

The Cutting Edge

Collage Artists of America Newsletter

May 2012

Volume III, Issue 5



It's an Election Year Here, Too

by Karen Robbins

Unlike national politics, the election of a new Board of Directors for CAA isn't fraught with mud-slinging or SuperPACs. It's a much simpler process. But it's just as important for the future of our organization as we move into nonprofit status and expand our membership across the country (and possibly across the world). Your participation is important, too.

For the first time, this year's CAA Board election will take place across multiple media. Doing so acknowledges the valuable input of members who cannot attend the Annual Meeting, including those who live throughout the state and as far away as New York and Florida. Members have the option of voting by E-mail, postal mail, or at the Annual Meeting itself on May 18.

At the March general meeting, the slate of members standing for Board offices was presented. The Nominating Committee, headed by Barbara E. Jones, worked hard to select members with the skills and dedication needed to helm CAA for the next two years. Those candidates appear on the official CAA election ballot. You should have received your ballot by E-mail within the last few weeks. If you haven't, please contact Susan Gesundheit at susangesundheit@aol.com. Please read the voting instructions carefully and mark your ballot, including write-in candidates if you wish. Then return the ballot, by the deadline, to the address provided. Or if you plan to attend the May 18 meeting, bring your marked ballot and turn it in there.

At press time, the candidates are:

- President Marian Devney
- First Vice President—Exhibits Susan Gesundheit
- Second Vice President—Programs tbd
- Third Vice President—Membership Toby Salkin
- Secretary Kwei-lin Lum
- Treasurer Anita Van Tellengen
- Administrative Officer/Parliamentarian . . . Karen Robbins
- Communications Chair tbd

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CALENDAR

- May 18** Annual Meeting Elections
- June 4** Transformation Exhibit Take-in
- Jun 8-28** Transformation Exhibit
- Jun 8** Transformation Artists' Reception
- June 16** Board Transition Meeting
- Jun 29** Artwork Pick-up
- Jul 1** 2012-13 Dues Deadline
- Sep 28** General Meeting Pickwick Gardens
- Nov 30** General Meeting Pickwick Gardens

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MAY 18 MEETING
GUEST ARTIST: PHOEBE BEASLEY
Start time: 10:30 a.m.
See page 3 for meeting and program details.

Member Spotlight

Launa D. Romoff and **Natasha Kostan** exhibited at the International Women's Day Party and Art Exhibit on March 11 at the Pacific Design Center. The event was co-sponsored by LarkGallery Online, which now also represents Launa.

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

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!

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 collage work from 184 artists local and worldwide. Stop in at <http://www.facebook.com/groups/collageartistsofamerica/>.

President's Point

Meeting Challenges and Moving Forward

by **Jeanne Zinniker**

This is my last message as President, and it has been my pleasure and honor working with a remarkable group of women and men who have served on the Board of Directors with me for the past two years.

We have had unexpected challenges that we have had to resolve. First we lost VIVA, which CAA and all the founding groups depended on for exhibits and other creative activities. We found it necessary to hire an attorney so we could become an official nonprofit organization. To serve our needs in using Internet communication, it was essential to revise our bylaws. We were informed that we would have to find a new location for our membership meetings. So all the members of the Board put their energy and talents into resolving these demands. For your information you can find the names of these heroes on the last page of the newsletter.

We were very fortunate in finding a new location for our membership meetings starting in September. We will be meeting at Pickwick Gardens in Burbank. It is a beautiful room with all the conveniences that we require, the parking is very easy, and it is close to the 134 and I-5 freeways.

In the near future, you will be receiving the revised bylaws, which have already been approved by the Board of Directors. After our attorney reviews them they will be sent to you for approval. It is critical that you read them and send us your approval so we can put them to use—many of the changes help bring CAA into the modern era of nonprofit corporations. This is extremely important, and we need your cooperation so that CAA can perform its obligations and activities in the future. My praise and gratefulness to Marilyn B. Jordan and Karen Robbins for the outstanding work they have done in revising the bylaws.

The new Board of Directors will take over its duties on July 1. See the front-page article for more information on the Board election. I am excited and pleased for CAA that we will have another fabulous group of heroes working on our behalf.

—Jeanne



TRANSFORMATION EXHIBIT

Start planning now to enter CAA's next exhibit, *Transformation*, opening June 8 at Burbank's Creative Arts Center. For deadlines and complete information, see prospectus included with this newsletter.

MAY PROGRAM Phoebe Beasley: The Texture of Everyday Life

Grounded in their reality filtered by the artist's eye, the collages of Phoebe Beasley have an honest beauty that deftly meshes the rough geometry of abstract expressionism with delicate moments of color, pattern, and humanity.

The Cleveland native began her art studies early, studied at Ohio University, Kent State, Art Center, and Otis. She taught high-school art for several years—where she discovered the collage medium—before changing careers and moving to Los Angeles. Throughout that time, she continued to create art in several media. In an *Ebony* magazine interview, she noted that she couldn't remember a time when she didn't want to be an artist.

Beasley's art is a visual humanism. It tells stories about the stories of real people, and depicts the everyday: frailty, intimacy, love, humor, creativity, work, sleep. Her work emphasizes texture as a means of exploring the surfaces we touch and evoking the feeling they produce. "We come in contact with dozens of surfaces or textures...and that constant contact affects us in ways, I think, we have yet to fully explore," she says. "I emphasize texture in my work to heighten this awareness and to help advance the subtext of emotional over- and under-



currents within a composition."

Commissioned artwork for Oprah Winfrey, George Bush, and Bill Clinton is among the highlights of Beasley's career. Her work has also been used in promotional materials for charitable organizations such as the Sickle Cell Anemia National Campaign and the Watts Organization, and civic events such as two L.A. Marathons, 1984 Summer Olympics, and the 2000 Democratic National Convention. It was even featured in the Absolut Vodka advertising campaign. She also participated in the *Community of Angels* project, painting *Angel Virtue* in 2002 and writing a foreword for the companion catalog. Beasley may be best known for her collaboration with Maya Angelou on a book of poetry by Langston Hughes, providing serigraphs to illustrate the poems Angelou selected.

Beasley's work has appeared in dozens of gallery exhibits. It was included in the Smithsonian's *In the Spirit of Martin* show honoring Dr. Martin Luther King, Jr., and is held in many prominent private and corporate collections. She is represented by M. Hanks Gallery in Santa Monica and Hearne Fine Art in Little Rock, Arkansas. Visit her website at <http://www.phoebebeasley.com>.



UPCOMING MEETING: Friday, May 18

Friday, May 18, 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: September 28, 2012
Pickwick Gardens, Burbank

Election, continued from page 1

Graphics Chair	tbd
Newsletter Editor	Karen Robbins
Philanthropy Chair	Sandra Rooney
Publicity Chair	Marilyn Stempel
Workshop Chair	Barbara E. Jones

Do you see a vacant position on this list? Would you be interested in taking on this position? All members would be very grateful for your participation on the Board. Please contact Barbara E. Jones at bjones2796@aol.com for more information.

All the candidates appreciate your support and participation, and are looking forward to serving you with great exhibit opportunities, presentations, and workshops throughout the coming term.

CAA's Kathi Flood Speaks to VAG

By Barbara E. Jones

As invited guests to the Valley Artists Guild's February program, several CAA members saw and heard the latest artistic musings of artist and self-proclaimed guerilla sociologist Kathi Flood, and the ranting urban antics of her soft-sculpture alter-ego Blotista Paradisimo.

An educator, writer, lover of the spoken word, Kathi has an idealistic-20-year-old quality about her that is far from someone who is becoming complacent in life. In fact, Kathi is ever optimistic about what the world can truly be—a better place for all humanity and global preservation. She beckons us, through her art, to awaken from our subconscious slumber and realize our participation is required in healing and maintaining the order of humanity, the animal kingdom, and global issues.

She draws us in with her tongue-in-cheek satirical images, assemblages, and commentary that challenge us with humor to pay attention. She notes that as artists we work so solitarily, and advises “no man is an island, we need one another.” She informs us to reach out and network, suggesting that some of life's greatest surprises and experiences come from the journey.

As a gift, Kathi made (sewed) a little pocket for everyone, hand-stamped with one of her handmade etchings, and filled it with ephemera: a couple of Cracker-Jack-like, iconic, plastic doo-dads; a couple of written-word pieces; and a lovely chocolate. It was inspirational and left us wondering how we could incorporate this little package of loveliness into an upcoming art project. We were also left wondering if her mind is ever quiet. She shared many interesting ideas and challenged us to lift the social rocks.



Touring Caryl Levy's Downtown Studio

by Susie Gesundheit

More than two dozen CAA members visited the Chinatown studio of Caryl Christian Levy in early February. Her studio, among several studio-galleries on Chung King Road, has a storefront of a vintage curio shop.

Many of the monotypes Caryl showed at her December presentation were there for us to inspect close up, to see her layers of printing and pattern collages.

Caryl begins by saturating a Plexiglas plate and crocheted doilies with oil-based inks. She lays down dress patterns, then printing paper. She recently added a Takach manual printing press to her studio.



After the plate passes through the press, she peels the layers apart, revealing ink that bleeds through the pattern tissue. She allows the layers to dry separately, then reassembles the artwork. The patterns and doilies are her grandmother's, and she uses them thematically in her pieces. She sometimes applies the layers during printing as *chine-collé*, a technique by which layers are

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Franklyn Liegel: All About the Creativity

Mixed media artist and teacher Franklyn Liegel was a close friend to CAA and several of its members, as well as an instructor at Art Center, Otis, and workshops from whom many CAA members learned about painting, mixed media, and collage. He juried the *Opposites Attract* exhibit in September 2010, and was CAA's guest artist the next month—just a few of many CAA activities in which he participated. His death in February at age 61 led to an outpouring of remembrances from students, colleagues, and the art world. A touching review of his career can be found on the Huffington Post. CAA members who knew him have shared their thoughts about Franklyn's impact on them and our organization.

Perhaps foremost in members' thoughts was the learning experience Franklyn provided. "His teaching held incredible insight regarding the process of making art," says Mara Thompson. "He values the individual journey that artists must take." He was known for leading his students on a journey; he would "lead you with hints and suggestions...so you could open your own eyes. Working with him was always an adventure and a mystery."

Marilyn B. Jordan collected dozens of "Franklynisms" that support this approach, such as "I live totally

for the workshop," and "I facilitate the process by being in the trenches with the work." She also notes that Franklyn was prone to giving spontaneous demonstrations of a technique or how to block out a portion of the work to see the opportunities in another area. He included multiple one-on-one moments in his classes to ensure he came to know his students and their goals for their art.



Franklyn was considered to be especially sensitive, caring, and simply a nice man. Ben Goldman calls him "...one of the nicest human beings that I have ever encountered in my (very long) life." Ben recalls that as an instructor, Franklyn "showed great kindness, always with sensitive consideration for a student's feelings."

Of course, Franklyn's grasp of creativity was the core of his own work as well as what he imparted to students and CAA members. "Please be good to your creativity," he told Lois Ramirez. "I really believe this is our true blessing in life." Marilyn notes that he told his students to use the generosity of the material, grow with a natural evolution instead of forcing an artwork to grow, and to be aware that there is often a crisis in making art, but from this comes the breakthrough. "It's all about the process," he was known to say.

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Caryl Levy, continued from page 4

added to a support surface at the same time as they are printed.

Caryl also offered a workshop to tour participants (see next issue). We viewed more of her unframed monotypes, and some pieces painted by her mother that were on exhibit in her upstairs gallery. Caryl was very generous in sharing her studio and printing secrets.

Exhibitions and Competitions

Works on Paper NYC

Deadline: May 22, 2012

Exhibition: Jeffrey Leder Gallery, Long Island NY, June 1–July 8, 2012

Awards: Participation in group exhibit

Jurors: Jeffrey Leder, Orestes Gonzalez

Open to: all artists, work on paper

Submit: .jpg file(s) on CD

Entry fee: \$40 for up to five artworks, \$10 each for additional artworks

Prospectus: <http://www.jeffreyledergallery.com/wop.php>

Contact: Jeffrey Leder, jeffrey@jeffreyledergallery.com; 212-924-8944

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Stay Creative: Renew Your Membership for 2012-13

Membership renewal for the 2012-13 fiscal year is due July 1. Renewal opens May 15, and all dues received from this date forward applies to fiscal 2012-13; *there is no late membership for 2011-12*. An application that can be used for new and renewing members is attached. There is no dues increase for 2012-13.

You can also renew or join online. Just head to the CAA website (collageartists.org), click the Join tab (third from the left), and scroll down to the Membership Application section. Download a PDF form to mail or E-mail, and/or use PayPal with your credit card of PayPal account to join using the website shopping cart.

2012-13 will be an exciting year for CAA. New meeting venue, new Board of Directors, and lots of new ideas and projects are underway. Don't miss out! Renew by July 1.

If you know an artist who is interested in joining CAA, pass along a copy of the application or point that artist to the website!

Treasurer's Report

by **Marian Devney**

Cash balance as of April 21,
2012: \$14,268.00.

New Meeting Venue Set

After a thorough six-month search, Pickwick Gardens Conference Center in Burbank has been selected as the new CAA general meeting venue. President Jeanne Zinniker and Board member Marilyn Stempel reported on the top contender locations to replace the Milken JCC property, which has been sold and will no longer be available to CAA after this month's Annual Meeting. The choices were evaluated through research and field visits by Jeanne, Marilyn, and other Board members. Dozens of venues were considered from throughout the San Fernando Valley and even into Los Angeles city and adjacent areas.

While most of the venues considered cost more than CAA currently pays,

Pickwick offered a moderate price along with features that met all our meeting needs. Included are seating for up to 75 members, ground-floor access, room set-up, tables and chairs, microphone and projection screen, free on-site parking, and coffee service availability. It has easy access from the parking area and includes a lovely garden view. CAA meetings will continue to be held on the fourth Friday of the designated month at the same time, 10:30 a.m.

Pickwick Gardens is a full-service facility that hosts conferences and special events, and also houses an ice skating rink and bowling alley. It's located in Burbank's charming equestrian area, on Riverside Drive just off the 134 Ventura Fwy near Buena Vista Street. The nearby area includes many convenient places for lunch if that's your habit after meetings. Full driving directions and maps will be included in the September newsletter.



Exhibitions and Competitions, continued from page 5

14th Annual Collage, Digital & Mixed Media Juried Online Intl. Art Exhibition

Deadline: May 24, 2012

Exhibition: Upstream People Gallery website, June 1, 2012–May 31, 2013

Awards: Cash awards of excellence, special recognitions

Juror: Laurence Bradshaw

Open to: all artists, two- and three-dimensional collage, digital and mixed media

Submit: slides, .jpg file(s) on CD or by E-mail

Entry fee: \$25 for up to five artworks, \$5 each for additional artworks

Prospectus: <http://www.upstreampeoplegallery.com/schedule/prospectus.asp?XD=6/1/2012>

Contact: shows@upstreampeoplegallery.com

Regional & National Collage Workshops

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

Collage – Anthony Ciambella

June 16–17, 2012 in Philadelphia, PA Cost: \$225

Explore adhesives and tools for artists and popular non-artist commercial products. Composition, color, texture, content, personal vision and development. Open to all levels. Accommodations not included. Pennsylvania Academy of the Fine Arts, 215-972-7632, <http://www.pafa.edu>.

Mixed Media Image Transfer Techniques – Sheila Cunningham

June 25–July 1, 2012 in Abiquiu, NM Cost: \$410

Experiment with image transfer techniques using inkjet, photocopy, laser, magazines, photographs, etc. onto surfaces including paper and fabric. Create a “dream world” using personal snapshots, found images, old photographs. Layer transferred imagery to let the surface design show through, then add depth, layers, texture, illusion. Accommodations not included. Ghost Ranch Education & Retreat Center, 505-685-4333 ex 4152, <http://www.ghostranch.org/media-information>.

Collograph: The Collaged Print – Tony Rosati

July 21–22, 2012 in Philadelphia, PA Cost: \$225

Using basic chipboard, incorporate elements such as gesso, sandpaper, leaves, string etc., to create textured prints. Print as relief, intaglio, or both, in black-and-white and color. Accommodations not included. Pennsylvania Academy of the Fine Arts, 215-972-7632, <http://www.pafa.edu>.

The Tricksters Tail – Nick Bantock

July 21–22, 2012 in Saanich, BC Canada Cost: \$350

The main intent of these workshops are to help free-up artists, writers and other strugglers in the artistic arena, who feel they've become stagnant in their work. Menu includes: mischief, collage, painting techniques, word games, construction of personal mythology, and a non-academic delving into of the relationship between words and images. Accommodations not included. jcanterbury4@telus.net, <http://nickbantock.com/workshops.php>

The Mixed-Media Collage – Dianne Martia

July 23–25, 2012 in Fish Creek, WI Cost: \$355

Learn a variety of methods for making altered papers and image transfers, then combine them with paint, mediums, and drawing materials. Create collaged artwork with great depth and interesting textures by applying colored pencils, oil pastels, stamping, and more. Accommodations not included. Peninsula School of Art, 920-868-3455, <http://www.peninsulaartschool.com/2-Dimensional1.html>.

Collage & Assemblage – Cal Mahin

July 30–August 5, 2012 in Abiquiu, NM Cost: \$350

work on collage techniques, elements and principles of design, composition and production, using a variety of media and materials. These include hand-formed papers, found objects and papers, altered papers and much more. Media and materials will be provided (may require additional fee). Accommodations not included. Ghost Ranch Education & Retreat Center, 505-685-4333 ex 4152, http://www.ghostranch.org/index.php?page=shop.product_details&flypage=flypage_course.tpl&product_id=870&category_id=29&option=com_virtuemart&Itemid=100337

Delivered by Accident in Twilight – Nick Bantock

September 15–22, 2012 in Tuscany, Italy Cost: \$2800

Collage techniques and the roots of creativity. Art discussions intended to provoke a better understanding of the nature of art and ways to circumnavigate creative block. Multiple small projects, one large project, paint and layering techniques. Accommodations, meals, transfers included; air and rail not included. Sedona Arts Center, 888-954-4442, http://activenet13.active.com/sedonaartscenter/servlet/registrationmain.sdi?source=adet.sdi&activity_id=311&sdireqauth=1306946146535.

Local Collage Workshops

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

Designing with Watermedia and Collage

Gerald Brommer, June 9–12, \$365, 9:30 a.m.–4:30 p.m., Upland. explores the practical use and implementation of design principles while working with collage in nonobjective formats. Emphasis is on design, while using collage and stained Oriental papers, as well as other types of paper—both found and prepared. <http://www.artboxworkshops.com/WORKSHOPS.html#Brommer>

Create Mixed Media Retreat

Various instructors, May 30–June 3, costs vary (about \$149 each), hours vary (3–6–9 hours), Irvine. Collage offerings include exploration with mini-book, assemblage figurines, mini-shrine, doodles and photos, soldered boxes, polymer clay, metal, fluid acrylic, and more. <http://www.cvent.com/events/create-mixed-media-retreat-orange-county-2012/event-summary-90d047a1616a46198f5258efbba7902d.aspx>

FUNDamentals of Texture

Kelly Kilmer, June 15, 11:30 a.m.–3:30 p.m., \$70, South Pasadena. Create backgrounds without paint while exploring various layering and texture techniques. <http://zinnia.biz/Scheduled%20Classes/schedclassesmain.html>

Through the Looking Glass

Michael deMeng, June 28–29, 9 a.m.–4 p.m., \$335, Idyllwild. Create secret boxes that can be previewed using keyholes or lenses. Illuminate interior to make reveal mystery. Adorn with found objects. Combines assemblage and collage. http://www.idyllwildarts.org/workshop-q10466-c10325-Mixed_Media.aspx#assemblage

Franklyn Liegel, continued from page 5

This creativity extended even to his personal correspondence—making the artist as much a work of art as his creations themselves, says John Selleck. “A letter from him might find the text written in a spiral, or up and down like a roller coaster. Added to the paper might be bits of collage and webs of thread.”

Franklyn was a strong supporter of CAA. He told Lois, as his Art Center class was coming to a close, that he would urge students to connect with CAA. “I am very proud of this organization,” he



wrote. “I admire collage so very much. And I hope I do a good job promoting this organization.” Ben thinks he did. Franklyn “would come up with numerous recommendations for program presenters, and each was a winner. As a juror he had a great eye, and really studied each piece of art close-up and person, showing expert judgement,” he remembers.

These members and all of CAA feel deeply the loss of Franklyn Liegel. These memories and his legacy of artwork will remind us of his impact and help carry the art of collage forward.



The Cutting Edge

Collage Artists of America
11271 Ventura Blvd. #274
Studio City CA 91604



Collage Artists of America

established 1988

www.collageartists.org

11271 Ventura Boulevard #274
Studio City, California 91604

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