

The Cutting Edge

Collage Artists of America Newsletter

November 2012

Volume IV, Issue 2



The Importance of Bylaws

by Karen Robbins

It may seem as though the obscure details of an organization's bylaws is something only its Board of Directors should have to deal with. After all, it is the Board that proposes bylaw changes and, as its directors, is charged with the obligation to guide the organization down the proper path. But there are many reasons why CAA's bylaws should matter to every member. In fact, those reasons were the impetus for the 2010-12 Board's effort to overhaul the CAA Bylaws in the first place. Among the most important:

1. Bring the bylaws up to date with current law.
2. Make the bylaws appropriate for a nonprofit group, and acceptable to the State of California, with which nonprofits must register.
3. Establish bylaws that reflect the organization's purpose and mission, which has not only shifted over time but become more focused on its nonprofit efforts.
4. Ensure that the bylaws will last without the need for another major revision for many years to come

These goals have been met thanks to the significant effort of the previous board and its bylaws committee. Now, all members have the opportunity to take the final step: to support and review their hard work, and approve the bylaws to make them official.

The draft bylaws you receive have been unanimously passed by the 2010-12 Board of Directors, reviewed and approved by CAA's independent attorney (a specialist in nonprofit law), and approval confirmed by the current Board. Please look at them thoroughly. If you have any questions about the bylaws, please direct them to me; if as your Parliamentarian I don't know the answer, I will present your question to the appropriate Director for review.

We believe these new bylaws meet the high standard that has been set for CAA to move forward. To help us do that, please record your vote according to the instructions you'll receive along with the draft. If you plan to attend the November 30 meeting, you may cast your vote at that time. If you have questions about voting on the Bylaws, please address them to President Marian Devney.

continued page 2

CALENDAR

- Nov 3 *Ripped* exhibit opening & reception, Gallery 800
- Nov 7 Board Meeting
- Nov 30 General Meeting*
- Dec 15 *Ripped* exhibit closes
- Dec 16 *Ripped* artwork pick-up
- Jan 25 General Meeting*
- Mar 22 General Meeting*
- May 24 General Meeting*

* New location: Regency room, Pickwick Gardens, Burbank

IN THIS ISSUE

- Member Spotlight 2
- President's Point 2
- Meeting & Program 3
- New Members 4
- Resource Outlet 4
- Exhibitions and Competitions 5
- Exhibits Worth Watching 5
- Ripped Exhibit 6
- Workshops 7
- Board Members & Appointees 8

November 30 guest artist: Barbara B McIntyre

See page 3 for meeting and program details.

Inspiration Strikes

What is your favorite collage technique, material, or paper? Have you seen an exhibit—current or past, local or worldwide—that had an impact on you? *The Cutting Edge* wants to hear from you! Please send information to the editor.

Treasurer's Report

by Anita Van Tellengen

Cash balance as of October 31, 2012: \$13,486.88.

Bylaws, continued from page 1

Although everything is in motion to make CAA an official non-profit with tax-exempt status, the process can't be completed until these new bylaws are approved. Your vote counts; a two-thirds approval of voting members is needed to pass the new bylaws.

The Board thanks all CAA members for their patience and participation in this difficult but essential project.

Wear a Tag, Get a Free Drawing Ticket

Wear your hand-made collaged nametag at the November 30 meeting and receive a free drawing ticket with your purchase of at least one ticket.

President's Point

Things Change, Yet Remain the Same

by Marian Devney

I want to thank everyone who came to the September meeting at Pickwick Gardens, our new location in Burbank. It was heartwarming to see such a great turnout!

As always, members and guests were treated to an excellent program by a talented guest artist. David Brady presented *Layers of Emotion*—an apt description of his unique, provocative, and inspiring artwork. David's presentation elicited keen interest and animated conversation with CAA members (and also contributed to his fan base).

Not surprisingly, the second-chance table continues to be a big draw. Philanthropy Chair Sandy Rooney outdid herself with such an extensive array of items at the September meeting. Who among us can resist the lure of collage stuff at flea market prices, and where else would it be found? Your purchase donations support CAA's Philanthropy Fund, and I thank you.

Drawings for art and art supplies remain key features of CAA meetings. For a donation of just \$1, you might win a useful item for your studio or even a great piece of art! If you wear a collage-art name tag, you receive an extra drawing ticket. You are also welcome to complimentary coffee and herbal tea at every meeting.

Although I aim to spike the punch every now and again, you can be assured that a CAA meeting will always be familiar. Our meeting location might have changed, but the elements mentioned above are a given.

Our November 30 program is not to be missed. Barbara Baker McIntyre is a renowned assemblage artist who is talented, witty, generous, and down-to-earth. She recently conducted a stimulating three-day workshop for CAA, which was coordinated by Workshop Chair Barbara Jones (I was there and I loved it.) In addition to her presentation and donated artwork, Barbara McIntyre will have some interesting items for sale.

I look forward to seeing you all on Friday, November 30. Tell your friends. Carpool to the meeting, then have lunch and shop. If you're not familiar with the area, why not spend an afternoon discovering what it has to offer.

Warm wishes to all for a happy Thanksgiving and wonderfully creative holidays.

—Marian

NOVEMBER PROGRAM **Barbara Baker McIntyre: Artistic Alchemy**

Classical art training, an appreciation for the mechanical, and a penchant for juxtaposition characterize Barbara Baker McIntyre's inspired assemblages. The Santa Barbara artist has been working in this medium since the 1990s, an outgrowth of her collage work that had begun to expand into three dimensions. Her extensive use of found, worn, and damaged materials and her ability to construct them into a whole are hallmarks of her work.

McIntyre transforms the mundane and often unrelated into whimsical and inquisitive works. "I use parts and pieces as other artists would use paints," she says. Animals come to life when a wooden shoe heel, paint scraper, hoe, beads, and buttons become a whale. Humans, too: old jewelry and watch parts become a portrait; a broken statuette turns into an orchestra leader with the addition of piano keys and antlers.

"Most items I use are in a state of disrepair when I receive them," she notes. "I am very careful in how the items are connected and secured. I brace delicate items with wire, screws, dowels, and a variety of adhesives."

Her goal is to present surprising combinations that give new life to discarded objects. "Making something totally new and unexpected out of old discarded parts, giving them a new life, is endlessly exciting," she says.

McIntyre was influenced by family travels in Mexico and Europe as well as their own creative endeavors. She earned a Bachelor of Arts degree in studio art from UCSB and worked in advertising. She began

showing collages of washi and mulberry paper that began as abstract landscapes. Gradually she began to experiment with found objects, which appealed to her storyteller sensibility. Her work references Joseph Cornell's boxes and Kurt Schwitters' collages, both of whom she credits for their influence.

Her method involves a massive collection of materials, stored floor-to-ceiling in her studio. The items come from thrift shops, family collections, flea markets, even eBay and swaps with other assemblage artists. A found item might languish for years before it becomes the inspiration for a new work or just the right fit in a piece. "I see something, and I know what it needs to be." She follows a stream-of-consciousness approach, combining disparate items into a new whole. She considers assemblage an "adventure in engineering" and has even begun adding encaustic



into the works.

McIntyre has shown her work nationally and internationally, winning awards and landing in dozens of private collections. She won first prize in CAA's 2006 Juried Open exhibit, and recently led a CAA assemblage workshop. A gallery of her work can be seen on her website, <http://www.bbcmcintyre.com>.

At the CAA meeting, McIntyre will offer assemblage supplies and materials for sale to members.



UPCOMING MEETING: Friday, January 25

10:30 a.m.–1 p.m., Pickwick Gardens Conference Center, Regency room, 1001 Riverside Drive, Burbank CA 91506, 818-845-5300 extension 171.

Second-chance table, drawing opportunities, and pre-meeting activities end at 11:00 a.m. sharp.

Next meeting: March 22, 2013

Member Spotlight

No News? Members, what's happening with your art? Is it out there in galleries, online, or on the newsstand? Send your collage-, mixed-media collage-, and assemblage-related exhibit and publication news to the editor.

Give New Life to Unwanted Materials

CAA's second-chance table offers members' donated collage materials at bargain prices. Share your unwanted supplies, magazines, paper, wallpaper, paint, ephemera, vintage goodies, rubber stamps etc. All proceeds benefit the CAA Philanthropy Fund. Contact Sandy Rooney if you need a pick-up or help unloading on-site.

Welcome New Members

Marthe Aponte
Lancaster CA

Mary Becker
Woodland Hills CA

Jane Blakely
Santa Monica CA

Dale Clark
Canoga Park CA

Gordon Durich
Westlake Village CA

Rosemarie Gebhart
Santa Barbara CA

Susan Denison Geller
Los Angeles CA

Janice Meaden
Santa Barbara CA

Linda Lapp Murray
Arch Cape OR

Ronna Schary Newlander
Los Angeles CA

Edna Ann Rivera
Alameda CA

Nancy Roberts
Sherman Oaks CA

Nancy Scherich
Lancaster CA

Lili Sigel
Topanga CA

Ana Victorson
Sherman Oaks CA

Joyce Wilson
Santa Barbara CA



RESOURCE OUTLET

Wrap, stack, and glue beads and stones to an assemblage or mixed-media collage.

- **The Bead Factory** has been a Los Angeles wholesaler and retailer for over 27 years. They carry beads, crystals, findings, chain, and other supplies. 810 Maple Ave., Los Angeles 90014. www.beadsfactory.com
- **The Bead Society of Los Angeles** is the oldest in the U.S. It meets regularly in West L.A., and holds two Bead Bazaars each year in Culver City. It's a great place for hand-made and other beads, stones, crafts, and unique jewelry. www.beadsocietyla.org
- **Berger Specialty Co.**, a 75-year-old family business, specializes in vintage beads and beading supplies. You could find out-of-production and one-of-a-kind items at its 6,000-square-foot store. 413 East 8th St., Los Angeles 90014. bergerbeads.net

- **Bourget Bros. Building Materials** features pebbles, gravel, crushed colored glass, and lapidary supplies. 1636 11th St., Santa Monica 90404. bourgetbros.com
- **West Coast Gem & Mineral Show** is held in fall and spring (May 2013) in Orange County. Eighty wholesale and retail dealers offer minerals, crystals, gems, and more. www.mzexpos.com
- **Pasadena Bead and Design Show** offers hand-made artisan beads, gemstones, jewelry, textiles, and more; plus workshops in beadmaking, metalwork, polymer clay. 300 vendors will fill the upcoming January 17-20, 2013 show. www.beadagio.com

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

Exhibitions and Competitions

12x12: A National Exhibition of Small Scale Works of Art

Deadline: December 3, 2012

Exhibition: Todd Art Gallery, Murfreesboro, TN, January 17–February 14, 2013

Awards: Multiple cash and honorable mentions, total \$6,000

Juror: Jochen Wierich, Curator, Cheekwood Botanical Gardens and Museum of Art

Open to: all artists over 18, no media restrictions, must not exceed 12 x 12 x 12

Submit: .jpg file(s) uploaded, online entry form and fee

Entry fee: \$40 for up to three artworks

Prospectus: https://secure.touchnet.com/C20134_ustores/web/store_main.jsp?STOREID=10

Contact: Eric V. Snyder, eric.snyder@mtsu.edu, 615-898-5653

Vintage

Deadline: December 3, 2012

Exhibition: Linus Art Galleries, Pasadena and Long Beach, CA January 9–27, 2013

Awards: online and/or group gallery exhibit

Juror: not listed

Open to: all artists, all media, vintage-inspired art, must be wall-hung

Submit: .jpg file(s) uploaded, online entry form and fee

Entry fee: \$45 for up to three artworks, \$5 for each additional entry

Prospectus: <http://linusgallery.com/call-for-entries/vintage-call-for-entries/>

Contact: 310-491-0269

Annual Juried Open 2013

Deadline: December 8, 2012

Exhibition: Topanga Canyon Gallery, CA, January 9–27, 2013

Awards: First, second, third places, honorable mention, total \$850 cash

Juror: Om Navon Bleicher, Bleicher/Golightly Gallery and La Bleicher Gallery

Open to: all artists who can hand-deliver artwork; all media

Submit: .jpg file(s) uploaded, online entry form and fee

Entry fee: \$40 for up to three artworks

Prospectus: <http://topangacanyongallery.com/prospectus/>

Contact: Donna Geist Buch, geiststudio@earthlink.net

Art on Paper – National Juried Exhibition

Deadline: January 23, 2013

Exhibition: Maryland Federation of Art Circle Gallery, Annapolis, MD, March 29–April 28, 2013

Awards: multiple, total \$1,000 cash

Juror: Katherine Blood, curator of fine prints, Library of Congress, Washington, DC

Open to: U.S., Puerto Rico, Canada residents, original 2D/3D work on or of paper

Submit: .jpg file(s) uploaded, online entry form and fee

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

Prospectus: http://www.mdfedart.com/pages/call_for_artists.php

Contact: Margaret Boynton, info@mdfedart.org, 410-268-4566

Exhibits Worth Watching

Visual Variations

Features complex, figurative paper cuts by Lorraine Bubar. The layered works depicting ponds, vines, and trees combine fragility and strength, and focus on how shapes become broken, more and more as they approach abstraction. The exhibit also features photography by Ellen Cantor and paintings by Silvia Wagensberg. American Jewish University Platt and Borstein Galleries, through December 16. 15600 Mulholland Dr., Bel Air 90077, 310-476-9777.

Guillermo Bert: Encoded Textiles

Members may recall Mr. Bert's program last February, and his works using bar codes. The next step is these fascinating large-scale textiles designed by Bert that turn traditional stories, poems, and first-person narratives of members of the Mapuche community of southern Chile, who wove the pieces using traditional methods and materials, into QR codes. Pasadena Museum of California Art, through February 24, 2013. 490 East Union St., Pasadena 91101, 626-568-3665.

Destroy the Picture: Painting the Void, 1949–1962

Paintings, constructions, destructions, assemblages, mixed-media collages, movement toward sculpture—by Japanese, European, and American artists influenced by the destruction of World War II. MOCA, through January 14, 2013. 250 South Grand Ave., Los Angeles 90012, 213-621-1741.

Results are all that count in art.

—Clement Greenberg

Color and Energy Mark Opening of *Ripped* Exhibit

Vintage exhibit space and impressive color marked the opening of the CAA *Ripped* juried exhibit on Saturday evening, November 3. Sixty-nine artworks by 43 members filled the walls of Gallery 800 in the historic Lankershim Arts Center building in the San Fernando Valley's NoHo arts district. The former utility station features original tile, glass block, and vintage lighting. Its current life as a gallery and theater makes it a prime destination in the popular and bustling Lankershim Boulevard area.

Juror Sara L. Cannon of the Los Angeles Municipal Art Gallery selected the works and award winners at an off-site take-in. With a curator's eye, she selected the works based on visual attraction: "Something will attract me for many reasons: innovative use of material, composition (does it work as a whole), technical ability, does it say something new I can see?" Several new members were accepted into this exhibit, bringing with their work a fresh overall look.

continued page 8



Top: Tanya Mikaela with her first-place winning *Brown Bag Buddha #17*. Bottom: CAA Exhibit Chair Susan Gesundheit awards second place to Vicky Hoffman for her work, *Winter*.

Regional & National Collage Workshops

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

Monotype Printmaking, Mixed Media, Chine Collé, & Collage – Sasha Linda Wasko

Choose December 1–2, 8–9, 15–16, 30–31, 2012 in Santa Fe, NM Cost: \$180 plus \$20 matls Covers stated techniques plus stencils and calligraphs. Includes discussion of papers, inks, and tools for printing. Each person explores his or her own creative visions while solving artistic and technical problems. Helps students develop personal knowledge of the process. Students pursue in-depth project not limited to monotype. Includes critique. Accommodations not included. Santa Fe Creative Tourism, 505-699-7038, <http://santafecreativetourism.org/2012/10/monotype-printmaking-mixed-media-chine-colle-collage-with-sasha-linda-wasko-december-1-2-2012/>.

Collage Workshop – Erin Osinkosky

December 6–7, 2012 (two evenings) in Anchorage, Alaska Cost: \$110 plus \$5 materials Unleash your creativity and learn how to create unique collage artwork featuring whimsical characters. Discover how to use inventive collage techniques and materials, such as rubbing and using hot plates. Accommodations not included. Anchorage Museum, 907-929-9280. http://www.anchoragemuseum.org/learn/CLASSES_adult.aspx.

Texture, Color & Feeling – Jan Sitts

February 4–7, 2013 in Plantation, FL Cost: \$385 plus \$10 materials Teaches how to combine textures and unusual mediums with various raw materials to gain an end result in multimedia abstract painting that is unbeatable. Layering method yields a magnetism that is particular to mixed media. Many techniques, materials, compositions and above all emotion, play off each other in creating the work. Accommodations not included. Plantation Art Guild, Karen Braverman, KFB1000@aol.com, 954-473-0497, <http://www.plantationartguild.org/workshops.html>

Authenticity is invaluable; originality is non-existent.

—Jim Jarmusch



Local Collage Workshops

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

Color and Collage

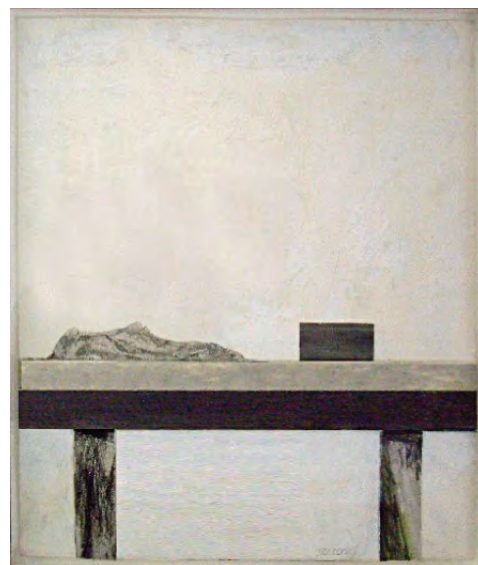
Steve Klein, Dec. 9, \$7, 1:30–3:30 p.m., L.A. Artist discusses using layers of color in his glass work, then leads you in making collages from intriguing inspirations and colorful paper. Craft and Folk Art Museum, 323-937-4230, <http://www.cafam.org/education.html>.

Contemporary Abstract Figure and Collage

Robert Burridge, Jan. 7–11, 2013, \$575, 9 a.m.–4 p.m., Palm Springs. Draw, paint, and collage contemporary nude; expressive painting techniques. 12 design compositions. Drawing skills not required. Action-filled exercises, demos, personalized attention. Palm Springs Art Museum, 760-325-4490, <http://www.psmuseum.org/palm-springs/workshop-class/contemporary-abstract-figure-and-collage/>.

Mixed Media

Various, Fridays, 1:30–3:30 p.m., \$175 month, Culver City. Learn all types of art including sculpture, drawing, painting, collage, more. Art Works Studio and Classroom, 310-202-1894, <http://www.artworksstudio.org/class/mixed-media>.



CAA Exhibit Chair Susan Gesundheit awards third place to John Selleck for *Wall Table Rag Box*. Member photos courtesy of Barbara Tabachnick.

Ripped, continued from page 6

A vibrant crowd came by to see winners Tanya Mikaela, Vicky Hoffman, John Selleck, Darlene Mellein, Nancy Crandall Phillips, and Lili Sigel receive their awards from Exhibit Chair Susan Gesundheit at the opening reception. *Ripped* runs through December 15, so be sure to stop by if you couldn't make opening night.

Members who assisted with the exhibit include Shirley Cohen, Marian Devney, Ben Goldman, Sylvia Goulden, Barbara E. Jones, Kwei-lin Lum, Lois Ramirez, Karen Robbins, Toby Salkin, Marilyn Stempel, Barbara Tabachnick, Anita Van Tellengen, Hospitality Leader Barbara (Schwartz) Zager and her husband Louis, and Jeanne Zinniker. CAA also thanks Graphaids and Carter Sexton for their donations, Debbie Patton of the Art Directors Guild, and Denis Olsen and Monica of Gallery 800.



The Cutting Edge

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

**Find Us on
Facebook!**



Join the conversation on CAA's Facebook page. Find out the latest news about meetings and exhibits, and photo galleries from past exhibits and presentations. Plus you can chat with and enjoy collage work by over 200 artists. Stop in at <http://www.facebook.com/groups/collageartistsofamerica/>.

Board of Directors 2012-2014

President Marian Devney
1st Vice President-Exhibits Susan Gesundheit
2nd Vice President-Programs *open*
3rd Vice President-Membership Toby Salkin
Secretary Kwei-lin Lum
Treasurer Anita Van Tellengen
Parliamentarian/Administrative Officer Karen Robbins
Communications Chair *open*
Graphics Chair *open*
Newsletter Editor Karen Robbins
Philanthropy Chair Sandra Rooney
Publicity Chair Marilyn Stempel
Workshop Chair Barbara E. Jones

Non-Board Appointees

Historian *open*
Hospitality Committee Leader Barbara (Schwartz) Zager
Programs Technician Barbara Tabachnick

Collage Artists of America

established 1988
www.collageartists.org
11271 Ventura Boulevard #274
Studio City, California 91604

The Cutting Edge newsletter is copyright © 2012 Collage Artists of America Inc. (CAA), a 501(c)(3) nonprofit corporation. No part of this newsletter may be reproduced without the express written permission of CAA. Members' and artists' work appearing herein is reproduced by permission and is copyright the artist with all rights reserved. The Cutting Edge newsletter does not accept advertising.

Do You Know a Guest Artist?

If you know a collage, mixed-media collage, or assemblage artist in the Southern California area who could give an informative and unique presentation at a CAA meeting, please let us know! Contact president Marian Devney.