

The Cutting Edge

Collage Artists of America Newsletter

March 2011

Volume II, Issue 4



CALENDAR

Mar 13	A Sense of Place exhibit opens and Artists' Reception
Mar 25	General Meeting
Apr 2	Encino Terrace artwork delivery
Apr 4	Encino Terrace exhibit opens
May 8	A Sense of Place exhibit closes
May 9	Artwork Pick-up
May 27	General Meeting
Jul 15	Encino Terrace exhibit closes
Jul 16	Artwork Pick-up
Sep 23	General Meeting
Dec 2	General Meeting

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Materials and Techniques: Water Bath Relaxes Paper

by Karen Robbins

The best technique I've found to eliminate warping, buckling, and bubbles when gluing paper to paper is the water bath. It works with just about any fiber-based paper, and can even make the paper seem to become almost a part of the support material.

Why does it work? The water bath removes enough sizing to allow the paper fibers to relax. The technique is excellent when building up multiple layers, to ensure that lower layers are flat and smooth. It also works well with glossy magazine paper that is otherwise difficult to flatten, because it softens the clay content. It will even soften lighter-weight vellum that does not have a high plastic content, and some tracing papers. Do not attempt to use this technique with tissue paper and sewing pattern tissue, which are too fragile to withstand the water bath.

The technique works best if the support or ground is stretched or very stable, such as heavy watercolor paper, mat board, canvas or canvas panel, and prepared masonite or wood panel. Unstretched or unstabilized supports will buckle, defeating the technique.

With this technique, contact between the wet paper and whatever is underneath it becomes permanent. Be certain of the position of each piece when you place it onto your artwork. If you try to remove a piece adhered this way, you will find a lovely *décollage* surprise underneath! Both the applied and ground surfaces are likely to become damaged.

Supplies

- Paper to collage and prepared support
- Water tray—plastic food storage container, small- to medium-sized cake pan, photographic chemical tray, or enameled or plastic tray-style paint palette
- Water (room temperature)
- Paper toweling or cloth toweling

Continued page 7

MARCH 25 MEETING

GUEST ARTIST: BLAIR MARTIN CAHILL

Learn about her unusual layered and interactive collages.

See page 3 for meeting and program details.

Welcome New Members

Kathi Flood
Sherman Oaks CA

Liza Julien
Salt Lake City UT

Harriett Lahana
Encino CA

address & e-mail change:
Betty B. Schabacker
Pittsboro NC

Barbara Schwartz
Woodland Hills CA

Ornament and Color: the Bead Bazaar

Browse through thousands of antique and modern beads from all over the world, plus a huge variety of beaded objects, findings, carved and ethnic pieces, fabrics, and imported specialties. Color, pattern, and texture for inspiration—or that you just might want to take home. Supports research grant program of the Bead Society of Los Angeles. March 20, Veteran's Memorial Auditorium, 4117 Overland Avenue, Culver City.

President's Point: Time Out for Inspiration

by **Jeanne Zinniker**

Hello! Jeanne is not available right now. She's in one of her reclusive moods. In case you are wondering who the heck I am—well, I'm Jeanne's alter-ego. She doesn't have anything profound or enlightening to say. Her creativity seems to be stuck somewhere between a rock and a hard place. So I'm stepping in.

What has Jeanne been up to? Looking to art for a little creative inspiration, of course. First she attended the *Breathing Walls* exhibit at ADC Contemporary Art Gallery and saw the work of artist Francisco Romero. She was fascinated with the texture in his work, which was all black with a little gold in it. The way the light hit off of the black textures is what made the work interesting. There was a little gold-leaf collage in one of the pieces. The central Mexican artist's abstract work is filled with bold, thick brushstrokes and strong textures from the different materials he uses.

Then Jeanne went, with Barbara Tabachnic, to the L.A. Art Show at the convention center. There wasn't too much collage there that left an impression on her mind's eye, but she did see some beautiful work. One artist's work that she and Barbara fell in love with was a contemporary Chinese-Australian artist by the name of Chen Ping. They are bold paintings: heavily impastoed surfaces that speak to the tragedy of modern angst and alienation. He says his work is neither purely abstract nor purely figurative; it is also conceptual and realistic. The piece that Jeanne loved was titled *Dalai Lama and Soldier*. If you are interested, you can see his work in the September/October 2009 issue of *Asian Art News* or on his website at <http://www.chenping.com.au>.

Jeanne also went to see *Cavalía*—a performance spectacle that combines horsemanship with dance, acrobatics, and special effects—in Burbank with some of her family, for her daughter's birthday. She has discovered that the performing arts created by *Cirque du Soleil*-style artists (some, including *Cavalía's* artistic director, hail from that group) and their equine performers are exciting. Following the colors, textures, and movements of the performers led her to imagine what affect it might have on future artwork.

I think Jeanne has experienced a lot of creative inspiration out there—maybe enough that she'll pen her own column next issue. As her alter-ego, I'm tired from all this writing!



New Date for Show Closing

CAA's upcoming juried exhibition, *A Sense of Place*, will close on Sunday, May 8, 2011. Pick-up of artwork will take place on Monday, May 9, 10 a.m. – 12 noon.

MARCH PROGRAM Blair Martin Cahill: Revealing Layers

Mixed-media artist Blair Martin Cahill's work is composed of planes of glass or acrylic layered with ink and paint that float above a graphic and dynamic collage. With repeated viewings, her work rewards the viewer with its layers of concealed elements and undeniable sense of humor. The images on the glass seem to move as they hover over the collage surface, and continue to move with the viewer's changing position.

Cahill's fascination with collage, graphic design, and experimental animation led her to study at California Institute of the Arts, where she further developed her unique style with artists-in-residence Jules Engel and John Baldessari. At the same time, she honed her skills in avant-garde animation, studying Oskar Fischinger and Norman McLaren. Working in two disciplines simultaneously allowed Cahill to define a



style that combines the inborn whimsy of animation with requirements in fine art for concepts such as balance and symmetry. It was the creation of her early animated shorts that inspired Cahill's first exploration of collage.



"Over time," she says, "I discovered that my films were essentially collages that moved. I began to look at each frame as more than a part of a film."

Following her studies at Cal Arts, the cross-fertilization between fine art and film continued as Cahill went on to become an art director and production designer on feature films and high-profile commercials. Though she has now moved on from film to focus exclusively on collage, she has no intention of leaving behind film's inherent motion. "While I'm looking at a piece in the early stages," she says, "sometimes I'll see a little movement out of the corner of my eye. So I focus on that place, and try to build on it."

Cahill's pieces use elements of transfers, cut-outs, and painting to create their multi-layered effects and illusion of depth, reminiscent of multi-plane animation. Their warm palette provides juxtaposition to the cool surface material. Some, like *Personality Test* (detail, left), are interactive; it requires the viewer to answer questions while it revolves.

Cahill's work was recently included in Sylvia White Gallery's *Beyond Toys* juried exhibition, and is in several private collections. The Ojai-based artist is currently preparing for a solo show later this year.



UPCOMING MEETING: Friday, March 25

Friday, March 25, 2011, 11 a.m.–1 p.m.,
Bernard Milken Jewish Community Campus
Auditorium, 22622 Vanowen St., West Hills,
91307, 818-464-3300.

Parking reminder: Once you leave the meeting, JCC security policy requires that you move your car out of its parking lot. Thank you for your cooperation.

Next meeting: May 27, 2011

Braque, Picasso, and Collage

Picasso may be known to collagists for his groundbreaking *Still Life with Chair Caning* (1912), arguably the first literal collage painting in western art. But it was the techniques of his good friend Georges Braque that set Picasso on the collage path.

By summer of that year, Braque was using *matière*—sand, ash, sawdust, metal filings, and coffee grounds—to modify the textures of paintings that were collage in all but name. In September, he noticed a woodgrain wallpaper in an Avignon shop and immediately bought it. He began to paste pieces of the wallpaper onto charcoal drawings, after some drawing was done but before continuing to draw over the patches. This combination of the tactile and the visual was completely new and remarkable.

When Braque showed this *papier collé* work to his friend, Picasso was shocked and excited. He immediately began a series of over 100 *papiers collés* using colored paper, wallpaper scraps from his own studio walls, and sheet music. Picasso also tried Braque's paint texturizing methods. This initial work led to more with newspaper, labels, and other materials.

The artists' affair with collage lasted only a short time, as they moved on from analytic Cubism to other styles and philosophies. But its effects were widespread and long-lasting. From Eastern Europe to Italy, collage became firmly entrenched as a viable art form.

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 at karendesign@gmail.com

8th Annual 2011 Juried Multimedia Art Exhibition

Deadline: March 24, 2011

Exhibition: May 29–June 30, 2011, Park Gables Gallery, Harrisonburg, VA.

Awards: \$1,000 best of show, total \$4,000 in cash prizes

Jurors: John A. Hancock, Janly Jaggard, Cole H. Welter

Open to: All U.S. resident artists, multiple media.

Submit: 400 ppi JPEG file on CD plus 4 x 6 photo or 5 x 7 photo, submission form. Art maximum size 72" x 90".

Entry fee: \$30 for one to three artworks.

Prospectus: http://vmrc.indigofiles.com/2011_P_E.pdf

Contact: Virginia Mennonite Retirement Community, Anne Finlayson, Art Exhibition Director, 540-564-3400, artexhibit@vmrc.org

100th Annual Exhibition

Deadline: March 25, 2011

Exhibition: May 27–July 16, 2011, Mystic Arts Center, Mystic, CT.

Awards: \$1,000 best of show, total \$2,800 in cash prizes, additional merchandise

Jurors: Joy M. Pepe, Anne von Stuelpnagel

Open to: All artists, multiple media.

Submit: Digital image on CD, submission form, SASE. Art maximum size 72" x 72".

Entry fee: \$25 for one artwork, \$15 for second artwork.

Prospectus: [http://www.ctacademy.org/Application 2011/CAFAProspectus100.pdf](http://www.ctacademy.org/Application%202011/CAFAProspectus100.pdf)

Contact: Connecticut Academy of Fine Arts, Daniel Riccio, Artistic Director, 860-267-6023, danielriccio@sbcglobal.net

2011 National Juried Competition

Deadline: March 31, 2011

Exhibition: June 22–July 16, 2011, First Street Gallery, New York, NY.

Award: Solo show, value \$3,000

Juror: Paul Resika; winner chosen by gallery members.

Open to: All U.S. resident artists 18 years and older, multiple media.

Submit: JPEG image on CD, submission form. Art maximum size 30" wide.

Entry fee: \$35 for one to three artworks, \$5 for each additional artwork, maximum 10.

Prospectus: <http://firststreetgallery.net/prospectus11.html>

Contact: First Street Gallery, 646-336-8053, NJS_inquiries@firststreetgallery.net

National Juried Exhibition

Deadline: April 2, 2011

Exhibition: June 12–July 21, 2011, Lancaster County Art Association, Strasburg, PA.

Awards: \$500 best of show, total \$3,000 in cash prizes

Jurors: Anita Shapolsky

Open to: All artists 18 years and older, multiple media.

Submit: Slides or JPEG images on CD, submission forms, SASE. Art maximum size 45" x 45".

Entry fee: \$15 for one artwork, \$15 each for second and third artworks.

Prospectus: <http://www.lcaonline.org/Images/ApplicationFlyer2011web.pdf>

Contact: Lancaster County Art Assn., Carol Herr, 717-687-7061, lcaanews@yahoo.com

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Regional & National Collage Workshops

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

From Line and Shape to Complex Surfaces – Gerald Brommer

May 9–13, 2011, in Dallas, TX

Explores two major art elements, shape and line. Find out how they can be effectively used in generating exciting visual images. A variety of approaches used, combining watercolor or acrylic paint, collage, pen and ink, markers, and found papers and materials. Cost: \$350. Artists' Showplace Gallery, <http://www.theartistsshowplace.com/gerald-brommer-workshop-2.html>.

Letting the Cat Out: Life, Collage, and Everything – Nick Bantock

May 13–21, 2011 in Malaga, Spain

An all-encompassing experience in southern Spain. Bantock instructs and mentors participants in making collage from found materials, paint, and ephemera. Includes accommodations, transfers, most meals, sightseeing, even a Flamenco performance. Cost: approx. \$3,325 land only. <http://www.flavourofspain.net/2011.htm>.

Art Holidays France – Jenny O'Leary

May 28–June 7, 2011 in Loire Valley, France

Batik, silk painting, and fabric collage in a picturesque French locale. Includes day trips to Saumur, Angers, and Chinon. Many supplies available on site. Includes accommodations, meals, local transfers. Cost: approx. \$1,450 land only. <http://www.artholidaysfrance.com>

Artful Dodging – Nick Bantock

June 3–8, 2011 in Cortes Island, British Columbia, Canada

Held at the beachside Hollyhock educational center, this workshop focuses on using collage, writing, and anything else to dig out roots of creativity. Personal development blends with collage techniques, resulting in learning how to support creative life. Cost: approx. \$732 land only (accommodations not included). http://www.hollyhock.ca/cms/index.cfm?Group_ID=4770.

Mixed Media Using the Press (Advanced) – Inez Storer

June 4–5, 2011 in Berkeley, California

Artists with previous experience in printmaking have the opportunity to explore various ways of making works on paper using collage and chine-collé. Learn new ways of using glue, embossing, and monoprinting from an inspirational painter and printmaker. Cost: \$325 including materials (accommodations not included). Kala Art Institute, <http://www.kala.org/class/individual2011/ptgfres/storer45.html>

Mixed Media and Collage Adventure in Tuscany – Cathy Taylor

June 4–11, 2011 in Cortona, Tuscany, Italy

Topics include found paper and object collage, collage with mixed media, transfer techniques, and monoprinting, along with other exciting techniques. Beginners and advanced artists will enjoy the wide variety of ideas and information designed to allow each person to find their own artistic voice. Cost: \$2,849 land only, includes accommodations, escorted travel, meals. Toscana Americana, <http://toscanaamericana.com/ctaylormixedmedia.html>.

Mixed Media Collage: Unleash the Wild Side of Your Brain – Ricki Arno

June 20–24, 2011 in Jackson, WY

Collage challenges that jolt artistic sensibilities and expand creative repertoire. Daily audio-visual inspiration "collage" introduces each challenge. Technique demos follow each presentation. Uncomplicated Photoshop techniques introduced as additional option to alter and manipulate size, color, texture, etc. of hand-made collage elements. No previous Photoshop experience or software purchase required. Cost: \$475 including materials. Art Association of Jackson Hole, http://www.artassociation.org/education/painting_drawing/w11-MixedMediaCollage.html.

Local Collage Workshops

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

Mixed Media Collage

Lois Ramirez, Wednesdays 1–3 p.m. beginning April 20, \$75–\$80 for 6 weeks. Burbank Creative Arts Center, 1100 Clark Avenue, Burbank, 818-238-5397, <http://www.burbankparks.com/registrationmain.sdi>. Fundamentals of collage as visual language. Focus on personal expression in representational and abstract styles. Collage allows students to design more abstractly, with more strength, expressing new ideas. Students encouraged to experiment and develop their own personal style.

Collage with Beeswax for Mixed Media Artists

Amber George, June 4–5, 2011, \$225. Fallbrook School of the Arts, 310 East Alvarado Street, Fallbrook, 760-728-6383, <http://www.fallbrookschoolofthearts.org/component/registrationpro/?view=event&did=1378>. Learn how to use beeswax as a collage medium. Natural beeswax acts as glue and preserver for all types of paper. Using wood panels, students incorporate watercolor, pastel, drawing, and collage into new works of art.

Releasing the Wildness Inside Us: Your Bold, Brilliant, Creative Self

Sharon Virtue, June 24–26, 2011, \$695 plus \$50 materials. Esalen Institute, 55000 Highway 1, Big Sur, 831-667-3000. Explore creative potential or gain a fresh approach to working more freely and intuitively. Emphasis on process rather than finished product. Playing a series of creative games enables us to let go of attachment to the outcome. Use paints, crayons, collage, and fabric to create; work on paper, cardboard, canvas, or found objects. <http://webapp.esalen.org/workshops/9387>

Second-Chance Supplies for Scholarships

Do a little Spring cleaning and send your unused collage materials our way. CAA's Second-Chance Table offers your unwanted items to other members at bargain prices, and all proceeds support the scholarship fund. Bring your flat metal or wooden parts, boxes for shadow-box work, maps, papers, art supplies, paint, wallpaper books, lace, magazines, brushes, and cards to the next meeting. Or contact Sandy Rooney for pickup.

Exhibitions and Competitions, continued

22nd Annual International Juried Exhibition

Deadline: April 16, 2011

Exhibition: June 28–July 16, 2011, Viridian Artists Contemporary Art Gallery, New York, NY.

Awards: \$300 first, \$200 second, \$100 third, 25 artists' work group show at gallery.

Jurors: Elisabeth Sussman

Open to: All artists 18 years and older, multiple media.

Submit: Digital prints or slides, submission form. Art maximum size 72" x 72".

Entry fee: \$40 for one to three artworks, \$5 each for additional artworks.

Prospectus: http://www.viridianartists.com/viridian/pdfs/22nd_js.pdf

Contact: Vernita Nemecek, Director, 212-414-4040, info@viridianartists.com

24th Annual Northern National Art Competition

Deadline: May 14, 2011

Exhibition: July 26–September 9, 2011, Nicolet College Art Gallery, Rhinelander, WI.

Awards: Three \$1,000 awards of excellence, total \$8,500 in cash prizes

Jurors: Dennis Wojtkiewicz

Open to: All U.S. resident artists 18 years and older, multiple media.

Submit: Slides or JPEG images on CD, submission forms, SASE.

Entry fee: \$30 for one or two artworks.

Prospectus: <http://www.nicoletcollege.edu/pdfs/nnac11.pdf>

Contact: Katherine Ralph, Gallery Director, 715-365-4556, kralph@nicoletcollege.edu



RESOURCE OUTLET

Do you use rubber stamps? Try these online resources for new ideas and supplies.

- **Addicted to Rubber Stamps** Ten thousand rubber stamps of all kinds. A little hard to search for specific items, but inventory can be sorted by type, maker, theme, etc. Also offers papercrafting and related items. www.addictedtorubberstamps.com
- **Hero Arts** Family-owned manufacturer of stamps and papercraft supplies, including stamps designed by founder Jackie Leventhal. Online orders from the Hero Arts site may be fulfilled by a local retailer. Top picks include dictionary type and old-letter-writing design blocks, alphabets, and animals. shop.heroarts.com
- **Impress Rubber Stamps** Small Washington-based papercrafting retailer with edited but wide selection of rubber stamps. Will also create custom stamps. impressrubberstamps.com
- **Los Angeles Rubber Works** Interesting and quirky selection of art stamps including Asian characters, statements and phrases, household objects, and sym-

bols. Also offers bookstore and stamping supplies. www.larubberworks.com

- **Stamp A Mania** Manufacturer-wholesaler, specializing in its own original Southwest designs including Indian, landscapes, architecture, desert, and old west images. Catalog and phone ordering available. Owns Stampa Barbara designs, pending production. www.stampamania.com
- **Stampendous** Manufacturer-wholesaler of stamps designed by Fran Seiford. Online orders from the Stampendous site are fulfilled by a local retailer. Top picks include texture stamp cubes and alphabet stamps. www.stampendous.com
- **Stampington & Co.** Artistic stamps include daVinci images and writings, Venetian architecture, and Claudine Hellmuth travel images. Also publishes *Somerset Studio* art and craft publications. www.stampington.com

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

Materials and Techniques, continued

- Portable hair dryer or embossing/stamping heat tool (optional)

Method

1. Prepare tray of water at least 1 inch deep.
2. Choose paper to apply to your collage and determine its position. Mark position if needed.
3. Place paper in water bath and allow it to soak through completely. Watch paper carefully. Thinner and non-calendered papers will be ready more quickly than thicker ones. For very thick papers, you can peel the surface from backing layers after some time in the bath, then re-soak if needed.
4. Prepare marked support/ground area with a thin, even layer of matte medium.
5. Remove paper from water and place flat on toweling; fold towel to cover. Blot thoroughly from top and bottom. Dyed papers may bleed their color.
6. Quickly position the damp paper on prepared support area. Using a soft, flat brush, cover with additional matte medium to ensure complete adhesion and edge coverage. Work from the center outward to avoid movement and wrinkling.
7. If you are applying many pieces or layers within a short time, use a dryer between layers to speed up set time and reduce the potential for color bleeding.

Good to Know

- You may have to disassemble your work-in-progress to glue the lower layers first. To help remember where everything goes, take a snapshot with your digital camera or mobile phone before disassembly and soaking.
- Work small. Small pieces of paper soften more quickly and are easier to handle and position while wet. Medium on the support is less likely to dry out in small areas before attaching the wet piece.
- Use tools to help position wet paper. Try an X-acto knife, tweezers, palette knife, popsicle or orange stick, or metal cuticle pusher.
- Proper coverage of the wet paper with matte medium should give a good seal to the material below it. If you are concerned that the edges aren't tight enough, use a small brayer or seam roller—after the medium has begun to set but is not dry—to help ensure contact around the edges of the wet paper. A pushpin can also help keep edges in place.
- Use this technique to separate paint chips from their card-like backing papers; and to separate anything printed on heavy card stock from several layers of the card, when you want a thinner layer or a piece that can reveal the edges it overlaps.

Do you have a favorite material or collage technique to share with fellow members? Tell us! Send info to the editor.

Exhibits Worth Watching***Al Taylor: Wire Instruments and Pet Stains***

First U.S. survey of artist's work featuring two major series: *Wire Instruments* and *Pet Stains*. Taylor was studio assistant for many years to Rauschenberg and knew many other upcoming artists of the day; their work inspired but did not define his own. Includes 47 works; on paper, and assemblages that often use scavenged and commonplace materials.

Through April 16. Santa Monica Museum of Art, Bergamot Station building G1.

All of This and Nothing

Includes assemblage and mixed-media work by contemporary artists including Frances Stark and Gedi Sibony, along with installations, video, and two-dimensional works by 12 other artists. More than 60 works highlight Los Angeles-based and international artists.

Through April 24. Hammer Museum, 10899 Wilshire Boulevard, Los Angeles.

Some Assembly Required—Assemblage & Collage

More than 50 works by artists most identified with these forms including Baron, Bearden, Cornell, Falkenstein, Moses, Nevelson, Rauschenberg, Ray, Stella, and Tobey.

Through April 30. Jack Rutberg Fine Arts, 357 North La Brea Avenue, Los Angeles.

New Board Members

Avinger Nelson has been appointed to the position of Special Projects. She will help with programs and other projects designated by the President.

Marilyn Stempel has been appointed Newsletter Liaison. She will assist the editor at board meetings and with newsletter production.

Member Spotlight

Dafna Gilboa's work appears in *Spinning Wave* at USC Hillel Art Gallery through April 24. 3300 South Hoover St., Los Angeles.

Rachelle Mark is showing at Onyx Salon, 15053 Ventura Blvd., Sherman Oaks through May 19, and in *Mixed Media: Trio* at Judith Kaufman Gallery—El Portal Theatre, 5269 Lankershim Blvd., North Hollywood through May 15.

Susan Gesundheit and **Nancy Goodman Lawrence** are showing at *L'chi lach, on your journey I will bless you...* at Hebrew Union College through May 31. 3077 University Ave., Los Angeles.

Members: Send notice of current and upcoming exhibits to the editor.



The Cutting Edge

Collage Artists of America
1401 W Morningside Dr
Burbank CA 91506



Collage Artists of America

established 1988

www.collageartists.org

1401 West Morningside Drive
Burbank, California 91506

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