

The Cutting Edge

Collage Artists of America Newsletter

September 2011

Volume III, Issue 1



Color, Structure, Drama, Collage: On Seeing Kurt Schwitters

by Karen Robbins

How does collage relate to painting? How does it relate to color, to material? These questions are explored and given forthright answers in *Kurt Schwitters: Color and Collage*, on display through November 27 at the Berkeley Art Museum at UC Berkeley. Eighty collages, reliefs, assemblages, and sculptures tell the story of Schwitters' innovations and responses to the events and movements in his life.

The German artist's early artistic training was conventional, but he became radicalized by the upheavals brought about after World War I. He associated with the Dadaists and Constructivists. Schwitters began to make collages in 1918, just a few years after Braque and Picasso did. His collages combined forgotten pieces of urban waste using nothing more than wet flour paste to adhere them to a ground. He added color to the found materials, manipulating tones and harmonies as if they were an extension of painting. Many of his linear and tightly-formed collages clearly focus on structural composition and the relational values of color.

Schwitters coined the term *Merz*—a fragment of the word *kommerz* found on a scrap of paper advertising a bank—to describe his artistic process. He defined *Merz* as the combination of all possible materials for artistic purposes, treating all of them equally; yet his works themselves rarely if ever display a “democratic” design that lacks drama or focus. He wrote that, after the war, “...Everything had broken down and new things had to be made out of the fragments.”

The works on display are mostly small, as tiny as a few inches square up to perhaps a foot-and-a-half. Especially dramatic is *Mz 601*, 17 by 15 inches, that displays a dramatic numeral just off-center, balanced by a bold red square and a larger black rectangle at its base. Smaller red squares drip through the picture, yet don't take away from the importance of the dominant elements. Other works show evidence of paint altering the found material or preparing others, and exploration of assemblage into free-standing sculpture, an outgrowth of Schwitters' *Merzbau* multi-room

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CALENDAR

Sep 23	General Meeting
Oct 12	Board Meeting
Oct 19	Special Board Meeting
Oct TBD	Online Exhibit
Dec 2	General Meeting
Jan 24-26	Gerald Brommer Multi-day Workshop
Jan 27	General Meeting
Feb TBD	Exhibit
Mar 23	General Meeting
May 25	Annual Meeting Elections

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SEPTEMBER 23 MEETING GUEST ARTIST: FUMIKO AMANO

New start time: 10:30 a.m.

See page 3 for meeting and program details.

Welcome New Members

Janice L. Eickhorst
Palm Desert CA

Rodney Gates
Bridgeton NJ

Vicky Hoffman
Sherman Oaks CA

Aviva Kramer
Woodland Hills CA

Susan Leech
Ojai CA

Ronit Lidor
Encino CA

Kwei-Lin Lum
Reseda CA

Patricia Thayer
Valencia CA

Earl Weydahl Jr.
Yalaha FL

Chantel Zimmerman
Woodland Hills CA

President's Point: Changes and Challenges

by Jeanne Zinniker

The new fiscal year brings a change of view as well as a change of seasons. It's been a busy summer for some of us! I want to share with you some changes that will have significant impact on CAA now and in the future.

Throughout the summer, a Board committee has been working on a significant revision of the CAA bylaws. The Board realized that the existing bylaws were missing key points and had out-of-date issues that needed to be addressed so CAA can become an official nonprofit group. Committee head Marilyn Jordan and Karen Robbins spent many hours going over the bylaws and updating them. Dorothy Tate and I fill out the rest of the committee.

We're still hard at work on this demanding project. We expect to develop a complete set of guidelines that protect the organization and ensure its long-term functionality. The new bylaws will require Board approval before they can be presented to the membership for a vote. We hope to bring them to you sometime in 2012. A set of standing rules, designed to help the board operate smoothly, are also being developed.

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Ever since VIVA closed its Moorpark Avenue doors last December (due to unresolvable city of Los Angeles zoning problems), you may have heard several rumors about its plans for the future. I'd like to bring you up to date on VIVA's status.

VIVA formed a committee to look for a new location, but met with little success in finding a place that was both affordable and practical. The committee finally located a potential new space, and the four founding groups—CAA, Valley Artists Guild, Valley Watercolor Society, and Women Painters West—are weighing in on its viability. Many members representing the four groups found the space lacking important features that are required for our use.

The space was voted down by the majority of representatives for all the groups involved. It is possible that VIVA could be dissolved. And if that happens, CAA will have to put more effort into finding its own workshop and exhibit spaces (as the other groups already have). In fact, CAA is already ramping up efforts in these areas.

But we won't always have to go it alone. The founding four groups have agreed to continue to support each other and work together when practical, even if they are no longer under the VIVA umbrella.

More meetings with VIVA and the founding groups are scheduled this month. I will continue to keep you updated on the future of VIVA.

—Jeanne



SEPTEMBER PROGRAM **Fumiko Amano: Art and Sound**

Atmospheres. Kites. Confetti. Dreams. All are evoked by the mixed-media collage paintings of Fumiko Amano. The Tokyo-born, U.S.-educated artist processes gardens, dream images, memories, and sounds into series of paintings that diligently explore a single thought or concept. She came to the U.S. to study theater at the University of Wisconsin. She changed course after discovering painting and printmaking. “My hands were looking for something,” she says.

Amano’s work incorporates ready-made materials into paintings as small as five by six inches all the way up to six by twelve feet, on canvas, panel, and paper. Adept at many media, she also makes small works that incorporate glue, pen, and printmaking techniques as well as drawing.

“I feel like a modern DJ when I am painting,” she says. In the collaged paintings, she cuts and pastes from found material “to create a work with new



The *Sonic Landscape* series reflects Amano’s awareness of the sounds around her, combining into urban noise as

meaning and a sense of history.” Those materials include architecture, Japanese comics, dream images, beat poetry, and sound.

The *Sonic*

well as musical scores. Her childhood study of classical music “provided a sound structure that helped me decode the sonic landscape that was evolving around



me” she notes. Turning sound into color—reminiscent of composers who use color instead of a traditional musical score—melds together music, color, and texture. “I was also inspired by John Cage’s use of notation in *Water Music*. His musical score looked more like a drawing than a traditional score.”

Amano’s creative endeavors reach past the two-dimensional into film, fashion, installation, and performance. Her works have been exhibited in San Francisco, New York, Berlin, London, Spain, and Korea. Recently her work could be seen locally at the Santa Monica Museum of Art, Lawrence Asher Gallery, Another Year in LA (Pacific Design Center), Gallery Revisited (Silverlake), Claremont Museum of Art, and internationally at the Muranu Gallery in Seville, Spain.



UPCOMING MEETING: **Friday, September 23**

Friday, September 23, 2011, 10:30 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. 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: December 2, 2011

Member Spotlight

Lore Eckelberry will be part of the Pasadena Society of Artists' *Once Upon a Time* exhibit at the Pasadena Central Library, 285 East Walnut Street, October 1–30 with an artists' reception on October 8, 10:00 a.m. to 1:00 p.m.

Aviva Kramer will be part of the San Fernando Valley Studio Tour on October 1–2. For more information see www.sfvartscountcil.com/2011/02/vast-2011/.

Nancy Goodman Lawrence's *Concentric Narratives* appear at The Happening Gallery's In the Flow exhibit, Marina del Rey, August 19–September 11.

Karen Robbins' work *Incident 438* was juried into the Santa Cruz Art League's Mix It Up! exhibit in August. Five of her works are in Upstream People Gallery's 13th Annual Collage, Digital & Mixed Media Juried Online International Art Exhibition through May 2011 at www.upstreampeoplegallery.com.

Marjorie Sarnat's book *151 Uncommon and Amazing Art Studio Secrets* won two Poynter Global eBook awards, for best art book and best e-book cover.

Marilyn Stempel won second place in the May juried exhibit Elements: Art of the Earth, Wind, Fire and Sea at the Thousand Oaks Community Art Gallery for her painting *San Bruno Ashes*.

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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

Americas 2012: Paperworks

Deadline: November 1, 2011

Exhibition: January 9–February 22, 2012, Northwest Art Center, MSU, Minot, ND.

Awards: Cash and Purchase: five Merit Awards and one Best of Show

Juror: Michael Barnes, Northern Illinois University

Open to: everyone, multiple media, works must be on paper

Submit: 300 dpi JPEG file(s) on CD, submission form, SASE. Art maximum size 60" x 60".

Entry fee: \$25 for two artworks; up to three additional, \$5 each.

Prospectus: www.minotstateu.edu/nac/pdf/pw_2012_prospectus.pdf

Contact: Avis Veikley, avis.veikley@minotstateu.edu, 701-858-3264

28th Annual National Juried Show

Deadline: October 29, 2011

Exhibition: January 24–February 25, 2012, Carter House Gallery, Redding, CA.

Awards: \$1000 Best of Show, (5) \$100 Excellence awards, (5) \$50 Merit awards

Juror: watercolorist Mark E. Mehaffey

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

Submit: JPEG file(s) on CD, submission form, SASE. Art maximum size 40" x 40".

Entry fee: \$15 per entry.

Prospectus: www.nval.org/Prospectus.html

Contact: Kathleen Evans, North Valley Art League, nval@sbcglobal.net, 916-812-7595

Silent Auction to Benefit Scholarship Fund

Here's an exciting opportunity 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. A silent auction for this unique piece will be held in conjunction with the December general meeting; details will be published in the next newsletter.

Kammer-Fox recycles man-made and natural leftovers into familiar forms with stories to be told. She has been active in LAAA/Gallery 825, and recently exhibited at the Brand Library's Mixed Media Lost and Found show. Her work has also appeared at LA Artcore, Riverside Art Museum, LAX, H. Kazan Fine Arts, and Palos Verdes Art Center.

Some CAA members might recall Kammer-Fox's guest presentation at the January 2007 meeting.



Regional & National Collage Workshops

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

Urgent First Class: Fantasy Mail – Sondra Holtzman

September 26, 2011 in Portland, OR Cost \$155 + \$50 registration.

Create mysterious and fascinating fantasy mail from used envelopes that have already experienced the rites of passage, images, and a personal set of postage stamps. Accommodations not included. Art & Soul Retreats, www.artandsoulretreat.com/retreat-Portland2011-1973-workshop.php.

Fine Art Collage with Metal & Mixed Media – Gwen Fox

September 26-30, 2011 in Taos, NM Cost: \$595

Learn how to incorporate texture, delicious colored papers, metals, and stamps into your collages. Expand your creativity and get out of your mental box while creating fabulous collages. Also covers business side of art. For beginners to advanced. Accommodations not included. Stables Gallery, www.gwenfox.com/workshops/fine_art_collage_mixed_media.php.

Scribble Collage – Jane Davies

September 29, 2011 in Portland, OR Cost: \$145 + \$50 registration.

Make collage materials out of “paint playgrounds” and scribble drawings using acrylic, watercolor, crayons, pastel, ink, and other materials. Try creating with intention of tearing up the results for collage. Engage creative spirit, experiment with multiple approaches to collage. Supply list on website. Accommodations not included. Art & Soul Retreats, www.artandsoulretreat.com/retreat-Portland2011-1966-workshop.php.

Exploring Composition and Collage – Jonathan Talbot

October 1–2, 2011 in Warwick, NY Cost: \$300

Use collage to free up approach to composition, explore design aspects. Basics of collage without liquid adhesive. Explore intellectual, intuitive, interactive, and kinesthetic approaches to line, shape, color, texture, movement, rhythm. Includes all materials, author’s book, two meals plus refreshments daily. Accommodations not included. www.talbot1.com/workshop/#warwick2011-6.

Collage Discovery Intensive – Claudine Hellmuth

October 7–9, 2011 in Coupeville, Whidbey Island, WA Cost: \$475

Focus on color mixing and expanding color palettes, composition and design principles. Learn painterly collage techniques. Experiment with printmaking, transfer methods, and more. Idea-generating tools help dig deeper into the meaning of art. Accommodations not included. Pacific Northwest Art School, www.pacificnorthwestartschool.org/workshops-by-instructor/claudine-hellmuth/claudine-hellmuth-discovery-collage-october-7-9-2011.

Monotype and Chine Collé – Lisa Hamilton

October 22–23, 2011 in Philadelphia, PA Cost: \$235

Monotype is a painterly approach to printmaking that, in combination with chine collé—a collage-like technique, offers limitless creative possibilities. Explore various monotype methods in color and black-and-white in this creative workshop where painting, printing, and collage combine. Accommodations not included. Pennsylvania Academy of the Fine Arts, www.pafa.org/School/Continuing-Education/Fall-Classes-and-Workshops/View-Search-Fall-Art-Classes/551/cesemid-10773/facid-4671/.

Bookmaking – Jody Alexander

November 19–20, 2011 in Santa Cruz, CA Cost: \$150

In this two-day workshop you will learn to make at least four different binding structures: Japanese side-sewn, buttonhole stitch, crossed structure, six-pocket origami book; more if time allows. Bring lunch; accommodations not included. Santa Cruz Art League, www.scal.org/classroom.php.

Local Collage Workshops

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

The Artist’s Way Workshop

Chantel Zimmerman, 12 Wednesday evenings starting September 28, 2011, \$350/advance, \$375/door; discounts and payment plan available. Woodland Hills, 877-944-6797, chantel@artandsoul.com. Based on Julia Margaret Cameron’s book. All levels. Overcome obstacles, spur imagination, increase creative confidence, and explore creative expression.

Beginning Encaustic Painting

Amber George, October 22–23, 2011, \$250. Fallbrook (north San Diego), Fallbrook School of the Arts, 760-728-6383, www.fallbrookschoolofthearts.org. Introduction to the ancient medium of encaustic painting. How to prepare a panel for painting; how to make your own medium. Also covers transfers, collage, stencils, 3-D possibilities of wax, studio set-up tips, and encaustic paint safety.

Loose Abstract Painting & Collage

Robert Burrige, October 27, 2011, \$155. Pasadena Convention Center, Learning & Product Expo: Art!, 626-689-2690, www.learningproductexpo.com. Twelve compositions of an abstract painting and new color concepts. Paint your favorite subjects or themes emphasizing fearless, original creations. Hands-on demos and techniques. All levels.

Mixed Media Collage

Jane LaFazio, October 28, 2011, \$75. Pasadena Convention Center, Learning & Product Expo: Art!, 626-689-2690, www.learningproductexpo.com. Experiment with new materials, techniques, and combinations to create collage. Concepts of backgrounds, focal points, and color. Layer and glue a variety of papers, and mix things up with acrylics, art pens, stencils, tissue and more. Beginner level.

Member Spotlight, cont'd. from page 4

Jeanne Zinniker has two pieces in LELA's Five Elements/One World exhibit, part of its 19th International Art Festival, at Los Angeles Municipal Art Gallery October 13–November 13, with an artists' reception October 16, 2–5 p.m. **Jeanne**, along with **Avinger Nelson**, also had work in the 32nd International Peace Exhibition in Nagasaki, Japan.

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

Renew Your Membership Now

If you haven't already renewed your CAA membership, now is the time!

Renewals must be received by September 23 in order for you to continue receiving member benefits, including entry into CAA member exhibits, listing in the official member roster, priority enrollment in sponsored workshops, attendance at general meeting guest presentations, and receiving *The Cutting Edge* newsletter. Avoid delinquency and do it today.

Now you can **renew your membership online**, using PayPal or credit card, at the CAA website. Just complete the online form at collageartists.org/join.html.

You can also download a **membership renewal form** from the same link, (complete it on-screen or by hand) and bring it with your check for \$50 annual dues, payable to Collage Artists of America, to the September 23 meeting. Or mail the form and your check to Treasurer Marian Devney.

Renew now and don't miss any of the exciting events CAA has planned!



RESOURCE OUTLET

Collagists are collectors...dare we say it, hoarders? How do we corral all that stuff we use in our work? Try some of these suggestions:

- **Cigar boxes** Wooden boxes can hold stamps, tickets, origami sheets, postcards, snapshots, etc. Unfinished boxes are available from Amazon, Michaels, and Joann; check eBay for vintage boxes. Order cheap empty paperboard boxes from www.thompsoncigar.com/product/EMPTY-CIGAR-BOXES/66523.uts.
- **Storage boxes** Clear stacking boxes work best; locking lids prevent small pieces from escaping. Try IKEA for Samla boxes in 1, 12, and 17-gallon sizes; snap-lock cases from Staples hold small to medium items; Artbin boxes hold larger items, stack well, and lock tight (at art supply stores, Joann, or artbin.com).
- **Wall/door shoe pocket hanger** 24 clear vinyl pockets, hangs over the door or from hooks you install. About 20 inches wide by 5 feet high, at Amazon.
- **Photo pocket shower curtain** 40 clear vinyl 5-by-7 inch pockets on a 6-by-6-foot curtain hold small papers and postcards. By ShowerPics, www.showerpics.net.
- **Hanging jewelry pocket organizer** Hold the small stuff in 80 clear vinyl pockets and hang from a closet

rod or hook with included hanger. About 18 by 20 inches, at Amazon.

- **Drawer units** Multi-drawer units are the answer for flat items. Try IKEA's 6- or 9-drawer *Alex*, or metal 6-drawer *Helmer*. Plastic drawer carts with 3 to 7 drawers—from Target, Walmart, or Staples—are lightweight and movable. Steel map files are the ultimate, but a new unit can be pricey. Check used office furniture stores and local eBay sellers for better deals.
- **Convert an armoire** originally designed for clothing or linen storage (more fittings built in). My 1920s model has 3 half pull-out shelves above 3 half drawers and 2 full drawers, plus pegs at the top. I customized it with a pair of fixed plywood shelves (attach 2 sides to each shelf that act as legs). Or stack open bins in the tall side. Open spaces hold rolled papers and tubes, tall brushes and containers, or stacked labeled boxes. Pull-out shelves work for shorter bottles and jars, smaller storage boxes, rulers, and cutters. Full-width drawers store large flat items such as paper, fabric, wire mesh, and completed or in-progress works. (Photos at the editor's blog, www.studiociseaux.blogspot.com.)

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

Scholarship Awarded to Disabled Marine Corps Veteran

Pasadena City College student Kenneth James was the recipient of the CAA \$1,000 scholarship award for 2011. James is a disabled ex-Marine corporal who gained the confidence to return to school after attending a TELACU veterans' Upward Bound program. He currently studies art and is enrolled in the school's paralegal program.

James refers to his works as "rip art." Many of his collages use torn paper and images exclusively, incorporating the torn edge and its contrasting color into the composition. His palette is usually bright, filled with multiple hues. His subjects cover a range of emotions from love to anguish. He works in many different media, including digital art, but says "I still love to work with my hands and fingers in creating objects."

James' goal is to publish a coffee-table book combining his art and his poetry. He is also finishing a book on trauma that has been in progress for several years. He plans to further his education at Cal State Los Angeles.

The award was presented to James by CAA president Jeanne Ziniker at a reception held at the PCC Art Gallery on the occasion of its 59th annual scholarship exhibition in June. The CAA Board of Directors voted to give James a one-year membership to the organization.

What's Old Can Be New Again

Generous contributions to the second-chance table have recently been made by Shirly Cohen, Ursula Fox, and Ben Goldman. Why not turn your own extra supplies and materials into donations to the CAA Scholarship Fund? Paper, travel materials, wallpaper, paint and art supplies, frames, collage and assemblage materials, magazines, foreign newspapers, and art- or culture-related books. CAA offers your cast-offs at deep discounts, and you might find someone else's "stuff" is just the thing for your own work. For donations pick-up or questions, contact Sandy Rooney.

Kurt Schwitters, continued from page 1

constructions (also recreated for this exhibit). *Merz 1924,1 (Relief with Cross and Sphere)* gives viewers the sense of a Mondrian painting exploded into three dimensions but with a somber color scheme and a dramatic accent.

A stunning and complete catalog accompanies this exhibit, and may be the most complete book on Schwitters available at a reasonable price (although harder to find now that the edition has sold out)—the multi-volume *Catalog Raisonné* sells for thousands. The show catalog contains over 90 color and black-and-white plates, three scholarly essays, and a thorough history of Schwitters' works in all media. For more information, see www.bampfa.berkeley.edu/exhibition/schwitters.

Exhibits Worth Watching

Pacific Standard Time: Art in L.A., 1945-1980

This collaboration of more than 60 groups celebrates the birth of the Los Angeles art scene. A few of the current exhibits are listed here. For complete information, see pacificstandardtime.org.

Beatrice Wood: Career Woman—Drawings, Paintings, Vessels and Objects

Comprehensive survey of the artist whose extraordinary life and work traversed the entire 20th century. Features over 90 artworks, tracing Wood's career from early immersion in the Dada movement through mature work as a ceramic artist. Santa Monica Museum of Art, 2525 Michigan Ave., Santa Monica, September 10–March 3.

John Outterbridge

The sculptor and installation artist affiliated with California Assemblage is also known as director of the Watts Towers Art Center from 1975-92. This installation deals with social complexity built from rags. LAXART, 2640 South La Cienega, Los Angeles, September 10–October 22.

The Golden State of Craft: California 1960–1985

Celebrates exceptional works from these decades, and pays tribute to CAFAM founder Edith Wyle and Eudorah Moore, director of Pasadena Art Museum's California Design exhibit series. Craft and Folk Art Museum, 5814 Wilshire Blvd., Los Angeles, September 25–January 8.

Treasurer's Report

by Marian Devney

Cash balance as of September 3, 2011: \$16,582.20.

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>

Galleries Wanted

CAA is on the hunt for more exhibit spaces anywhere in the greater Los Angeles area! Do you know of a great exhibit venue? Please tell us! Send venue name, location, and any other information you know to Marilyn Stempel or Lois Ramirez.



The Cutting Edge

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Collage Artists of America

established 1988

www.collageartists.org

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