

The Cutting Edge

Collage Artists of America Newsletter

February 2012

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The Traveling Collagist, Part IV: Wet and Liquid Supplies

by Karen Robbins

If you've been following along, you already know that the traveling collagist managed to take significant wet and liquid supplies on a recent workshop trip. But there's more than meets the eye in packing, going through security, and crossing international borders with such materials. In this installment, we attempt to clear up the confusion and offer some useful tips for these products. Most hazardous materials are not permitted in checked or carry-on luggage on airlines, and international rules can vary, so be sure to check with the TSA and foreign equivalents. For now, we'll focus on liquids that apply to paper and related materials.

Adhesives and Coatings

As collagists, we use a lot of adhesives and coatings. Avoid the most hazardous adhesives and coatings, use the smallest container possible, original packaging if possible, and properly label each item. Keeping each item in a 3.4-ounce (100-ml) or smaller container helps. Alene's Tacky Glue is one of several that comes in small containers, and a standard glue stick will always meet that size restriction. Acrylic matte medium in a small original or repackaged container should be no problem. Adhesives such as those used for gold leaf should be checked for hazardous content and chosen accordingly. If you repackage your liquids, consider taking along a photocopy of the original label for verification (and to help remember which is which!). Avoid spray coatings; aerosols, while permitted in small amounts, can leak or explode in flight.

Paints

Paints are listed among the FAA's hazardous materials that are prohibited as flammable liquids or solids. However, *artist's colors* (water, oil, or acrylic) are allowed in small amounts if they are properly identified and packed into checked luggage. Many are available in small tubes; take only what you need, and avoid the big jars of paint (which will help keep packing more efficient and luggage weight down). And don't use the word *paint!* Non-flammable liquid, gel, or aerosol is permitted in checked luggage, or in carry-on luggage if it is packaged in a 3.4-ounce (100-ml) or smaller container.

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CALENDAR

Feb 10	heARTworks Exhibit Opens at Modest Fly Gallery; Reception 7-10
Feb 17	General Meeting
Feb 29	Board Meeting
Mar 10	heARTworks Exhibit Closes
Mar 12	Artwork Pick-up at Modest Fly Gallery
Mar 23	General Meeting
Mar 28	Board Meeting
May 18	Annual Meeting Elections
June 4	Creative Arts Center Exhibit Take-in
Jun 8-28	Creative Arts Center Exhibit

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FEBRUARY 17 MEETING GUEST ARTIST: GUILLERMO BERT

Start time: 10:30 a.m.

See page 3 for meeting and program details.

Welcome New Members

Georgianne Heller
New York NY 10014

Smadar Knobler
Calabassas CA 91302

Nancy Malone
Novato CA 94945

Shelley Powsner
La Crescenta CA 91214

Kathy Sandel
Calabassas CA 91302

Arella Tomlinson
Monrovia CA 91016

E-mail Updates:

Wayne Bannister

Phyllis Doyon

Diane Dubin

Sandy Rooney

Betty B. Schabacker

Erella Teitler

President's Point: Ringling in a Creative New Year

by Jeanne Zinniker

First of all, I want to wish all of you a Happy *Creative* New Year. CAA is kicking it off in high gear and with great productivity. We are in the final stages of revising our Constitution and Bylaws. Although CAA has been a wonderful and successful organization, this project will help make it even better as we transition to becoming a full-fledged non-profit organization. My thanks go to Marilyn Jordan and Karen Robbins, who sacrificed many hours of their time to compile the revisions (the working team also included Dorothy Tate and me). The Board of Directors is now in the process of reviewing, revising, and approving the new bylaws. The bylaws will also have to pass a legal review to ensure their ability to be enforced and guide the governance of the organization. Once these steps are complete, the bylaws will be presented to all of you for final approval. This will be followed by a revision of the Board's own standing rules, which will complete the administrative and operating guidelines for the organization.

CAA rings in the year with two exhibits. Coming up in just a few days is the opening of *heARTworks* at Modest Fly Studio Gallery in Tujunga. Please join us at the reception on February 10. The show is at an exciting new space and features works that are all 12 inches square. And later this year, CAA will mount an exhibit at Burbank's Creative Art Center. Theme and guidelines have yet to be finalized, but will be available in a prospectus no later than the May newsletter. Take-in for that show is scheduled for June 4, so mark your calendars and start thinking about your entries.

I promised to keep you posted about VIVA, and now the final decision has been made: VIVA will disband. The timing is uncertain, but it will likely happen sometime this year. I know we will all miss VIVA very much—its gallery, group events, workshops, and the opportunity it provided for camaraderie and networking between the “founding four” local art groups. My hope is that the founding groups will continue to network together, and perhaps even plan multi-group events and share news about speakers and activities.

Finally, CAA elections are coming up this spring, and we need your help. There are several offices to be filled, so please consider taking a position on the Board of Directors. The Nominating Committee is beginning to put together the slate for the next two-year term. CAA cannot function without its leaders, so do keep this in mind. *You are needed!* If you can't commit to a Board position, consider serving on a committee to support one of the key areas of CAA: exhibits, programs, workshops, etc., where you may be able to focus on a less time-consuming task. Either way, this is your opportunity to contribute to CAA and make it the organization you want it to be.

—Jeanne



FEBRUARY PROGRAM **Guillermo Bert: Mixed Modern Archeology**

Known for turning urban archeology into art, Guillermo Bert creates collage, mixed-media, and public art, along with collaborative works such as painting and prints based on Diavolo Dance Theatre's artists and performances. He also creates smaller works, using black gesso and mixed media on museum board or wood and paper, sometimes incorporating iconic classical paintings or architectural landmarks.

His public artworks include a recycled scrap "butterfly" sculpture at the North Hollywood Metro Station, and a sandblasted glass mural in the NoHo arts district. His mural at the Valley Jewish Community Center celebrated the flow of Jewish culture from one generation to the next, using figures to form the tree of life and a menorah as the tree's underlying structure.

In his *Fossil* series, the artist assembled altered sketchbooks or street posters into a ground over which he created mixed-media images. His *LA Site* series took poster fragments as both ground and part of figurative images. Those works "attempt to uncover and construct an archeology of the urban landscape" using fragments of information from found posters juxtaposed with images of contemporary life and fragments of the past. "This layering of images and symbols creates a kind



of artifact and record of urban culture and history that one might find in an archeological excavation of one's own city...a form of twenty-first-century cave art," he says.

One of Bert's recent projects, the *BAR-CODE/Branding America* series, takes as its central theme the ubiquitous bar code symbol found on most retail products. The works reflect Bert's perspective on the current U.S. political climate and the consumerism he feels is at the core of American society.

Born in Santiago, Chile, Bert emigrated to the U.S. in the late 1980s. He holds an advanced bachelor's degree in fine arts from the Catholic University of Santiago and also studied at Otis Parsons School of Design. He has been the recipient of arts grants from the Rockefeller Foundation, and the city of Los Angeles

and received a Young Talent Award from Chile's National Museum of Arts. He also taught mixed media at Art Center College of Design for several years, and was an art director at the Los Angeles Times.

Bert's work is in the collections of museums in the U.S. and South America. He is represented by Gallery 415, San Francisco; Peter Blake Gallery, Laguna Beach; and has seen his work placed on the sets of major television shows by Kevin Barry Fine Art Associates, Los Angeles. His website is at www.gbert.com.



UPCOMING MEETING: Friday, February 17

Friday, February 17, 2012, 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: March 23, 2012

Member Spotlight

Susan Gesundheit has two pieces in Valley Watercolor Society's *So Cal and So On!* exhibit at Gallery 800, 5108 Lankershim Blvd., North Hollywood, through March 3 with a reception on February 4, 5–9 p.m., www.gallery800.com; and a monoprint in Jewish Women Artists Network's *The Song of the Land, Los Angeles, 2012* exhibit at Hebrew Union College, 3077 University Avenue, Los Angeles, through May 31 with a reception on February 23, 5–7 p.m.

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

heARTworks

CAA WINTER JURIED EXHIBIT

Guillermo Bert, Juror

Artists' Reception and Awards

February 10, 7–10 p.m.

Modest Fly Art Studio Gallery

7578 Foothill Blvd.

Tujunga CA 91042

www.modestflyartgallery.com

Exhibit runs through March 10

Traveling Collagist, continued from page 1

Solvents

You probably already know that small amounts of personal-care solvents, such as nail polish remover, are permitted in checked or carry-on luggage. Most solvents, however, are prohibited as FAA-defined hazardous materials (they are often kerosene derivatives). Again, small amounts of solvent used for oil paint may be permitted if properly identified, but check the most current regulations first. Non-hazardous/fireproof alternatives are a better choice.

Water

You don't usually need to bring water with you. But if you need to use a water-filled brush or rinse utensils en-route, keep these items dry or empty until you have boarded. One past terminal security, buy bottled water or fill a small container at a restroom or fountain. For work at your destination, bring an empty plastic container such as a small piece of Tupperware with all-around seal or a plastic peanut-butter jar. Fill these with other supplies for packing and open them up when you arrive.

Ink and Other Liquids

Liquids may be packaged in small containers but still be difficult to pack for travel. Ink is one of those items. Its permanent nature makes a spill difficult to contain, and dark color can make it messy and suspicious. Be sure to use original packaging whenever possible. Ink cartridges for fountain pens are no problem; they'll fit in that one-quart bag or slip into your supplies case with ease. But fountain, dip, or technical pens (such as Rapidograph) that refill from a bottle may be more of a challenge. Skip the bottles (save space and weight) and consider fineline markers such as Prismacolor Premier, Copic Multiliner, or Staedtler Triplus instead.

If you are taking along liquids such as basecoats, glazes, sealers, and the like, stick to original packaging and keep the size down both for ease of packing and weight limitations. Always check the ingredients for hazardous materials and adjust your quantity accordingly.

Final Notes

Between air pressure changes and rough luggage handling, liquids simply tend to leak. To be sure you're doing everything possible to prevent leaks, take these final steps before closing your luggage:

1. **Tape it:** tape tightly around the caps and seals of all liquid containers with a waterproof tape. Remember that even factory-sealed containers can leak or burst due to pressure changes.
2. **Bag it:** put liquid containers inside double-seal zipper plastic bags. Double-bag if you're really concerned (a few extra bags always seem to come in handy on any trip). Make sure to use a heavy-duty bag, with no seam tears or surface nicks, and a strong, solid-seal zip.
3. **Protect it:** if possible, put all the liquid supplies, in their various bags, inside a larger container such as an Artbin, cosmetic pouch, or other protective case.

In the next installment, we'll take on equipment that may be sharp, long, or oddly-shaped. Meantime, please share your travel supply tips with the editor. And happy travels.

Regional & National Collage Workshops

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

Mixed Watermedia and Collage with Transfers of Printing without a Press – Mary Alice Braukman

February 6–9, 2012 in Dallas, TX Cost: \$300 members/\$325 non-members

Encourages risk-taking and pushing the medium as far as it will go. Explores layering of experimental mediums, photo transfers, and collage in depth, striving for results that go beyond obvious techniques and leave people wondering just how you created such a gem. Daily class and individual critiques. Some materials included. Accommodations not included. Southwestern Watercolor Society, <http://www.swswatercolor.org/workshops>.

Mixed Media Robot Assemblages – Leslie Brier

March 1, 2012 in Virginia Beach, VA Cost: \$145

Learn a variety of cold-connection and collage techniques while constructing a your own altered art robot. Start with familiar objects such as alarm clocks and spice tins, and give them a new identity. Accommodations not included. Art & Soul Retreats, <http://www.artand-soulretreat.com>.

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

March 19–20, 2012 in Santa Fe, NM Cost: \$275

New possibilities for creating mixed-media textured surfaces. Discover ways to transfer images into painting and collage. Work with acrylic mediums, paints, and unique tools to create depth and texture. Includes all materials, taxes and snacks. Students complete 2-3 finished art works. DIY Santa Fe, <http://santafecreativetourism.org>

Arcylic Image Transfer – Jonathan Talbot

April 13, 2012 in Columbus (Dublin), OH Cost: \$89

Transfer drawn, photocopied, and found images using acrylic medium. From basics to more advanced techniques, explore the possibilities of transfers and take them to the next level with oversized and hand-colored images. Includes black-and-white and color images and variety of transfer surfaces. Also includes a copy of new book on acrylic image transfer. Accommodations not included but are available at event hotel. Artiscap (European Papers), <http://europeanpapers.com>.

Creative Genius: Mixed Watermedia and Collage – Jeanne Larson

May 26–27, 2012 in Grand Marais, MN Cost: \$190

Work with found images, memories, and literary references, to combine disparate elements into a cohesive work of art. Instruction on technique and design, handouts, and demonstrations to unravel maze of adhesives, mediums, and surfaces for watermedia painting and collage. Strengthen understanding of working on a multi-layered surface. Accommodations not included. Grand Marais Art Colony, <http://www.grandmaraisartcolony.org/workshop.cfm?wid=70>

Bookmaking – Dolph Smith

July 30–August 3, 2012 in Eureka Springs, AR Cost: \$310 (including materials)

Use several materials and applications to create sculptural dialog even before a book opens. Materials include graphite, copper, milk paint, etched glass, and more. Create windows to hold small personal artifacts, use etched glass to cast shadows on a substrate, books on stilts, new ideas for book as container. Experimental and traditional techniques. Designed to produce 4–6 small books so all techniques are covered. Accommodations not included. Eureka Springs School of the Arts, <http://essa-art.com/schedule.htm>.

Local Collage Workshops

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

Photoshop Workshop for Artists

Barbara Tabachnick and Karol Blumenthal (CAA members), three mornings (February 28, March 1, March 3), 9:00 a.m.–12:00 noon, \$125 CAA members/\$150 non-members, Canoga Park. Learn to work with image files, find your way around Photoshop, and submit files for shows; manipulating images, using filters, and layers; individual projects with lots of personal attention. Limited to six participants. Contact btachnick@csun.edu, 818-346-8012 or karolblu@aol.com, 818-687-5174.

Journal This

Kelly Kilmer, February 26, 2:30–4:30 p.m., \$70, west Los Angeles. Construct a personal journal. Learn a plethora of mixed media collage techniques upon the pages of the journal. Layers, new composition and design techniques, worked on the journal pages. Contact Stampin' From the Heart at stampin-heart@hotmail.com.

Contemporary Book Arts: Embellished and Stixed

Helen Shafer Garcia, March 22–April 26, 2012 (6 Thursdays), 1:30–4:30 p.m., \$175, Fallbrook. Art of book making using contemporary mixed media techniques. Learn mixed media techniques with printmaking, acrylics, and other mediums to create embellished and collaged papers to bind. Learn classic binding techniques and explore possibilities for book construction. Repurpose art papers, unresolved paintings, ephemera, and more. Contact Fallbrook School of the Arts, <http://www.fallbrook-schoolofthearts.org>.

Art attracts us only by what it reveals of our most secret self.

—Jean-Luc Godard

New CAA Board Members

John Selleck has been appointed to fill the position of Second Vice President–Programs. He replaces Ben Goldman, who resigned from the position in December.

Barbara Tabachnick has been appointed to assist him as projector technician at general meetings.

SFVAC Studio Tour Applications Now Available

Now is your opportunity to have your studio included in the 8th annual SFVAC Valley Artists Studio Tour. Applications are now being accepted and must be postmarked by February 10. To find out more about qualifying for the studio tour and the charitable programs it benefits, see the SFVAC website at <http://www.sfvartscouncil.com/studio-tour/artist-application/> or contact outreach chairman Kathy Cryer at 818-920-4000 or sfvartsoutreach@gmail.com.

Topanga Exhibit Opportunity

11:11ACC is coordinating an exhibit at Westfield Topanga mall. The three-day event, held March 9–11, will be mounted in three mall corridors. All types of art are eligible. Entry fee is \$50 for unlimited digital submissions. Deadline is February 20. Complete details and prospectus are available on the group's website at www.1111acc.org (click on "events").

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.

Consequences Juried Exhibition

Deadline: February 24, 2012

Exhibition: May 12–June 2, 2012, San Francisco, CA and online

Awards: Juror's Award ribbon and certificate to works expressing most imaginative interpretation of "Consequences."

Juror: Donna Seager of Seager Gray Gallery, Mill Valley, CA

Open to: Artists residing in the continental U.S.; assemblage, collage, mixed media

Submit: 300 dpi JPEG file(s) online

Entry fee: \$35 for two artworks

Prospectus: <http://www.arc-sf.com/submissions.html>

Contact: Gaia Toscano, arcgallerysf@gmail.com, 415-298-7969, Arc Gallery

20th Southeast Regional Juried Fine Arts Exhibition

Deadline: February 14, 2012

Exhibition: May 6–June 8, 2012, Niceville, FL

Awards: \$2000, one-person show

Juror: Julie Baroody, Director of Tallahassee Community College Fine Art Gallery

Open to: Artists 18 and older residing in the continental U.S.; all media

Submit: JPEG file(s) on CD or online

Entry fee: \$35 for three artworks

Prospectus: <http://artsdesignsociety.org/20th%20SE%20Regional%20Entry.pdf>

Contact: Marcy Eady, adsoart@yahoo.com, Arts and Design Society, Ft Walton Beach, FL

Brenda Taylor Gallery Juried Exhibition

Deadline: February 14, 2012

Exhibition: February 28–March 14, 2012, New York, NY

Awards: group show at gallery

Juror: Brenda Taylor

Open to: all media

Submit: JPEG file(s) on CD or online

Entry fee: \$25 for six artworks

Prospectus: <http://brendataylorgallery.com/juriedexhibition.htm>

Contact: Brenda Taylor, bt@brendataylorgallery.com, 212-463-7166

JF Gallery Juried Exhibition

Deadline: February 15, 2012

Exhibition: March 1–31, 2012, West Palm Beach, FL

Awards: group show at gallery

Juror: Carol Prusa, Associate Professor of Art, Florida Atlantic University

Open to: all media

Submit: JPEG file(s) on CD

Entry fee: \$20 for one artwork; \$35 for two; \$40 for three

Prospectus: http://www.jfgallery.com/#!__prospectus

Contact: Jamnea Finlayson, info@jfgallery.com; 561-478-8281

Exhibitions and Competitions, continued from page 6

Second Annual Art and Earth Celebration Juried Art Exhibition

Deadline: February 20, 2012

Exhibition: April 20–May 20, 2012, Martinsburg, WV

Awards: group show at Arts Centre gallery

Juror: Laura Amussen, Director of Exhibitions and Art Collection Coordinator, Goucher College, Baltimore

Open to: visual artists over the age of 18 in all media; works should reflect artist's view of nature, environment, or Earth Day

Submit: JPEG file(s) on CD

Entry fee: \$25 for two artworks

Prospectus: http://www.berkeleyartswv.org/juried_exhibit.php

Contact: Rip Smith, Berkeley Arts Council, information@berkeleyartswv.org, 304-596-0873

Beers.Lambert Contemporary Annual Group Exhibition Open Call

Deadline: March 5, 2012

Exhibition: July 5–August 5, 2012, London, England

Awards: solo show at gallery

Juror: Laura Amussen, Director of Exhibitions and Art Collection Coordinator, Goucher College, Baltimore

Open to: all media

Submit: JPEG file(s) online

Entry fee: £10 (about \$16) for five artworks

Prospectus: <http://www.beerslambert.com/opencall2.htm>

Contact: Tina McQueen, info@beerslambert.com

Visual Arts Alliance 29th Juried Open Exhibition

Deadline: March 10, 2012

Exhibition: May 11–June 30, 2012, Houston, TX

Awards: \$2600 cash and merchandise

Juror: Wade Wilson

Open to: all media

Submit: JPEG file(s) on CD

Entry fee: \$30 members/\$35 non-member for three artworks

Prospectus: <http://www.visualartsalliance.org/>

Contact: Ann B. McBride, abmcbridge@gmail.com, 713-939-1444

Exhibits Worth Watching

Pacific Standard Time events are in full swing right now throughout Southern California. Take in some of these exciting shows:

From Start to Finish: DeWain Valentine's Gray Column

Valentine's never-before-displayed work serves as a lens to look at the modern materials used in contemporary sculpture. The Getty Center, 1200 Getty Center Drive, Los Angeles. Through March 11.

San Diego's Craft Revolution—from Post-War Modern to California Design

Furniture, jewelry, ceramics, and doors (yes, doors) on display to explore a progression from sleek modernism to handcraft. Mingei International Museum, 1439 El Prado, San Diego. Through April 15.

Proof: The Rise of Printmaking in Southern California

Significance of printmaking and new possibilities for art making, with focus on Tamarind Lithography Workshop. Norton Simon Museum of Art, 411 West Colorado Blvd., Pasadena. Through April 2.

L.A. Raw: Abject Expressionism in Los Angeles, 1945-1980, from Rico LeBrun to Paul McCarthy

Works by 40 artists, re-examining the impact of figurative artists who dominated the L.A. art scene in the 1940s and 50s but have largely been written out of today's art history. Pasadena Museum of California Art, 490 East Union Street, Pasadena. Through May 20.

CAA's Kathi Flood Speaks to VAG

Kathi Flood—CAA member, noted collage and assemblage artist, social commentator, and art educator—is the guest program speaker at Valley Artists Guild's February general meeting. VAG has extended an invitation to CAA members to see Kathi's presentation. The meeting is open to the public; admission is \$8 for non-VAG members. The presentation will be held on Tuesday, February 21 at 7:00 p.m., at the Encino Community Center, 4935 Balboa Blvd., Encino 91316.

Treasurer's Report

by Marian Devney,

Cash balance as of January 20, 2012: \$17,996.88.

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

Got gifts you didn't love? 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

Collage Artists of America
11271 Ventura Blvd. #724
Studio City CA 91604



Collage Artists of America

established 1988

www.collageartists.org

11271 Ventura Boulevard #724
Studio City, California 91604

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