at how sturdy some can be. Look for stands that have solid or nearly-solid trays in metal (mesh or lightweight aluminum), wood, or very strong plastic. You'll also find extending versions and multi-functional folding ones. Check to make sure they have adjustable angles so you can work as flat or sloped as suits your method.

Part II: Supports that Travel will appear in a future issue.

Got more ideas? Stop by the CAA Facebook page (www.facebook.com/group.php?gid=178352820612) and leave a comment, or send e-mail to the Editor.

CALENDAR

Sep 20	<i>Opposites Attract</i> Take-in
Sep 22	<i>Opposites Attract</i> Opens
Sep 26	<i>Opposites Attract</i> Reception
Oct 8*	General Meeting
Oct 9	<i>Opposites Attract</i> Closes
Dec 3*	General Meeting

* Special dates!

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“Every artist lives for those moments when the brush sort of takes off by itself and has a life of its own.” —Robert Motherwell

Welcome New Members

Jerry Colburn
North Little Rock AR
jerrycolburn.blogspot.com

Hope Kroll
Paso Robles CA
www.hopekroll.com

Patricia Micciche
Los Angeles CA

Joanne Raksin
Valley Village CA

Member Spotlight

Teri Dryden's and **Marilyn B. Jordan's** work is featured in the *Outside the Box* exhibit at the Canoga Park Youth Arts Center, 7222 Remmet Avenue. The show runs August 9–September 11, with an artist's reception on August 21 from 7 to 9 p.m. For information call 818-346-7099.

Ben Goldman's work won a merchandise award in the International Society of Acrylic Painters' *13th Open International Exhibit* at the Santa Cruz Art League, 526 Broadway, Santa Cruz. The show runs through September 5. For more information call 831-426-5787.

President's Point: Reaching New Goals, One Step at a Time

by **Jeanne Zinniker**

As president of CAA for the next two years, I feel blessed to start out by having such an excellent group of officers and chairpersons to pursue the business and activities of our organization. They all want to succeed in doing as good a job as has been done in the past—and even to surpass that level when possible. Each and every one of the officers and chairpersons has my respect and support—and members, I know they have yours as well.

One of my goals for CAA is to increase the value of awards we give, in order to get more members to participate in our exhibitions.

Another goal is to find additional venues for showing our members' work. While we are lucky to have VIVA as a venue, it would be nice to branch out—and see our work in different locations.

I also will be working on ways to increase the number and variety of workshops available for our members.

We are all fortunate to be part of such a prestigious organization of talented and creative artists. If you as members give us your support, we as your directors will do our best for you and CAA.



Opportunity Knocks...

Did you know that your donations do double duty? Your unwanted art materials at the second-chance table offer others the opportunity to find new materials they can put to creative use while donating to CAA's scholarship fund.

So take a moment to sort through your collections. Bring some bits and pieces you have lots of, or something you're not using any longer, to the meeting. Supplies, fabric, fibers, wallpaper, photos, wood scraps, metal—you get the idea. And magazines—especially those with wonderful images and graphics such as *National Geographic*, travel, and fashion. Opportunity Chair Sandy Rooney will price the items for you.

But that's not all. Raffle ticket purchases also help support the scholarship fund, and might bring a new tool or even a piece of art into your home! Remember to wear your handmade nametag to meetings, and you'll receive an extra ticket with your purchase.

Your second-chance and raffle support helps make the difference to a young art student at the same time it brings something new and different to your artwork. Together, these two opportunities help make it possible for a deserving student to afford art supplies.

OCTOBER PROGRAM Franklyn J. Liegel: Mixed Media Today

What goes into decision-making when selecting pieces for display and choosing those that are award-worthy? Noted local artist and instructor Franklyn J. Liegel will discuss the challenge and his process for jurying a show, having just completed jurying of CAA's *Opposites Attract* exhibit.

Liegel will also talk about what collage is today. Topics will include his ideas about changing attitudes toward collage, how it has become less "pure" paper, and how mixed-media collage has become more fashionable. He will also discuss the role of painting within mixed-media collage. The presentation will include Franklyn's own work and that of other artists.

The Wisconsin native had an early interest in history that led to his interest in art history. He began making art while finding his way in higher education, eventually leading to a BFA from Minneapolis College of Art and Design and an MFA from Otis Art Institute (now Otis College of Art and Design).

"I consider process for its own sake," he says. The result of that consideration is an idiosyncratic studio practice of combining and recombining materials and

processes with no clear purpose. "If anything, I am more passionate about an endless pursuit of fragmentation and process" he notes.



His work has been lauded for its transformative nature, turning the geometric into the organic, the ordinary into the provocative, and the mechanical into the hand-crafted. His works combine references to Oceania, Japanese decorative arts, Persian miniatures, medieval art, and Spanish architect Antoni Gaudi; and incorporate everything from yarn, thread, and wire to paint, burnt paper, glass, and gold leaf. It has evolved into his current work with mosaic patterns that intertwine bits and pieces to convey

a mesmerizing sense of deep history.

Liegel's work and exhibitions have been covered extensively in local news and art media. His art has been seen in more than 30 solo and group shows from Los Angeles to New York, and from Germany to Asia and Morocco. It is in collections of several financial, educational, and corporate entities, and has been shown at Jenkins Johnson Gallery in New York and most recently at AndrewShire Gallery in Los Angeles.

Liegel teaches collage and assemblage at Art Center College of Design's Art Center at Night program, and a painting workshop at Otis College of Art and Design's Continuing Education program.



NEXT MEETING: Friday October 8

Friday, October 8 (different week), 11 a.m.–1 p.m., Bernard Milken Jewish Community Campus Auditorium, 22622 Vanowen St., West Hills, California 91307, 818-464-3300.

Parking reminder: Once you leave the meet-

ing, JCC security policy requires that you move your car out of its parking lot. Thank you for your cooperation.

Note: December meeting will be held on Friday, December 3 (different week).

Exhibits Worth Watching

Dennis Hopper Double Standard

First comprehensive survey of Hopper's artistic career in a North American museum. Over 200 paintings, photographs, sculpture, and assemblage from his 60-year career with focus on 1960s-present.

July 11–September 26, 2010.
Geffen Contemporary at MOCA, 152 North Central Avenue, Los Angeles 90013.

Griffin & Sabine and Beyond. Nick Bantock: A Retrospective

First retrospective for Bantock and first U.S. show. With 70 original works from Griffin & Sabine series plus 80 new works.

September 18–December 31, 2010. Denver Museum of Outdoor Arts, Englewood Civic Center 2nd floor, 1000 Englewood Parkway, Englewood, Colorado 80110.

ARCHIVE SEARCH

CAA Archives Chair Darlene Libby is gathering photographs and documents for the official organization archives. If you have materials of any kind that relate to CAA events (exhibits, meetings, workshops, etc.) or the history of the organization, please send them to CAA Archives, 1401 W. Morningside Dr., Burbank, CA 91506.

Exhibitions and Competitions

Exhibition opportunities are listed as a service and do not represent CAA endorsement or recommendation unless specifically noted. If you know of an exhibition opportunity, please send sponsor and website information to the Editor.

National Collage Society Green & Global Online 26th Annual Juried Exhibit

Deadline: August 27, 2010

Exhibition: Nov. 1, 2010–Jan. 31, 2011 online only

Awards: Cash, materials, and purchase. **Judges:** Not named.

Open to: All artists, membership required, two- or three-dimensional, mixed-media glued collage. No size limit.

Submit: Slides or images (jpeg) e-mailed or on CD.

Entry fee: \$45 including membership fee; \$10 if already a member, maximum two artworks per artist.

Prospectus: http://www.nationalcollage.com/forms/juried_entry_form.pdf

Contact: 330-656-3673, www.nationalcollage.com,
info@nationalcollage.com

2010 Bay Area Annual (Juried Exhibition)

Deadline: September 14, 2010

Exhibition: Oct. 29–Nov. 21, Sanchez Art Center, 1220-B Linda Mar Blvd., Pacifica, CA

Awards: Four Juror's Awards of \$250 each. **Juror:** Betti-Sue Hertz, Director of Visual Arts, Yerba Buena Center for the Arts, San Francisco.

Open to: All California artists, all artistic media (no crafts).

Submit: Slides or images (jpeg) on CD. **Entry fee:** \$15 per artwork entered.

Prospectus: http://www.sanchezartcenter.org/2010_Bay_Area_Annual_Prospectus.pdf

Contact: Melinda Lightfoot, 650-355-1894, www.sanchezartcenter.org,
melinda@sanchezartcenter.org

Illustration Exhibit & Literary Reference Exhibit

Deadline: October 1, 2010

Exhibition: Dates not listed, Howard County Center for the Arts, 8510 High Ridge Road, Ellicott City, MD

Open to: Artists working in all media, 18 and over.

Submit: Slides or CD. Illustration Exhibit: Work of illustrative subject and/or style. Literary Reference Exhibit: Work that references literature or literary themes or ideas, but is not explicitly illustrative.

Prospectus: <http://www.hocoarts.org/exhibits.php>

Contact: Beth Forbes, 410-313-2787, www.hocoarts.org/exhibits.php,
beth@hocoarts.org

Lucky 13 National Small Works Exhibition and Competition

Deadline: October 4, 2010

Exhibition: Nov. 1, 2010–Jan. 2, 2011, Virgin Valley Artists Association, Mesquite Fine Art Gallery, W 15 Mesquite Blvd., Mesquite, NV

Awards: \$1313–\$113. **Judges:** Not named, from Nevada-Utah-Arizona area.

Open to: All U.S. artists 18 and over. Wall hung art only. No crafts or jewelry. Maximum size (including frame) not to exceed 13" x 13" x 5" deep.

Submit: Slides or photos. **Entry fee:** \$13 per piece, maximum four per artist.

Prospectus: <http://www.mesquitfineartscenter.com/LuckyThirteenNationalSmallWorksExhibitionCompetition.htm>

Contact: Bunny Wiseman, 702-346-1338, www.mesquitfineartscenter.com,
vvars@gmail.com

Renew Yourself, Renew Your Membership

If you haven't yet renewed your CAA membership for 2010-11, do it now! Paid CAA members may enter exhibits and attend workshops and general meetings; receive *The Cutting Edge*; be included in the new roster, and grow their creativity.

A renewal form came with the May issue of *The Cutting Edge*. File missing? It's available on the CAA

website at http://collageartists.org/pdf/CAA_Membership_eForm.pdf.

Complete the form (on-screen or by hand) and send, with a check for \$50 dues payable to Collage Artists of America, to Membership VP Susie Gesundheit at the address on the form.

Questions? E-mail Susie or call 818-986-8568 or 818-216-8901 (cell).



CAA Fall Exhibit: Opposites Attract

Opposites Attract is the theme and title of CAA's Fall 2010 show, scheduled for September 22–October 9 at VIVA. Works are not required to follow the exhibit theme but doing so is strongly encouraged.

The juror is popular artist and program guest Franklyn J. Liegel, who brings knowledge and innovative thinking to the jury process.

Award amounts have been increased effective with this show. See the enclosed *prospectus* for full details.

Help Make CAA Workshops Happen

Workshop Chair Marjorie Sarnat has begun planning workshops for the new fiscal year. She would like to focus on workshops in which members really want to enroll. Is there a specific workshop topic that you'd like to attend? Do you know someone who would be interested in leading a workshop—maybe even yourself? Please let us know! Contact Marjorie by e-mail or by phone at 818-366-4194.

Mixed Media Painting Workshop

Rea Nagel teaches you how to combine lots of media and have fun doing it. Tuesdays from 12:30–3:30 p.m. at VIVA, begins September 14. Cost is \$20.00 per class, \$180 for 10 weeks. Details on the VIVA website, or contact Rea at 818-908-5919.

Regional and National Collage Workshops

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

Encaustic Monotype Workshop – Paula Roland

October 2-3, 2010 in West Oakland

Combines encaustic painting with monotype process. Encaustic is manipulated with brushes and tools, then transferred to paper. Cost: \$390, must supply own HOTbox (purchase/rental available). 510-325-7476. web.me.com/rodg/Oakland_Studio/Welcome.html

Art & Soul Mixed Media Art Workshops (various instructors)

October 5-11, 2010 in Portland, OR

Collage sessions include 3D Collage w/Story, Transfers & Transparencies, Collage Your Pet, Encaustic Collage, Found Object Assemblage, Fantasy Mail, and more. Cost: \$50 registration plus individual workshop class fees (vary). www.artandsoulretreat.com/portland-2010.php

Collage Techniques and Creative Exploration – Jonathan Talbot

October 23-24, 2010 in Dennis, MA (Cape Cod Museum of Art)

Composition and personal visual vocabulary. Technique eliminates liquid adhesives from assembly process. Paperless image transfer, tissue overlays, permanency of materials, substrates. Cost: \$300 members/\$325 nonmembers. 508-385-4477 ext. 16. www.ccmoa.org/studio-art-classes.asp

Something Extra: Watermedia Collage – Elaine Harvey

November 13-14, 2010 in San Diego (San Diego Watercolor Society)

Adds collage, techniques for preparing collage papers, exploration of collage's creative and inspirational possibilities to watermedia painting. Cost: \$150 members/\$175 nonmembers. 619-876-4550. www.sdws.org/WorkshopDetails.php?WorkshopID=2010056



Collage Artists of America

established 1988

www.collageartists.org

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RESOURCE OUTLET

Looking for art supply and paper resources? Try these:

- **Blue Rooster Art Supplies** is run by artists and known for its excellent prices. Also offers workshops and other events. In Los Feliz. 1718 North Vermont Avenue, Los Angeles 90027, 323-661-9471.
- **McManus & Morgan** has been in business since the 1920s. Today it is known for its unusual selection of parchments, hand-marbled papers, papyrus and bark sheets, Nepalese fiber sheets, and handmade stationery. Near downtown. 2506 West 7th Street, Los Angeles 90057, 213-387-4433.

- **Hiromi Paper** specializes in Japanese papers and media. Its selection includes papers made from metal, amate, mitsumata, kozo (mulberry), cedar, and gampi from Japan and other countries, as well as wood veneer “paper” and French bookbinding cloth. At Bergamot Station. 2525 Michigan Avenue, Santa Monica 90404, 310-998-0098
- **Roark Graphic Supplies** specializes in architectural supplies but also offers a well-edited selection of art materials. Near USC. 549 West 23rd Street, Los Angeles 90007, 213-747-6100.