

# The Cutting Edge

Collage Artists of America Newsletter

May 2011

Volume II, Issue 5



**Gerald Brommer**  
**1-day workshop**  
**see page 5**

## CALENDAR

|         |   |
|---------|---|
| May 27  | General Meeting                                   |
| June 24 | Principles of Design Workshop with Gerald Brommer |
| Jul 15  | Encino Terrace exhibit closes                     |
| Jul 16  | Artwork Pick-up                                   |
| TBD     | Fall Juried Exhibition                            |
| Sep 23  | General Meeting                                   |
| Dec 2   | General Meeting                                   |

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## The Traveling Collagist, Part III: Supplies, Dry and Flat

by Karen Robbins

This segment will focus on dry supplies. These should be the majority of supplies you carry on a plane, simply because of the limited liquids rules.

For flat materials designed to be glued onto a support, you might consider traveling with paper, fabric, wood, metal, yarn, string, thread, plastic (flat), tapes, stickers or decals, and mats. For ease of use in cramped travel quarters, keep very small pieces to a minimum--they'll just disappear in the cracks between seat cushions or hit that nasty corridor floor. Large pieces should be no bigger than letter size; if you think about it, your airplane or train seat is barely wider than a laptop!

### Larger Flat Materials

For materials from about three by five inches up to letter size, try a Profolio binder kept inside a poly zip envelope. You can organize flat items in the different page pockets by color, texture, size, shape, etc. Everything is all in one storage device, and they won't bend because the stiff polypropylene cover protects the pages inside. The book's slim spine makes it less bulky for travel than a traditional notebook. Black backing sheets set off the colored materials; switch one out for a white backer on a page with darker pieces. The book's components are acid-free and archival safe. Although the pockets stay nicely flat, the poly envelope will help corral materials should the book be upended accidentally.

### Smaller Flat Materials

For smaller papers and flat items, try coupon holders, string-tie envelopes in smaller sizes, zippered cosmetic pouches, or zippered plastic bags. Clear plastic allows you to see materials before you dive in. Add a sheet of stiff cardboard to help stabilize and avoid bending the contents. Another solution is a CD holder that zips closed. The pages may have a deep center opening to facilitate CD removal, which makes them suitable for papers at least three inches wide. Hard-sided business card cases and

*continued page 7*

## MAY 27 MEETING GUEST ARTIST: MARITTA TAPANAINEN

amazing detail and precision in a quiet palette

*See page 3 for meeting and program details.*

## Welcome New Members

Melinda Warren

Hidden Hills CA

e-mail change:  
Harriett Lahana

Barbara Schwartz

## Member Spotlight

**Rea Nagel's** mixed-media painting "The Road to Cortez" is included in North Light Books' *Splash* showcase. *Splash 12 The Best of Watercolor: Celebrating Artistic Vision* publishes in June and showcases the work of 100 artists.

**Members:** Send notice of your collage art appearing in current and upcoming exhibits to the editor

## Treasurer's Report

by Marian Devney

Cash balance as of April 25, 2010: \$12,870.39.

*Color is my day-long obsession, joy, and torment.*

—Claude Monet

## President's Point: See You in September

by Jeanne Zinniker

**M**ay 27 is our last meeting until September, and I wanted to give you, as members, a chance to send us your suggestions for our future meetings. The board has been concerned over and disappointed in general meeting attendance, which seems to have dropped dramatically over the last few years.

We know that the program presentations are a hit with members who do attend. Stellar presentations by artists such as Katherine Chang Liu, Kaoru Mansour, Franklyn Liegel, Gerald Brommer, Blair Martin Cahill, and May presenter Maritta Tapanainen open up new worlds of thought to members, and offer the ability to have creative exchanges with the artists directly. These presentations are just one benefit of CAA membership; meetings themselves are free for members and just \$5 for guests.

Each meeting's raffle also gives members a chance to donate to the CAA Scholarship Fund and come away with an intriguing or entertaining prize—sometimes an original artwork by that day's presenting artist! And the second-chance table offers unusual and useful art supplies at yard-sale prices.

At our board meetings, we are continually trying to think of ways to improve the quality and functions of CAA. Is there more that a general meeting could include? Something else that might be done differently? We are open to any suggestions members might have to add value and creativity to meetings and other events. If any of you have suggestions for future speakers, or ideas for activities you would like to take place, please send them to me or another board member. We would love to hear from you.

Have a wonderfully creative summer.

—Jeanne



## Re-use and Recycle Art Materials and Go Green

Turn your unwanted art materials "green"—bring them to the second-chance table. Repurpose your handpainted and printed paper, wallpaper, travel materials, paint and art supplies (both new and used), frames, collage and assemblage materials, magazines, foreign newspapers, and art- or culture-related books. CAA resells your cast-offs at flea-market prices, and all proceeds go to the Scholarship Fund. Questions? Contact Sandy Rooney, 818-249-9006

## MAY PROGRAM **Maritta Tapanainen: Meticulous Movement**

**M**aritta Tapanainen was born in Finland, raised in Canada, and has since lived in Europe, Central America, and in the harsh, expansive beauty of the Mojave desert. She travels when possible—journeys to South East Asia, Cuba, Japan, Sri Lanka, and most recently South America. These encounters have infused an awareness and respect for a variety of cultural experiences and contribute to her approach to collage.

Tapanainen's works are an accumulation of excised forms recontextualized to create new worlds. Material is sourced from used scientific textbooks and various industrial books. The choice of aged, worn paper, and an interest in printing aberrations, illustrated fragments, and engraved optical eccentricities found in the pre-1960s volumes, combine to imbue the work with a sense of immediacy, history, and a detached timelessness. Her

work is organic and biomorphic, with elements seeming to undulate or dance through the collage—all the while managing to be so with a restrained palette of black, gray, and off-white. Her work is meticulously crafted, to the extent that it is often difficult to determine whether the image is built from glued materials or drawn with ink. Many of her images are dense with energetic and geometric elements that morph and float through the piece.

Since the 1990s, Tapanainen has shown internationally and extensively in the U.S., including solo shows at the Fresno

Art Museum and the Pasadena Armory Center for the Arts (with Patrick Percy). She is a two-time recipient of Pollock-Krasner Foundation grants. Her work is in numerous private collections and in the collection of the Museum of Fine Arts, Boston. She is represented by Pavel Zoubok Gallery in New York, and by Couturier Gallery in Los Angeles where her most recent exhibition, *Paper Works* with Echiko Ohira and Alan Valencia, was featured in the February 2011 issue of *ArtScene*. Her work also appeared in the recent *Borders and Frontiers: Collage and Appropriation in the Contemporary Image* exhibit at Oakland University Art Gallery in Rochester, Michigan. Tapanainen currently lives and works in Santa Monica.



### UPCOMING MEETING: Friday, May 27

**Friday, May 27, 2011**, 11 a.m.–1 p.m., Bernard Milken Jewish Community Campus Auditorium, 22622 Vanowen St., West Hills, 91307, 818-464-3300. Membership renewal forms for 2011-12 will be available.

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

**Next meeting: September 23, 2011**

## Galleries Wanted

With the loss of VIVA's gallery, CAA is on the hunt for more exhibit spaces. Are you aware of a great venue where we can mount exhibits? If you do, please let us know! Send venue name, location, and any other information you know to Exhibits Chair Lois Ramirez at 818-848-3502

## Join a Committee and Help Exhibits Run Smoothly

Would you like to get more involved in CAA? We could use your help!

There are lots of opportunities to participate in CAA. Right now, we're looking for members to join the Hospitality and Exhibits committees.

**Hospitality** prepares and staffs the refreshments table at CAA exhibit receptions. You can help to purchase supplies, set up, work the table(s), and help pack and clean up after the reception. Hospitality Chair Estelle Beigel would really appreciate an assistant or two, so please contact her at 310-558-8221

**Exhibits** coordinates show take-in, assists the juror during selection, hangs the exhibit, and coordinates pick-up. Exhibits Chair Lois Ramirez can use your assistance with all these tasks, especially with hanging the show. Contact her at 818-848-3502

## 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

### Mix It Up! Mixed-Media

**Deadline:** May 20, 2011

**Exhibition:** August 5–September 4, 2011, Santa Cruz Art League, Santa Cruz, CA

**Awards:** \$1,000 in cash prizes

**Juror:** Tobin Keller

**Open to:** All U.S. residents, 2D or 3D works.

**Submit:** 300 dpi JPEG file on CD, submission form.

**Entry fee:** \$40 for one to three artworks.

**Prospectus:** [www.scal.org/assets/OnlineMixItUp.pdf](http://www.scal.org/assets/OnlineMixItUp.pdf)

**Contact:** Santa Cruz Art League, Cindy Liebenthal, 831-426-5787, [cindy@scal.org](mailto:cindy@scal.org)

### 13th Annual Collage, Digital & Mixed Media Juried Online International Art Exhibition

**Deadline:** May 24, 2011

**Exhibition:** June 1, 2011–May 31, 2012, Upstream People Gallery, Omaha, NE

**Awards:** Unspecified cash awards of excellence and special recognitions.

**Juror:** Laurence Bradshaw

**Open to:** All artists worldwide.

**Submit:** slides, JPEG or TIFF files on CD or by e-mail, submission form.

**Entry fee:** \$25 for one to five artworks; \$5 for each additional, no maximum.

**Prospectus:** [www.upstreampeoplegallery.com/schedule/prospectus.asp?XD=6/1/2011](http://www.upstreampeoplegallery.com/schedule/prospectus.asp?XD=6/1/2011)

**Contact:** Upstream People Gallery, 5607 Howard St., Omaha, NE 68106-1257

### Paperworks 2011 Juried Competition

**Deadline:** May 27, 2011

**Exhibition:** August, 2011, b.j. spoke gallery, Huntington, NY

**Awards:** Exhibition at gallery only

**Juror:** Gene McHugh

**Open to:** All U.S. residents, 2- or 3-D works with paper as primary medium. Drawing, graphics, sculpture, bound book, collage, mixed media accepted. No painting or photography.

**Submit:** Digital file on CD, thumbnail with description and dimensions, entry form.

**Entry fee:** \$35 for one to six artworks.

**Prospectus:** [www.bjspokegallery.com/expo.html#pw2011](http://www.bjspokegallery.com/expo.html#pw2011)

**Contact:** b.j. spoke gallery, 299 Main St., Huntington, NY 11743, 631-549-5106, [artland95@aol.com](mailto:artland95@aol.com)

## Did You Miss It?

Blair Martin Cahill's program at the March meeting was extraordinary. Her work combines a background in film and animation with a true love of collage. Blair was more than willing to share her process with us, from the adhesives she chooses to the construction materials for her multi-layered and self-lit works. Can't wait for her solo show later this year. **Don't miss the May program!** Maritta Tapanainen will present her unique art, and you're sure to learn something new.

**See page 3.**

## Regional & National Collage Workshops

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

### Collage as a Medium of Color – Robert Ross

June 6–10, 2011, in Mendocino, CA Cost: \$430

Collage often tells a story or is seen as decorative. Explore collage subject, texture, value, surface quality, time-reference, mood, and color. Effect of color and its dependence on context: other colors, shape, line, scale, rhythm, value, and other compositional elements. Emphasizes understanding and integration of color hue, tint, and tonality. Also covers practical topics of pinning, glueing, lightfastness, and more. Accommodations available. Mendocino Art Center, [www.mendocinoartcenter.org/Summer11/Ross.html](http://www.mendocinoartcenter.org/Summer11/Ross.html).

### Brush and Beyond: Mixed-Media Collage – Vae Hamilton

June 14–16, 2011 in Banner Elk, NC Cost: \$245

Create, recycle, and combine media. Explore new ways of painting with paint and collage. Working from transparent to opaque with color and value, explore water media, acrylic gel medium, and gesso. Learn to transfer images, create texture, use computer-generated images, gold leaf, found materials, and photos. Carlton Gallery, [carltonartgallery.com/workshops2011.htm](http://carltonartgallery.com/workshops2011.htm).

### Stained Paper Collage – Gerald Brommer

July 3–9, 2011, in Lac du Flambeau, WI Cost: \$525

Acrylic, watercolor, and collage to create abstract natural landscape resources and vivid, exciting images. Accommodations available. Dillman's Bay Resort & Workshops, [www.dillmans.com/dcaf/2011/gerald-brommer.html](http://www.dillmans.com/dcaf/2011/gerald-brommer.html).

### Collage Techniques & Creative Exploration – Jonathan Talbot

July 9–10, 2011 in Warwick, NY Cost: \$350

Learn how to eliminate liquid adhesives from the collage-assembly process. Includes all materials, author's book, access to studio tools, and two meals plus refreshments daily. Accommodations not included. [www.talbot1.com/workshop/#warwick2011-4](http://www.talbot1.com/workshop/#warwick2011-4)

### Collage, Color, and Design – Sue Siskin

July 9–11, 2011, in Mendocino, CA Cost: \$310

Using acrylic paint and medium, learn how to collage with a painting style that emphasizes textures and design. Mendocino Art Center, [www.mendocinoartcenter.org/Summer11/Siskin.html](http://www.mendocinoartcenter.org/Summer11/Siskin.html)

### Art Unraveled: Coloring Outside the Lines – Various

August 2–9, 2011, in Phoenix, AZ Cost: workshops \$65–\$135 each plus \$35 registration fee

Day and evening classes, including collage topics such as: The Painterly Collage (C. Cozen), Collage Composition (C. Kovack), Collage Portraiture (A. Grgich), Dimensional Collage with Digital Medium (K. White), and Wood Collage Totems (K. Michel). Accommodations not included. Phoenix Rising Productions, [www.artunraveled.com/ARTU11/AUworkshops.htm](http://www.artunraveled.com/ARTU11/AUworkshops.htm).

### Discover Texture, Color, and Feeling in Mixed Media – Jan Sitts

August 21–26, 2011, in Lac du Flambeau, WI Cost: \$560

Combine aggressive textures and unusual mediums with various raw materials. Uses acrylic, tissue paper, and texturizing tools to create strong results. Accommodations available. Dillman's Bay Resort & Workshops, [www.dillmans.com/dcaf/2011/jan-sitts.html](http://www.dillmans.com/dcaf/2011/jan-sitts.html).

### Mixed-Media Watercolor Collage – Barbara Dollahite

September 17–19, 2011 in Coupeville, Whidbey Island, WA Cost: \$365

Layer and combine materials to create depth and textures of line, shape, color. Create rich paint surfaces and layer papers for added dimension. Includes daily demos, studio time, one-on-one w/instructor. Accommodations not included. Pacific Northwest Art School, [www.pacificnorthwestartschool.com/events/events/index.php?com=detail&eID=231&year=2011&month=5](http://www.pacificnorthwestartschool.com/events/events/index.php?com=detail&eID=231&year=2011&month=5).

## Local Collage Workshops

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

### Principles of Design in Collage

*CAA sponsored; priority enrollment for members through June 9. Non-members may enroll beginning June 10 on a space-available basis.*

Gerald Brommer, Friday, June 24, 2011, 9:30–4:00, \$75 members/\$100 non-members. Granada Pavilion, Granada Hills. Learn to work with basic design principles as they apply to collage from this internationally recognized artist and author. More information and online enrollment at [collageartists.org/workshops.html](http://collageartists.org/workshops.html).

### Mixed Media for Plexi and Vinyl

Chris Cozen and Julie Prichard, Wednesday, May 18, 2011, \$145. CREATE Mixed Media Retreat, Costa Mesa, 970-776-1469, [www.cvent.com/events/create-mixed-media-retreat-costa-mesa-2011/custom-17-30e81422bdf44029916875e7fc1e899f.aspx](http://www.cvent.com/events/create-mixed-media-retreat-costa-mesa-2011/custom-17-30e81422bdf44029916875e7fc1e899f.aspx). Reverse collage on transparent surfaces. Explore pigments, blending, interference/iridescent paint.

### Collage and Assemblage in Mixed Media Painting

Kasia Czerpak-Weglinski, Tuesday evenings July 19–September 13 (9 mtgs), \$495. UCLA Extension, Westwood Village, 310-825-9971, [www.uclaextension.edu/r/Course.aspx?reg=W5380](http://www.uclaextension.edu/r/Course.aspx?reg=W5380). Create textured paintings using acrylic, collage materials, and found objects; learn transfer techniques; watch demos; one-on-one time with instructor; in-depth projects. All levels.

### Green Art Journaling

Karen Michel, July 22–23, 2011, \$310. Idyllwild Arts Summer Program, 951-659-2171 ext. 2365, [www.idyllwildarts.org/summer.aspx](http://www.idyllwildarts.org/summer.aspx). Make beautiful journals from everyday recycled materials. Learn simple bookbinding techniques, mix earth-friendly paints and adhesives, and alter photographs.

## CAA Scholarships Help Local Art Students Stay Creative

Members are often reminded that donations for raffle tickets and purchases from the second-chance table support the CAA Scholarship Fund. But where does that fund go? How does it actually get to art students who need it?

Some years ago, CAA was directed to the art department at Pasadena City College (PCC), known for its success in securing scholarships for its students. CAA agreed to fund a scholarship there.

The process requires students in PCC's Visual Arts and Media Studies division to submit an application. Their coursework and grades are evaluated at the campus level. Those who are selected move on to an artwork review by PCC's art faculty and CAA's scholarship committee, which includes Scholarship Chair Dorothy Tate and past presidents.

The winning student will be announced at the May general meeting. This year's award is \$1,000.

Find Us  
on  
Facebook!



CAA has its own Facebook page. Come see what's happening: background information on the group, news about meetings and exhibits, calendar list of events, photo galleries from past exhibits and presentations, and discussions with other collage artists.

<http://www.facebook.com/group.php?gid=178352820612>



## RESOURCE OUTLET

*Internet resources to question, learn, and inspire.*

- **Clement Greenberg** Writings of art critic Clement Greenberg (1909-94). Includes his essay *Collage* (1959); texts from exhibit catalogs, articles, and interviews; and writings about Greenberg and art criticism. Also includes full text and illustrations of Greenberg's book on Matisse. [www.sharecom.ca/greenberg/default.html](http://www.sharecom.ca/greenberg/default.html)
- **Collagista!** Australian e-zine about support and promotion of collage, run by Canberra artist John Hart. Showcases contemporary artists worldwide. Website blog includes various calls for submissions and exhibitions, along with organization, gallery, and book listings. [collagista.files.wordpress.com](http://collagista.files.wordpress.com)
- **collageart.org** Artist Jonathan Talbot's collection of collage resources. Includes book, artist, supply, and technical lists; exhibition opportunities; exhibition reviews, and more. [collageart.org](http://collageart.org)
- **Collage Yahoo Group** The International Museum of Collage sponsors a Yahoo e-mail group. Over 1,000 collage artists worldwide converse online about subjects of interest to their art. Also announces web sites, projects, and opportunities for collage artists. [groups.yahoo.com/group/collage/](http://groups.yahoo.com/group/collage/)
- **International Museum of Collage, Assemblage and Construction** is dedicated to collection, study, and exhibition of collage, assemblage, construction, digital collage, and more. Maintains an extensive webpage on copyright information. Periodically mounts physical exhibits. [collagemuseum.com](http://collagemuseum.com)
- **International Collage Artcolle** Created and maintained by Pierre Jean Varet, includes collage museum, collage "kits" on CD, online classes, exhibit notices, a Yahoo group, and an online book and video store including titles written by the artist. Classes, CDs, and books available in French only. [international.artducollage.com](http://international.artducollage.com)
- **National Collage Society** offers a selection of resources supporting collage including listing of regional collage groups, exhibitions, and a bookstore. [www.nationalcollage.com](http://www.nationalcollage.com)
- **Scrapiteria** For collagists who work in traditional cut-and-paste methods (no digital). Site posts weekly theme; artists interpret the theme and e-mail submissions to the site. [scrapiteria.blogspot.com](http://scrapiteria.blogspot.com)
- **Wikipedia** Wikipedia's entry on collage. Considers history, types of collage, and legal issues (copyright). [en.wikipedia.org/wiki/Collage](http://en.wikipedia.org/wiki/Collage)

*Got resources? Please share them! Send info to the editor at [karendesign@gmail.com](mailto:karendesign@gmail.com).*

*Traveling Collagist, continued*

wallets can also store smaller flat items. Thin sheets of craft metal and wood veneer can also fit into these holders, provided they are protected from damage as well as from damaging other contents due to their weight or thickness. Remember that metal sheeting and even metallic thread might raise an eyebrow as they go through security scanners.

**Bulkier Materials**

If you're taking along bulkier items, try these tricks.

- Wrap yarn or string around short, narrow spools or dowels. Tuck them into plastic writing instrument containers such as those used to package markers, lined up as flat as possible; or carry them in a zippered plastic bag.
- Smaller pieces of fabric can be folded to fit multi-pocket coupon holders, or be placed in an expanding plastic file or string-tie envelope. Larger pieces of fabric can be rolled onto paper-towel or toilet-paper spools. Flatten them slightly, and be sure to tape or tie the ends to avoid unrolling in transit.

These holders all fit well into carry-on luggage, which is the leading criterion for making it work. They not only keep small materials organized, they also don't waste luggage space.

**And More...**

Future segments in this series will cover wet supplies, tools, and outer storage. If you have some tried-and-true suggestions on traveling with collage supplies of any type, please let the author know. She'll be traveling to a workshop soon and is eager to try any new tips.

Please check out the supplements to this segment, and others in this series, on the author's blog at [studiociseaux.blogspot.com](http://studiociseaux.blogspot.com). Each supplement discusses the supplies and materials in detail, shows some pictures, and has links to sources from which they can be obtained. To see these supplements all together on the blog, click on the topics keyword *travel*.

## Renew Your Membership Now and Help Make Creativity Happen!

The CAA fiscal year ends June 30 and the new year begins July 1. That means it's just about time to renew your membership. CAA membership allows you to enter all CAA exhibits, attend sponsored workshops with priority enrollment, attend general meetings, learn more about collage, discover and learn from local artists, and maybe even make new friends. Join in!

A **membership renewal form** is enclosed with this newsletter. Complete and return it with your check for \$50 annual dues, payable to Collage Artists of America, to Membership Chair Susie Gesundheit (address on form) or bring to the May meeting. The PDF form also can be completed on-screen, then printed. Be sure to include any address changes and your mobile phone number, which will be included in future rosters.

**New!** Now you can **renew your membership online**, using PayPal or your own credit/debit card, at the CAA website. All online renewals received now through June 30 will be effective for fiscal 2011-12 membership. Just complete the online form at [collageartists.org/join.html](http://collageartists.org/join.html).

## Exhibits Worth Watching

**Otella Wruck: *In Motion***

Encaustic hybrids of abstract painting and relief sculpture. The artist builds up her surfaces with wax and pigment and then carves back into them, revealing the underlying history of the process. She also uses resulting debris and discarded scraps to make a related series of pieces.

Through May 21. FIG (First Independent Gallery), Bergamot Station G-6, Santa Monica.

**Wallpower: *Limitless Prints***

Features seven artists who all use some form of printmaking to resolve artistic statements.

Through June 3. Brand Library Art Galleries, 1601 West Mountain Street, Glendale.

**Marie Jager**

Solo show includes the Danish artist's painting, drawing, and collage: images cut to silhouette masks, mixed-media works on paper, and film collage.

Through June 4. Pepin Moore, 933 Chung King Road, Los Angeles.

**Houdini: *Art and Magic***

Explores Houdini as an individual and an enduring cultural phenomenon. Combines biographical and historical artifacts with contemporary art inspired by his physical audacity and celebrity.

Through September 4. Skirball Cultural Center, 2701 North Sepulveda Blvd, Los Angeles.

# A Sense of Place Juried Exhibition Winners

Over 100 artworks were entered in *A Sense of Place*, CAA's Spring 2011 juried exhibition. Juror C.W. (Carol) Slade selected 49 of them to hang in the show. At the opening reception—held on March 13 at the Finegood Gallery in West Hills—first place (\$500) was awarded to **Nicki Shane Newfield**, for her work *Focus* (collage); second place (\$300) was awarded to new member **Liza Julien**, for her work *Cairn to Grand View Point* (collage); and third place (\$200) was awarded to new member **Melinda Warren**, for her work *Brooklyn* (assemblage). Merchandise awards were won by

**Barbara (Schwartz) Zager**, Avinger Nelson Art Photography prize, for *A Reminder of Places Forgotten* (collage/mixed media); **Susanne Belcher**, DRG Enterprises prize, for *Shadow Dancing* (collage); and **John Selleck**, Carter Sexton Art Materials prize, for *How Do You Feel Today?* (collage). See the winning artists' work at [collageartists.org/exhibits/2011\\_Spring/index.html](http://collageartists.org/exhibits/2011_Spring/index.html).

**Special note:** Carol Slade graciously donated her juror's fee to the CAA Scholarship Fund.



## The Cutting Edge

Collage Artists of America  
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## Collage Artists of America

established 1988

[www.collageartists.org](http://www.collageartists.org)

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**2nd VP Programs** Ben Goldman  
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