

The Cutting Edge

Collage Artists of America Newsletter

March 2012

Volume III, Issue 4



President's Point

Transforming the Heart of CAA

by Jeanne Zinniker

Wow, what a fantastic opening and reception we had at the Modest Fly Art Gallery in Tujunga on February 10 for our *heARTworks* exhibit. We had a great turnout with several new faces and local visitors attending. Gallery owner Iren Tsaturyan hosted the reception for us with the help of her sister. They are such sweet and gracious ladies. You can see the exhibit artwork at www.modestflygallery.com—or even better, go visit the gallery to see it live. And see more coverage on page 4.

Gerald Brommer's January workshop, *From Line and Shape to Complex Surfaces*, was a big success; and some of us who haven't taken his workshops before were delighted with his approach. Needless to say he has gained new fans.

The Nominating Committee has persevered in coming up with a slate of officers for the 2012–14 term, which begins on July 1. CAA still needs a recording secretary. Will you be our new hero? The election will be held at our May 18 meeting.

As you know, the Board has been searching for a new meeting venue and could use your help. If you see or hear of a place that will suit our needs, please contact me. The specifics of what is required were discussed at the February meeting, and I can provide a list of details as well as locations that have already been checked out. We truly thank you for your contributions to helping us find a new home.

Our next exhibit will be in June at the Creative Arts Center in Burbank, and I wanted to give you a head start and tell you the exhibit theme. It is *transformation*. Doesn't that sound fascinating? There are many ways this can be interpreted and it will be exciting to see what all of you do with it. So put on your thinking cap and start creating. The prospectus for this exhibit will be distributed in May.

—Jeanne



CALENDAR

- Mar 10 heARTworks Exhibit Closes
- Mar 12 Artwork Pick-up at Modest Fly Gallery
- March 16 Guillermo Bert Workshop
- Mar 23 General Meeting
- Mar 28 Board Meeting
- May 18 Annual Meeting Elections
- June 4 Transformation Exhibit Take-in
- Jun 8-28 Transformation Exhibit
- Jul 1 Annual Dues Deadline
- Sep 28 General Meeting
- Nov 30 General Meeting

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MARCH 23 MEETING GUEST ARTIST: JACKIE NACH

Start time: 10:30 a.m.

See page 3 for meeting and program details.

Welcome New Members

Antigone St. Clair
Franklin, KY 42134

Phone Update:

Barbara Barrett-Byrne

Silent Auction Winner

Susie Gesundheit won CAA's silent auction of Ursula Kammer-Fox's assemblage, *Indians* (1999). Susie's generous bid benefitted the CAA Scholarship Fund, and now she has a lovely work to add to her collection. Thank you, Susie.

Member Spotlight

Marilyn Stempel had an installation of her artwork at the Chatsworth Metrolink Station through the month of February.

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

Publication Opportunity

Do you use postage stamps in your collages? If you create works that are primarily or entirely from postage stamps, you could be included in a national magazine article. For more information, contact Russ Hahn, 6447 55th Square, Vero Beach, FL 32967, stamps artist@aol.com, 772-770-2660.

Artful Acquisition at the Flea Market

by Karen Robbins

I don't like garage sales. That is, I don't like shopping at them; I'm great at putting them on. But I just don't enjoy going through other people's stuff. Unless I'm at the flea market. That's a whole different—and artful—shopping experience.

At least once a year I visit the Rose Bowl Flea Market. With so much stuff in one place, it doesn't seem like I'm picking over someone's grandmother's belongings, even though I know someone's grandmother probably did once own that brooch or book. But I've developed a narrow focus for flea-market shopping based on the sort of artwork I do or think I might like to do. It keeps me from drifting toward the “ooh, pretty, shiny” distractions, and helps me look for just the good stuff I really want.

This time it was ephemera and sheet music. I like ephemera to be pretty beat up already. Not only do they sell for less, but I don't feel as if I'm ruining them when they're already in rough shape and it saves me the effort of doing it myself. For \$1 apiece, I picked up Irving Berlin's *Sweet Italian Love* (1910) and *I'm on My Way to Mandalay* (1913) by Bryan and Fisher (writers of *Peg o' My Heart*). Both have charming cover illustrations as well as great musical staves and notes inside. I found a telegraph bill and advertisements for a tailor and the Marmon (it's a car!) from 1911; a telephone repair tag that mentions a smoking coil from 1925; a late-1950s Polish hotel bill; and a 1923 newsletter from the steamship HMS Montrose enroute from Montreal to Liverpool (requisitioned by the British Admiralty, she was sunk in 1940), also \$1 each.

Some costume jewelry also found its way into my tote. One gentleman sells items for \$4 to \$8, but his son has a stall just around the corner with virtually the same stuff selling for \$1 to \$4. I look for large, geometric pieces that will work as a template or stencil just as well as if they are glued into an artwork, and the occasional odd cufflink. And if you want broken watch faces and gears, they've got 'em.

No, my methods don't keep a few unneeded trinkets out of my bag (a Danish 1960s stainless-steel dish that sells on eBay for three times what I paid; a 190-year-old Roman history book in French that might be too lovely to damage even for the sake of art). But each item, whether meant for art or not, becomes part of the art in the end—because it was part of the flea market creative hunt. Maybe I'll see you there!

In the creative act, the artist goes from intention to realization through a chain of totally subjective reactions.

—*Marcel Duchamp*

MARCH PROGRAM Jackie Nach: Marks of the Earth

Using everything from the earth of her native South Africa to trash bags and paint, Jackie Nach creates mixed-media collage that speaks dramatically to the idiosyncrasies of human nature, racism in multiple manifestations, and the truths of her own experience.

Born in Johannesburg to Eastern European émigré parents who escaped discrimination, Jackie grew up in a country where discrimination was the law of the land. She trained there initially as a graphic artist. She moved to the U.S. in the 1970s, where she studied fine arts at Boston University, the deCordova School, UCLA, and the Brentwood Art Center. She currently works from her studio in Santa Monica.

Jackie's work is both personal and political. "To eliminate fear of the foreign, unfamiliar or unknown, my work explores the many mediums that best reflect man's natural

instincts," she says. Some of it makes use of historical images from Europe's pre-war period, or the personal images of couples and families in *ketubahs* (Jewish wedding agreement and ceremonial art form) and other commissions. Other work focuses on the people, places, and (perhaps less deliberately) the politics of South Africa.

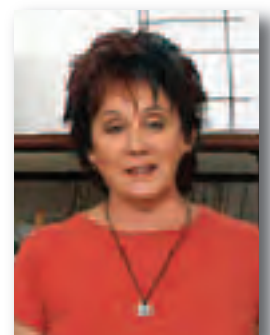
Lithographed on trash bags and animal dung paper, Jackie's works integrate African soil and gold-mine sand into the piece almost as a painting medium, along with materials such as acrylic paint and yarn. Some pieces include clothespins and wire hangers as

part of their installation. She makes her art "In search of the ultimate markings that best describe the human spirit, our responsibility to one another and the well-being of this planet in the universe."

Last year, her work appeared in the *Skin Deep* exhibit at The Loft at Liz's and Lucy Florence Cultural Center. The show explored the relationship between black and white, with the goal of bringing the voices of both races to dialog as a path toward understanding.

Jackie is the recipient of an achievement award from the South African Consulate. She is

active in several arts organizations in Los Angeles, including the Venice Art Walk, FOCA, LAMAG, NMWA, and USC Hillel Art Gallery. Her work is held in many private collections, and in corporate collections of Bank of America, Pillsbury, and British Petroleum.



UPCOMING MEETING: Friday, March 23

Friday, March 23, 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: May 18, 2012

heARTworks

CAA's winter juried exhibit, *heARTworks*, opened on Friday, February 10, 2012 at Modest Fly Art Studio Gallery in Tujunga.

The hard-working take-in team handled the collection of art way back in December. Just in time for the show opening, CAA got some good publicity from local media.

Gallery owner Iren Tsaturyan mounted the works, chosen by juror Guillermo Bert, in a single row all around the room and on movable columns, making for a simple and striking display. She also provided a delightful reception. The tiny, charming gallery was the perfect location for the 34 works, all 12-by-12 inches in size. The little gallery was packed with CAA members, friends, and local visitors. Prizes awarded were (this page, top to bottom): First place to John Selleck for his collage and graphite piece *The Disagreement*; second place to Dafna Gilboa for her collage *Color of Winter #1*; and third place to Ben Goldman for his collage and encaustic piece, *Time for Art*.

The exhibit runs through March 10. Modest Fly is located at 7578 Foothill Blvd., so be sure to stop by and see the show! You can also see larger images of the winning pieces on the CAA website at http://collageartists.org/exhibits/2012_Winter_heARTworks/index.html





Previous page, lower left: 3rd Vice President Exhibits Lois Ramirez; Modest Fly Gallery owner Iren Tsaturyan; President Jeanne Zinniker.

This page, from top: Winners group with Dafna Gilboa, Jeanne Zinniker, Iren Tsaturyan, Lois Ramirez, John Selleck, Ben Goldman; Barbara E. Jones and her daughter Natasha, with Barbara Tabachnick; take-in team of Lois Ramirez, Marian Devney, Marilyn Stempel, Susie Gesundheit, Jeanne Zinniker, Darlene Libby, Shirley Cohen; 12-by-12 *heARTworks* artworks all in a row including work by Marian Devney, Karen Robbins, Susanne Belcher, Richard Herd, Joan Foster, and Erella Teitler.



Exhibits Worth Watching

Judy Chicago: Deflowered

Abstract drawings, paintings, and sculpture from the artist's California years (1961-73). Nye + Brown, 2685 South La Cienega Blvd., Los Angeles. Through March 31.

Claire Falkenstein: An Expansive Universe

Features a selection of larger sculptural work and rarely-seen paintings. Also launches the first major monograph detailing her entire career.

Ruth Weisberg: Now & Then

Paintings and works on paper by one of Los Angeles' most celebrated figurative artists. Includes recent paintings and spans 30+ years of work about the convergence of art history, personal memory, and cultural experience. Both at Jack Rutberg Fine Arts through April 28. 357 North La Brea Ave., Los Angeles 90036.

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

April 9-13, 2012 in Clearwater, FL Cost: \$220

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. Art Trysts Studio, <http://www.arttrysts.com/workshops.html>; Kathy Fessenbecker, jkfess@knology.net.

Painting and Collage Workshop - Ken Kewley

April 14-15, 2012 in Philadelphia, PA Cost: \$595

Push the boundaries of representation and abstraction in artwork. Working from life model, explore color, texture, and personal expression through colorful paper collage and painted studies. Use collage and painting in combination or as a means of informing each other, learning to see and incorporate abstract elements in recognizable subject matter. For intermediate/advanced painters. Pennsylvania Academy of the Fine Arts, <http://www.pafa.edu/ce/Classes-Workshops/Spring/View-Search-Spring-Art-Classes/654/cesemid-4637/facid-22384/>; continuinged@pafa.edu.

Paper Paintings: A Unique Figurative Collage Technique - Elizabeth St. Hilaire Nelson

April 20-22, 2012 in Sedona, AZ Cost: \$350

Unique figurative collage technique. Learn to make a beautiful palette of colors with various papers and create an under-painting and collage with paper for a final finish. Working with photographic reference, students explore drawing, composition, proportion, value, color, and collage application. Emphasis on developing form using light and shadow, just like in traditional painting techniques. Sedona Arts Center, http://activenet13.active.com/sedonaartscenter/servlet/registrationmain.sdi?source=adet.sdi&activity_id=438; Vince Fazio, vfazio@sedonaartscenter.com.



RESOURCE OUTLET

Marian Devney takes us to one of her favorite retail resources for all things collage and mixed-media collage.

Stepping into Zinnia is a bit like diving into a cornucopia of old, new, quirky, unexpected, whimsical, irresistible stuff that you didn't know you wanted but suddenly need for your collage/mixed-media artwork. The doodad bar beckons with bins of vintage buttons, alphabet letters, beads, relics, charms, keys, and an ever-changing inventory of cool things, all of which can be purchased by the scoop. Zinnia also sells original artwork, books, magazines, art supplies, paper, postcards, frozen charlottes... the list goes on.

Zinnia is more than just a store. Under its "contagious creativity" roof, it also houses an art gallery and workshop studio. Open call exhibits are presented on a

regular basis. Affordable classes are conducted by well-known names, including Angela Cartwright, Michael DeMeng, Lynne Perella, and Jesse Reno.

The folks at Zinnia, artists themselves, are quite nice and invite visitors to explore at leisure. Be sure to check out the beautiful collaged floor alongside the counter. And don't be surprised if you discover a cat (named Ali Alley) basking in a basket or cuddling with a ball of yarn. She lives there.

ZINNIA

1040 Mission Street, South Pasadena, CA 91030

626-441-2181

www.zinnia.biz

Got resources? Please share them! Send info to the editor at karendesign@gmail.com.

Exhibitions and Competitions

Spring Into Art

Citra Solv, the natural cleaner used by artists for image transfers and multi-layer collages (and who knows, maybe for cleaning, too!), regularly sponsors art contests offering cash and gift card prizes. For information on the company's latest contest, see <http://www.citra-solv.com/art/index.html>.

Direct Art 19 Competition

Deadline: March 31, 2012

Exhibition: Direct Art Magazine, Volume 19, Fall 2012

Awards: Position, size, and publication in magazine

Juror: Tim Slowinski

Open to: artists 18 and older; all media including collage

Submit: .jpg file(s) by e-mail; or on CD, or prints by mail

Entry fee: \$35 for up to four artworks, \$5 each for additional artworks

Prospectus: <http://www.slowart.com/prospectus/spring.htm>

Contact: Tim Slowinski, slowart@aol.com; 518-828-2343

In, On or Of Paper Juried Exhibition

Deadline: April 6, 2012

Exhibition: May 25–August 12, 2012, Paper Circle, Nelsonville, OH

Awards: \$500, \$200, \$100, purchase award

Juror: Eileen Wallace, University of Georgia

Open to: U.S. artists 18 and older; all works must be made primarily of paper

Submit: .jpg file(s) online upload or on CD by mail

Entry fee: \$25 for two artworks

Prospectus: <http://www.papercircle.org/2012-juried-exhibition> (click for form)

Contact: Barbara Campagnola, papercirclearts@gmail.com; 740-753-3374

Gallery 207 Group Art Show

Deadline: April 30, 2012

Exhibition: June 1–30, 2012, Santa Ana, CA and Artist Portfolio Magazine Issue 7

Awards: Best in show \$500, 2nd \$250, 3rd \$100

Juror: not listed

Open to: all media, following the theme "Open"

Submit: .jpg file(s) online upload

Entry fee: \$35 for two artworks, no limit to total entries

Prospectus: <http://www.myartcontest.com/submission-g207GroupShow.html>

Contact: Ben Walker, ben@myartcontest.com or contact@myartcontest.com

Art Kudos International Juried Art Competition

Deadline: May 31, 2012

Exhibition: Year-long online at artkudos.com, opens July 15

Awards: Best of show \$1200, 9 more; total \$4400 cash

Juror: David Cohen

Open to: 18 or older, multiple media

Submit: .tif or .jpg file(s) on CD, e-mail, or online

Entry fee: \$30 for three artworks

Prospectus: <http://www.artkudos.com/prospectus.html>

Contact: info@artkudos.com (Artshow.com, Atlanta, GA)

Local Collage Workshops

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

Collage with Laser Cut-Outs

CAA-sponsored. Space limited to 15 students. Guillermo Bert, March 16, 10 a.m.–2 p.m., \$50 members/\$65 non-members, Los Angeles. Learn to use laser-cut paper and dimensional elements in your collage. Use pre-cut shapes and letters made of MDF, wood, acrylic, and board. Laser cutter demonstration and techniques, including review of instructor's works. Work on wood (preferred) or canvas ground/painting surface with acrylics and metallic colors. Held in artist's studio at The Brewery, 643 Moulton Ave. E19, Los Angeles 90031 (free parking available). Enroll and see more information online at <http://collageartists.org/workshops.html>.

Monotype and Mixed Media Printmaking

Ron Pokrasso, April 2–4, 2012, 9:30 a.m.–4 p.m., \$425, Fallbrook. Wide range of techniques possible in monotype process, including use of collage, drawing, and multi-plate projects. Working with Akua non-toxic, water-based inks, students pursue artistic vision using monotype as a mark-making tool in combination with other techniques. Stresses notion of artist as inventor. Contact Fallbrook School of the Arts, <http://www.fallbrookschoolofthearts.org>.

Fluid Romance

Kari McKnight-Holbrook, June 2, 2012, 9 a.m.–4 p.m., \$159, Irvine. Fluid acrylics, layers, physical/optical color blends, and subtleties between transparent, translucent, and opaque paints. Incorporate your sketches without risk. Bas-relief, veiling techniques, successful composition. Hot foil and three-dimensional ephemera pull viewer in. Contact Create Orange County, <http://www.cvent.com/events/create-mixed-media-retreat-orange-county-2012/event-summary-90d047a1616a46198f5258efbba7902d.aspx?Refid=cre8120101>.

Treasurer's Report

by Marian Devney

Cash balance as of February 8, 2012: \$16,480.71.

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

Magazines wanted! Picture magazines especially: travel, NatGeo, fashion, etc. Got wallpaper books? We need 'em. Clean out your unwanted art supplies, textured material, and more. Bring them to CAA's second-chance table for resale to members. All proceeds benefit the CAA Scholarship Fund. Contact Sandy Rooney if you need a pick-up!



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Collage Artists of America
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Studio City CA 91604



Collage Artists of America

established 1988

www.collageartists.org

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Studio City, California 91604

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