

The Cutting Edge

Collage Artists of America Newsletter

November 2011

Volume III, Issue 2



The Traveling Collagist Follows Her Own Advice

by Karen Robbins

I did it. I went to an art workshop on Salt Spring Island, British Columbia, Canada. I had to bring my collage supplies with me. And like most travel for art's sake, I was faced with a minefield of logistics to get there. Here's what I took and why, and how well it worked (or didn't).

Mat board to use as ground. The instructor specified a 9 x 12 size, and I wouldn't have gone any larger with out a crease or two-part panel just for ease of packing. I took the fewest number I would need, planning to use both sides of each sheet, and slipped them into a gallon-size plastic zipper bag for protection from outside elements and to protect my clothes in case the work was wet or rough when I had to pack it all up again.

Paper. I loaded a Profolio with a careful selection from my stashes, sometimes using a tiny dab of gluestick to steady small pieces on the large pages. When the folio was full, that was all I could bring. I managed to include vintage prints and newspapers, pattern and plain tissue, handmade papers, basic solids, some scrapbooking patterned stock, vintage European labels, stamps, clip art, and manipulated photographs—all in those few pockets. The folio went into a zip-top file pouch. Although a perfect fit, the spine side was thicker than the open side and created a one-and-a-half-inch crack in the pouch. I taped it together for the return trip and it held up fine. A little reinforcement became a good thing.

Acrylic paint. I knew from studying the U.S. and Canadian air transportation security websites that small quantities of artist's colors were okay in checked luggage. I got a set of small tubes for a lot of color choices without spending much on materials I already own in larger quantities. I slipped these into a zippered bag too, knowing that pressure from changes in altitude could potentially burst a paint tube. (Luckily, only one overflowed its cap.)

Self-healing **cutting mat.** A smaller size that fit in the supply case.

Matte medium in a two-ounce, double-wall plastic jar, also inside a zipper bag. Knowing how hard it is to get medium off skin, I knew I didn't want it leaking onto fabric or other materials.

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CALENDAR

Nov 12	Curious Cards Online Exhibit Opens
Dec 2	General Meeting
Dec 5	heARTworks Take-in
Jan 24-26	Gerald Brommer Workshop
Feb 17	General Meeting
Feb 10	heARTworks Exhibit Opens at Modest Fly Gallery
Mar 23	General Meeting
May 18	Annual Meeting Elections
June 4	Creative Arts Center Take-in
Jun 8-28	Creative Arts Center Exhibit

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DECEMBER 2 MEETING
GUEST ARTIST: CARYL M. CHRISTIAN LEVY

New start time: 10:30 a.m.

See page 3 for meeting and program details.

Sonic Art: Artist Overcomes Technical Difficulties

In spite of catastrophic A-V problems at the September meeting, guest artist Fumiko Amano stepped up to the mic and gave a unique presentation about her mixed-media and collage paintings that feature music and sound as a source of inspiration.



Working large (4-by-8-foot works shown recently at Barnsdall Park) or small (painting and mixed media at the meeting were in the 18" x 24" range), Amano called her work "jazz music without words."

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President's Point: Good News, and Lots of It

by Jeanne Zinniker

Good news for all members—CAA is now in the process of becoming an official IRS 501(c)(3) nonprofit organization, thanks in great part to the efforts of our Treasurer, Marian Devney. She is one of the jewels on our board of directors! Obtaining nonprofit status will take some work, but the rewards will be many, including the ability to take advantage of special rates offered to nonprofit groups for activities and space rental, and for supporters to make tax-deductible donations to our group to help further our educational and artistic endeavors. We hope to achieve this new status by the first of the year.

Our very first online postcard show has just wrapped up jurying and should be online at the CAA website by the time this reaches you. I had so much fun doing the postcards that I became addicted to it! I've already made several and can't wait until I have time to do more. Be sure to check out the online gallery exhibit of all the accepted entries and the winners. Working small, entering online, and exhibiting online has opened up a whole new world for CAA. We've learned a great deal from this experience that we plan to apply to future online shows.

CAA will welcome the new year with a three-day Gerald Brommer workshop—something many members requested—in January. Several of you have already signed up even before enrollment has opened! Space will fill up fast, so plan to go online and enroll as soon as possible. (If you can't enroll online, bring your checkbook to the meeting and sign up there.) This is a rare opportunity to work with Gerald—I don't know when we would be able to schedule him again for a while, because he travels all over the country doing workshops.

Our winter exhibit is scheduled for February at Modest Fly Gallery in Tujunga. This unique show will feature small works of a single size. Check out the information on page 6 and check your e-mail or the CAA website for the detailed prospectus. We've also arranged an exhibit at Burbank's Creative Arts Center in June. Mark your calendars and plan your studio time now, so you won't miss out on a season full of exhibit opportunities!

CAA is hard at work searching for a new meeting place. As you know, the change of ownership at the Milken JCC means that we'll be able to meet there only through May 2012. Be sure to check the calendar for exact meeting dates. A space committee has been formed and is actively researching and visiting a variety of venues. We plan to have a great new meeting room come next autumn.

The months ahead will be both exciting and challenging! I do hope you'll join in all CAA activities.

—Jeanne



DECEMBER PROGRAM **Caryl Levy: Multigenerational Monotype**

Caryl M. Christian Levy's art takes advantage of a range of media including paint, music, performance, and printmaking. Her post-impressionist sensibility and deep roots in American regionalism set the stage for her mixed-media collaged monotypes to explore issues of domesticity, nostalgia, and the familiar.

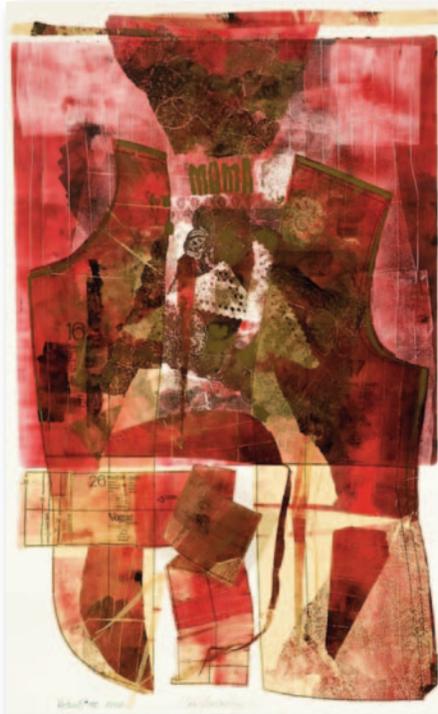
Caryl's latest body of collage work evolved from her experience at several monotype printmaking workshops in Tuscany, Italy in 2004. While exploring various traditional *chine collé* techniques, Caryl introduced her long-held treasure trove of lace tatting—a type of crochet—worked by her grandmothers. These textiles were combined with tissue-paper dress patterns during the printing process to produce work layered with texture, color, multi-generational history, and personal meaning.

Caryl's early experience with this unique art-making process generated



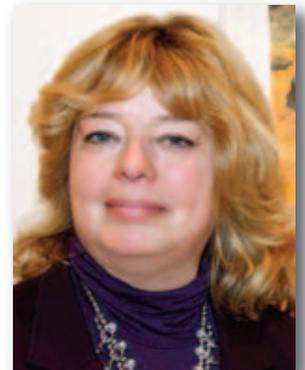
a surprising result. While working on the piece that would ultimately become *Self Portrait*, she attempted to combine the pattern pieces with monotypes, introducing a complicated printing pull from the press. "I used five smaller plates [arranged] on two full sheets of printing paper with carefully positioned pattern tissues. I was so involved in the printing process and plate registration

that I left my latex gloves (that I had been using to keep my hands clean) on the plate under the paper, and ran it through the press," she explained.



"The happy accident gave the work a good figurative reference as well as left the artist's mark on the piece—both things I really liked. So in future work, I collaged complete pattern pieces and continued to add the gloves that I used during the creation of the print as a reference to the figure and the authentic, hand-crafted nature of an original work." She continues to use artifacts in her artwork by pulling from past remnants of her family experience and historical reference.

Caryl is a Fulbright Scholar who received her bachelors degree in fine arts from the University of Iowa, and a master's degree in public art studies from USC. She is an accomplished studio and public artist, educator, and art administrator. The retired head of research at USC's Roski School of Fine Arts, Caryl's recent *Sonic Wall* public art installation near Philadelphia won a National Merit Award from the Illuminating Engineering Society. She has exhibited at Shoshana Wayne Gallery, Glendale Library Art Gallery, Manhattan Beach Arts Center, and at the Celebration of Art and Architecture in Xian, China. The downtown Los Angeles-based artist's website is at www.cmcfinearts.us.



UPCOMING MEETING: Friday, December 2

Friday, December 2, 2011, 10:30 a.m.–1 p.m., Bernard Milken Jewish Community Campus Auditorium, 22622 Vanowen St., West Hills, 91307, 818-464-3300. Second-chance table, and raffle sales end at 11:00 a.m. sharp.

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: February 17, 2012

Book Review**Teach Yourself Visually Collage & Altered Art**

A great book for beginners, *Teach Yourself Visually Collage & Altered Art* by Roni Johnson follows the series' pictorial instruction format.

Much of the example work shown is not designed to be fine art—it's crafty or scrapbookish. But the visual references and step-by-step guidance are quite helpful for beginners. Includes comparisons of different types of glues, mediums, papers, coloring agents, supports, and more. None of these goes into any detail, but they do hit the highlights to help you decide which crackle medium or sealer is right for your particular project.

Example techniques include basic torn-paper approaches, transfers, fabric, assemblage, and altered books. Tons of photos eliminate the problem of not understanding what is being written about, although their relatively small size may make you look closely to see how the text relates to the illustration.

Overall, it's a decent encyclopedia-style book of materials and methods, excellent as a beginner's technique manual. A downloadable 27-page appendix of products used in the photos is available at publisher's website. The author maintains a blog about crafting, stamping, and collage techniques. 244 pages, Wiley Publishing, Inc., 2009, \$22.

Traveling Collagist, continued from page 1

Miscellaneous tools. Short-handled brushes, small mixing pan, a few rubber stamps, gluestick, tape, a knife handle (instructor and local students supplied blades which helped me avoid any airport security issues, although technically I think they're allowed in checked luggage), metal ruler with a cutting edge, triangle, ruling pens, journal, small wire-bound sketchpad, pencils, erasers, etc.

All the supplies fit perfectly into a 10-inch Artbin Quick View slide-lock **carrying case**, amazingly compact. (It's my new favorite storage tote and I can't wait to get more!) Bin and board fit in the center of my suitcase, surrounded on all sides with clothing so they were secure and less likely to get poked. Had I been really worried, I could have put the case inside a two-gallon zipper bag for even more protection.

My supplies went from airplane to bus to ferry to taxi multiple times, and neither they nor luggage were worse for the wear. Successful packing!

Who's Missing Out?

Do you know someone who's missing out on member pricing for the Gerald Brommer workshop, entry into the *Curious Cards* or *heARTworks* exhibits, or even this newsletter?

That's probably because his or her dues are delinquent and membership has lapsed. Lapsed members stop receiving member benefits. The dues deadline was September 23. So remind your fellow collagists to renew their CAA membership today at collageartists.org/join.html.

Bids + Scholarship = CAA's Silent Auction

It's almost here! Get ready to take home a wonderful artwork while supporting to the CAA Scholarship Fund. Artist Ursula Kammer-Fox has donated an assemblage, *Indians* (1999, shown right, mounted on wood slats), to CAA.

The silent auction for this unique piece will be held at the December general meeting. The opening bid is \$100. Place your bid, in increments of \$10, on the bidding sheet. Bidding will close at 12:30 p.m. sharp.

Opportunity Chair Sandy Rooney will oversee the auction and announce the winner before the meeting adjourns.

All proceeds benefit the CAA Scholarship Fund, which awards \$1000 annually to a deserving art student to further his or her education in collage and related arts.

Good luck, bidders!



Regional & National Collage Workshops

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

Collaging with Color – Carrie Burns Brown

January 1-February 3, 2012 in Plantation, FL Cost: \$325 member/\$355 nonmember

Learn to make richly textured papers and personalized stamps. Develop your own rainbow array of light-safe papers. How to sandwich fibers and combine and alter pre-existing materials to make them more personal, satisfying and unique. Learn to use color harmonies and simple design structure to strengthen your work. Accommodations not included. Plantation Art Guild, plantationartguild.org/workshops.html.

Mixed Watermedia and Collage w/Transfer—Printing without a Press – Mary Alice Braukman

February 6-9, 2012 in Dallas, TX Cost: \$300 member/\$325 nonmember

Explore layering of experimental media, photo transfers, and collage in depth; go beyond obvious techniques. Daily class and individual critiques. Many experimental materials provided. Accommodations not included. Artists' Showplace, Southwest Watercolor Society, www.sws-watercolor.org/wp-content/uploads/2011/02/workshop-recruit-broch-2011-1.pdf.

Designing with Watercolor, Acrylics, and Collage – Gerald Brommer

February 13-17, 2012 in San Diego, CA Cost: \$525 member/\$565 nonmember

Explore the practical use of design principals while working with collage in non-objective formats. Emphasis on design with many types of found and prepared paper. Intermediate to advanced. Accommodations not included. San Diego Watercolor Society, www.sdws.org/WorkshopDetails.php?WorkshopID=2012005.

Combining Subject Matter with Abstract Design – Margaret Godfrey

February 29 - March 3, 2012 in Springfield, OR Cost: \$225 member/\$265 nonmember

Learn to create collage papers, compose a dynamic abstract design, combine abstract design with representational shapes, use color and shape to unify a painting, and build a painting intuitively. All collage materials created using old paintings, newly-created pattern paintings, and stained rice paper. All levels. Accommodations not included. Emerald Art Center, www.emeraldartcenter.org/pdf/EACW-MargaretGodfrey%202012.pdf.

There's a Transfer in My Texture – Sandra Duran Wilson

March 15-16, 2012 in Santa Fe, NM Cost: \$275

Create mixed media textured surfaces. Discover fun and innovative ways to transfer images into painting and collage. Work with acrylic mediums, paints, and unique tools to create depth and texture. No experience needed. Includes all materials. Accommodations not included, discount package available. DIYSantaFe, santafecreativetourism.org/listing/theres-a-transfer-in-my-texture-package-with-sandra-duran-wilson/.

Local 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

CAA sponsored; priority enrollment for members through November 15. Non-members may enroll beginning November 16 on a space-available basis.

Gerald Brommer, Tuesday-Thursday, January 24-26, 2012, 9:00–4:00, \$225 members/\$300 non-members. Granada Pavilion, Granada Hills. Focuses on two of the most basic elements of art—line and shape—and then adds collage, watercolor, and gesso to the surface. Based on Gerald's bestselling recent DVD of the same name. For all levels. More information and online enrollment at collageartists.org/workshops.html.

Experimental Artists Group III

LA Experimental Artists Group III has openings available. The cooperative artists' group meets on the third Thursday of the month in Studio City at First Christian Church (at Moorpark and Colfax), sharing and teaching old and new mixed-media and collage techniques. Workshop is from 9:30 a.m. to 3:00 p.m. For more information, contact Sylvia Goulden at 818-761-9392, shgoulden@sbcglobal.net or Erella Teitler at 818-605-9000, erellaart@yahoo.com.

Complex Collage

Chris Cozen and Julie Prichard, ongoing, no time limit, \$59. Online. Explore the process of building backgrounds, selecting and preparing images, creating images, transfer techniques, and assemblage of collage elements. No experience needed. julieprichard.squarespace.com/complex-collage-online-mixed-m/.

The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purpose through him.

—Carl Jung



heARTworks

Plan Now: Early Entry for Winter 2012 Exhibit

It's hard to think about Valentine's Day before we've even made up the Thanksgiving menu. But now is the time to plan your entry into the CAA juried winter 2012 exhibit, *heARTworks*, because the take-in deadline is only about three weeks away on December 5.

heARTworks offers a cornucopia of new opportunities: small work 12 x 12 inches in size; a new gallery venue at Modest Fly in Tujunga; and a theme that offers a nod to the February holiday without insisting on the obvious. The entry fee is still only \$25 for two artworks, and can be paid through PayPal or by check.

Awards of \$500, \$300, and \$200 will be given to the top three pieces. Honorable mentions and merchandise awards also may be available.

Guillermo Bert, who creates mixed-media works with poster fragments and incised bar-code art, is the *heARTworks* juror.

For questions, contact CAA Exhibit Chair Lois Ramirez at 818-848-3502. Check out the Modest Fly website at www.modestflyartgallery.com.

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.

27th Annual International Exhibition

Deadline: November 21, 2011

Exhibition: January 17–March 9, 2012, University of Texas at Tyler, TX

Awards: Cash and purchase

Juror: Karl Umlauf, Artist-In-Residence, Baylor University

Open to: anyone 18 years of age or older, any two dimensional work

Submit: 300 dpi JPEG file(s) on CD, submission form, SASE

Entry fee: \$30 for three artworks

Prospectus: [www.uttyler.edu/art/27th International Prospectus.pdf](http://www.uttyler.edu/art/27th%20International%20Prospectus.pdf)

Contact: Ray Sikes, rsikes@uttyler.edu, 903-566-7237

20th Annual Emerging Artists

Deadline: November 30, 2011

Exhibition: January 24–February 25, 2012, Limner Gallery, Hudson, NY

Awards: one \$1000 cash prize, gallery group show, *Direct Art* displays.

Juror: unknown

Open to: all artists 18 and over; painting, drawing, printmaking, mixed media

Submit: JPEG file(s) by e-mail, online submission form, maximum size 96" x 120"

Entry fee: \$35 for one to four artworks; \$50 each additional artwork

Prospectus: www.slowart.com/prospectus/ea2012.htm

Contact: slowart@aol.com

notBIG Small Works Competition

Deadline: November 30, 2011

Exhibition: January 9–February 2, 2012, M S Rezny Studio/Gallery, Lexington, KY

Awards: \$500 first place, \$200 second place, \$100 third place, purchase awards

Juror: Jack Girard, Chair—Division of Fine Art, Transylvania University

Open to: all artists, mixed media, collage, other media

Submit: 150 dpi JPEG file(s) by e-mail or by mail with CD, submission info, maximum 12" in any direction including frame

Entry fee: \$20 for three artworks, \$25 for four, \$30 for five

Prospectus: msreznygallery.jimdo.com

Contact: Mary Rezny, mail@msrezny.com

Call for Artists 2012

Deadline: December 2, 2011

Exhibition: ongoing, Adirondack Lakes Center for the Arts, Blue Mountain Lake, NY

Awards: ongoing 4- to 8-week group and solo exhibits onsite and in Syracuse, NY

Juror: unknown

Open to: anyone, mixed media, printmaking, other

Submit: JPEG file(s) by e-mail or by mail with CD, submission info

Entry fee: \$25

Prospectus: www.adirondackarts.org/DOCS/Call2012.pdf

Contact: gallery@adirondackarts.org

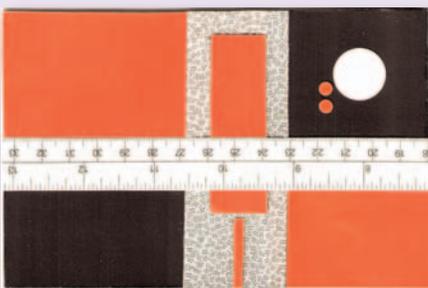
First-Ever Online Exhibit Challenges Artists, Opens New Doors



CAA's first online exhibit featured a four-by-six postcard format. Entries were not limited to mail art; the interpretation of the theme was wide open, and a huge variety of pieces were entered. All entry, jurying, and the exhibit took place completely online. It was quite an experience for those artists who were not so familiar with the online process, but as you can tell from so many of the competitions listed in *The Cutting Edge*, it's certainly the trend.

Curious Cards was juried by noted mail art and assemblage artist Leslie Caldera. From 50 entered artworks, he selected 26 for acceptance and the following winners: Vicky Hoffman, *Sicilian Sunrise*, first prize of \$300; Marian Devney, *Bird, Watching*, second prize of \$200; and Carolann Watterson, *Certain Measures*, third prize of \$100. Caldera also awarded honorable mentions to Susie Gesundheit, Herlina Rojas Giandalia, Kwei-lin Lum, and Karen Robbins.

To see all the selected and winning art pieces, check out the CAA website exhibits page at collageartists.org/exhibits.html.



Above, left to right: *Sicilian Sunrise*, first prize; *Bird, Watching*, second prize. Left: *Certain Measures*, third prize.

Exhibits Worth Watching

The Female Image

Survey of images of women, as conceived by artists living and working in California from approximately 1910 to 1950. Showcases work by some of California's foremost modernists in oil, watercolor, drawing, lithography, and sculpture. Spencer Jon Helfen Fine Arts, 9200 West Olympic Boulevard, Suite 200, Beverly Hills, November 5, 2011–February 25, 2012.

Solid as a Rock: LA Artscene 1950-1980s

Celebrates the history of post-war art in L.A. in conjunction with Pacific Standard Time. Features White, Saar, Moses, Dill, Bell, Rauschenberg, Kanemitsu. Guest Curator: Hoo Jung Lee. LA Artcore Union Center for the Arts, 120 Judge John Aiso Street, Los Angeles, November 3–27, 2011.

Constructed Environments: Plant, Pixel and Grid New abstract works by mixed-media artist Nina Tichava; **Suspended States** New assemblage/sculpture by Los Angeles Artist Maddy Le Mel. George Billis Gallery, 2716 South La Cienega Boulevard, Los Angeles, November 19, 2011–January 2, 2012.

Amano, continued from page 2

Her work ranges from colorful to black-and-white, from worked in many layers to spontaneous scrawl. CAA members were impressed with her work as well as her ability to carry on in the face of technical adversity.

For more about Fumiko Amano, see her website at www.fumikoamano.com.

Treasurer's Report

by Marian Devney

Cash balance as of October 30, 2011: \$15,354.51.

*Good artists copy;
great artists steal.*

—Pablo Picasso

Find Us on Facebook!



Join the conversation on CAA's Facebook page. Along with news about meetings and exhibits and photo galleries from past exhibits and presentations, enjoy work collage work from artists local and worldwide. Stop in at <http://www.facebook.com/group.php?gid=178352820612>

Give and Get a Second Chance

Need to make room for those early holiday gifts? Clean out your unwanted art supplies, high-end magazines, papers, fabrics, and more, and bring them to CAA's second-chance table for resale to members at bargain prices. All proceeds benefit the CAA Scholarship Fund. Contact Sandy Rooney if you have so many goodies you need a pick-up!



The Cutting Edge

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Collage Artists of America

established 1988

www.collageartists.org

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