

The Cutting Edge

Collage Artists of America Newsletter

September 2012

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Jonathan Talbot's Van of Tricks

by Karen Robbins

Like a magician with a miniature car full of clowns, Jonathan Talbot opened his van and out poured boxes, drawers, machines, and imagination. Setting up for his special CAA presentation on May 5th—or watching the set-up—may have been half the fun. With a quick introduction and a short on-screen presentation, the artist was off on a discussion ranging from his own background to what inspires us.

Talbot challenged what he labeled the myth of originality. His position? Accept gifts: It's okay to copy. He told of seeing a Joseph Cornell assemblage in a New York gallery selling for thousands of dollars. So he decided to copy it... in paper, at the scale it appeared in the book reproduction he used for reference. Talbot's work sold—for more than he'd been making on his other artwork (but unfortunately nowhere near Cornell's price). It was a fortuitous beginning.

His story led to an animated discussion of copyright and derivative works. "Originality is not the point," he noted; "authenticity is. Don't stop yourself from doing something just because someone else has done it before. We honor the artists who have come before us by interpreting them into [our own] art." Of course artists study and copy the masters or anyone they find inspiring in order to learn and grow in their art. Even Talbot has faced the copyright challenge, and has his own process for dealing with it.

Today, Talbot may be best known for his dry adhesion technique. It doesn't start out dry, of course; he coats all his papers with gloss medium and lets them dry before use. Then with the aid of a tacking iron, he places the pieces together and gently heats them so the medium melts and adheres the two pieces together. The technique is non-destructive, in that another application of heat can soften the medium just enough to allow removal of a piece with hardly any evidence that it was ever there. Talbot brushes medium on his work periodically to ensure that each piece's edges are properly sealed.

The technique also facilitates transfers. Using clay-coated papers carefully tested for easy release of ink and toner, a coating of medium will carry the deposited image with it as it melts onto the base artwork. And it works for leaf and other thin materials, too.

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CALENDAR

- Aug 28-29** Kathi Flood bookmaking workshop
- Sep 5** Board Meeting
- Sep 28** General Meeting*
- Oct 23** Ripped exhibit take-in
- Oct 29-31** Barbara McIntyre assemblage workshop
- 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

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September 28 guest artist: David Brady

See page 3 for meeting and program details.

Member Spotlight

Donna Geist Buch exhibited in *The New Girls* at Topanga Canyon Gallery in August.

Donna Geist Buch, Barbara E. Jones, Marilyn B. Jordan, and **Toby Salkin's** group show, *Artists Portal*, was held at the Madrid Theater in July.

Teri Dryden had two pieces in National Collage Society's *28th Annual Juried Exhibition* held this summer at the Berman Museum in Collegetown, PA, and online at www.nationalcollage.com.

Teri Dryden, Launa D. Romoff, and **Mara Thompson** had homage/collaboration pieces in the *Franklyn.calm, Franklyn.excited, Franklyn.artist* show at Andrew Shire Gallery this summer.

Barbara McIntyre created an assemblage installation at Sylvia White Gallery in August.

Barbara McIntyre's and **Melinda Warren's** work was part of TAG Gallery's *2012 California Open Exhibition* in August.

Esther Pearlman's paintings are on display at Café Vida in Pacific Palisades through September 20.

Karen Robbins has two works in the Brand Library's *Brand 41* show, October 5–25 at Burbank Creative Arts Center.

Launa D. Romoff's work was shown in Laguna and Barnsdall Park this summer. Her work is also part of *From Abstraction to the Sublime* at La Galeria Gitana in

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President's Point

Getting a Head Start on the CAA Creative Experience

by **Marian Devney**

As a longtime collage artist and CAA's treasurer for the past two years, I am honored to have been elected president for the 2012–2014 term. Ever since joining CAA in 2008, I've been impressed by the diverse and extraordinary talent represented in the group, the quality of guest artist programs, the opportunities to participate in exhibits and workshops, and the general camaraderie among members.

My goal as president is to build on CAA's success while supporting its mission statement by providing a slate of stimulating experiences for our members and the public. And we've already got a head start.

In August, workshop chair Barbara E. Jones arranged a two-day workshop with Kathi Flood, an art professor and self-described "guerilla sociologist," who inspired participants to create their own L.A. story in book form. Next up is a three-day, don't-miss assemblage workshop in October. Beyond that, we've got some great ideas for workshops in 2013!

Thanks to Susie Gesundheit, CAA's first juried exhibit of the year will be held in November at Gallery 800 in NoHo. Now is the time to start thinking about "ripped" artwork. Future exhibits are planned for a variety of eclectic venues. Stay tuned!

Membership continues to grow. Word of mouth and an active internet presence (CAA's website—www.collageartists.org—and a Facebook group page) have drawn collage artists from across the U.S. I'm excited about opportunities to expand our membership to include collage artists (and collage lovers) of all ages, backgrounds, and skills.

As president, I look forward to meeting those of you I don't yet know, and invite you to say hello at any of our general meetings. I also welcome your thoughts and ideas; please feel free to use the suggestion box that will now be available at every meeting.

In closing, I'd like to thank Jeanne Zinniker for graciously guiding the CAA Board through a very busy and rewarding 2010–2012 term.

—Marian

The admonition to look within has always kept me going.

—*Claire Falkenstein*

SEPTEMBER PROGRAM David Brady: Layers of Emotion

Transforming the everyday into art is a process with which collagists are intimately familiar. In David Brady's mixed-media paintings and assemblages, the transformations happen on multiple levels. With a preference for highly tactile materials and media, Brady takes the traditional idea of the human figure and explodes it—literally and figuratively—in layers and dimensions.

With canvas, paper, or board as ground, Brady's figures are sketched, painted, and drawn in part and sometimes from multiple perspectives, reminiscent of Cubist imagery. The figure often becomes part of that ground, sinking so deeply into it that the ground overwhelms it, with its own imagery—newspaper, geometric drawings, photographs—bulging to wrap around it or creeping over the figure's edges.

Layered over the figure, sometimes vanishing into it, might be hair, wood splinters, metal scraps, or a feather. Brady's desire to capture emotion by using familiar objects and references gives each viewer a personal "map to understanding" the work. Incorporating these found objects allow the work to "trigger different memories for each viewer," he says. The work may incorporate digital images that have been reworked, rescanned, and reworked again. Weaving throughout, painted color and the surfaces of these objects combine to form an overall tone for the work.

Painting is "a constant process of exploration, research, and education," Brady says. In service of experimentation, he will "attack each image through... a different method in order to keep the spontaneity."

Brady's grounds are often textural fields of color, but just as often pay deep homage to the grid by turning them into painted and tinted checkerboards or quilt-like stitched grids. The figure sits alone against the ground, lost in deep introspection or sometimes looking off into an imagined space. When that gaze comes from behind a bit of wire mesh, the idea of personal imprisonment is unmistakable.



"My paintings are a reflection of society as I use layers of varied materials (memories) to show the complex world we reside in," Brady explains. Layer after layer, the story behind each image is revealed.

Brady's assemblage boxes might have a more literal image map—a tree-like construction, stuffed bird, and wire wrapping or a candlestick-cum-vase topped with dried roses. But the varied materials and their personal meaning for each viewer can evoke powerful emotions as they are mentally deconstructed.

David Brady has worked on projects with Nelson Mandela,



poet Amde Hamilton, and composer Mark Sims. He also designs art, photography, and collaborative books. He has exhibited in Central America, Japan, and France. His art can be seen in *Wonderfully Absurd* at Push Gallery Costa Mesa, and *Discarded Landscapes* at AIA/LA Gallery. Find out more at www.bradyart.com.

UPCOMING MEETING: Friday, November 30

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: January 25, 2013

Urban Sociology Meets Collage Workshop

Talented teacher, collagist, and “guerilla sociologist” Kathi Flood is an observer of society and notices just about everything around her about the human condition and environment. Her observations and a gritty earthiness challenge artists in her workshops to awaken and dig a little deeper within themselves, to know they are staying true to themselves and their own art-making style. Kathi brought her unique talents to CAA with *Becoming Urban Sociologists: an L.A. Stories Bookmaking Workshop* held in the Los Angeles’ west San Fernando Valley August 28-29.

Kathi gave an informative slide presentation, followed by each artist sharing a little bit about her personal experience in Los Angeles and what the city meant to her. Based on each artist’s personal interpretation of Los Angeles, the workshop took CAA members through the process of creatively expressing that meaning by means of an individualized handmade journal. The artists found creative ways to express their talents: a round book, books contained in an embellished box, a triangle book that opened from the center out with a two-sided cover, a hand-cut book that folded into smaller versions of itself, and books that used fabric and other coverings, handmade paper, pockets, text, and embellishments of every kind.

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Welcome New Members

Fariba Ameri
Pacific Palisades CA

Clark Branson
Pasadena CA

Arella Karspeck
Pasadena CA

Genevieve (Gena) Keith
Alexander City AL

Allegra Newman
Los Angeles CA

Rebecca Nolda
Albuquerque NM

Katalin Radics
Los Angeles CA

Shawn Riley
Culver City CA

Cindy Rothberger
Agoura CA

Elizabeth Singletary
Wilmington NC

Sandy Styer
Rockaway NJ

LaVonne Swyter
Agoura Hills CA

Christel Thompson
Los Angeles CA

Rosa Ines Vera
San Antonio TX

E-mail Updates:
Mara Thompson

Raymond Urgo

Have You Renewed? Do It Now!

Membership renewal for the 2012-13 fiscal year was due July 1. Dues stays at the low price of \$50 for 2012-13.

You can renew (or join for the first time) 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 or 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 underway. Be part of it! If you renew by the September meeting, your membership remains active and you will be included in the next membership directory. Plus you won’t miss any upcoming newsletters, workshops, or exhibits.

More than a dozen new members have recently joined CAA. If you know an artist who is interested in being part of CAA, point ’em to the website! Or bring one as a guest to the September meeting, where he or she can learn from our guest artist and join on the spot.

Exhibitions and Competitions

2012 International Juried Competition

Deadline: September 24, 2012

Exhibition: Los Angeles Center for Digital Art, CA, October 1–November 3, 2012

Awards: Professional prints for solo or group exhibit in main gallery

Juror: Peter Frank, Riverside Art Museum; Rex Bruce, LACDA

Open to: all artists over 18, all styles of artwork where digital processes of any kind were integral to the creation of the image

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

Entry fee: \$31.25 for up to three artworks, \$31.25 for each additional three artworks

Prospectus: <http://lacda.com/juried/juriedshow.html>

Contact: Rex Bruce, rexbruce@lacda.com; 323-646-9427

2012 National Small Works Art show

Deadline: October 1, 2012

Exhibition: Windsor Whip Works Art Center, NY, December 1, 2012–January 12, 2013

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

Juror: Brody Parker Burroughs, Ithaca College

Open to: all U.S. artists over 18, 2D works 16 x 20 or smaller, 3D works 16" or smaller in any direction

Submit: .jpg file(s) on CD, entry form and fee

Entry fee: \$35 for up to three artworks, \$10 each for additional artworks up to 5 total

Prospectus: http://www.whipworksartgallery.org/exhibit_detail.cfm?z=84

Contact: Johanne Pesce, windsorwhipworksartcenter@yahoo.com; 607-655-2370

2012 Open National Exhibition

Deadline: September 29, 2012

Exhibition: Long Beach Arts Gallery, CA, November 10–December 14, 2012

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Flood workshop, cont'd. from page 4

Each artist got plenty of individual attention. Kathi shared many techniques, leading the group in learning basic embroidery stitches to embellish mixed-media pieces and setting up an outdoor tie-dye station where artists were able to revisit the 1970s and work with many dyeing techniques.

Energy was incredibly supportive and uplifting. New techniques emerged, and the closing display of work showcased attendees' multiple talents. The closing gathering of artists revealed that Kathi's workshop had inspired attendees to use the new techniques learned, infused with desire to keep creating, and stay actively involved in art. Several new members attended the workshop, making it a double reward getting to know them and what collage they create.

CAA workshop chair Barbara E. Jones contributed to this story.



RESOURCE OUTLET

All about paper.

■ **Paper Source** has opened its newest Los Angeles stores at the Topanga Mall in Canoga Park and in the Fairfax district, along with two stores in New York City and one in Scottsdale, Arizona. The national chain offers specialty papers and crafting workshops along with its stationery and giftwrap lines.

www.paper-source.com

■ **Wallpaper** Vintage wallpaper is a great addition to a collage. Sample books are available on eBay from under \$10 to hundreds of dollars. Home improvement stores and other home décor outlets sell or give away sample books from discontinued lines, so check with the stores periodically. Online sellers like wallpaper more.com sell discontinued rolls for \$10 or less, which translates into as much as an 80% discount.

■ **Reading List** There are so many great books about collage and related topics! Here's a round-up of some you might enjoy. Some books may be hard to find, so check online resellers such as Alibris and AbeBooks as well as local art and used book stores (in the Los Angeles area, try Hennessey+Ingalls, Skylight, and Iliad).

Collage: Assembling Contemporary Art Blanche Craig

Collage Discovery Workshop Claudine Hellmuth

Collage Techniques: A Guide for Artists and Illustrators Gerald Brommer

Collage: The Making of Modern Art Brandon Taylor

Cut & Paste: 21st-Century Collage Richard Brereton, Caroline Roberts

Cutting Edges: Contemporary Collage R. Klanten, H. Hellige, J. Gallagher

Masters Collage: Major Works by Leading Artists R. Plowman, Lark Books

Urgent 2nd Class Nick Bantock

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

Member Spotlight, cont'd. from page 2

San Fernando through October 12.

Marilyn Stempel's solo show, *CMYK*, was at the Madrid Theater in June.

Erella Teitler's work appeared in the *MarkMaker* group show held at Thousand Oaks Community Gallery in August.

Members: Send notice of your collage, mixed-media collage, and assemblage art appearing in current and upcoming exhibits to the editor. *Your membership dues must be current for your news to appear.*

Give New Life to Unwanted Materials

CAA's second-chance table offers members' donated collage materials at bargain prices before every meeting. Clean out your studio and donate unwanted supplies, magazines, paper, wallpaper books, paints, ephemera, vintage goodies, rubber stamps, and anything else someone else might use! All proceeds benefit the CAA Philanthropy Fund. Contact Sandy Rooney if you need a pick-up or help unloading on-site.

Save the Date

Next member exhibit, *Ripped*, will be at Gallery 800 in the NoHo Arts District (North Hollywood, California) in November. Take-in is October 23. Volunteers needed to sit the gallery! Complete details in prospectus coming soon.

Meetings Now Held at Pickwick Gardens

The Regency room at Pickwick Gardens Conference Center in Burbank is the new venue for CAA general meetings, which continue to be held on the fourth Friday of the designated month at the same time, 10:30 a.m.

Pickwick Gardens is a multi-service facility that hosts conferences, special events, and sports activities. It's located opposite the Los Angeles Equestrian Center at 1001 Riverside Drive, just off the 134 Ventura freeway near Buena Vista Street. A map of the facility can be found at <http://www.pickwickgardensconferencecenter.com/assets/pdf/Pickwick-Plot-layout.pdf>. The Regency room is just steps from the free, on-site northwest parking area, across from the banquet center office. It has ground-floor access and includes comfortable seating and complimentary coffee service. A large sign marks the room entrance.

Members arriving from the west valley should take CA 101 east/south to CA 134 east, exit Buena Vista; from the north valley, I 5 south, exit Alameda west; from the east/San Gabriel valley, CA 134 west to I 5 north, exit Alameda west; from the west side, I 405 north to CA 101 east/south to CA 134 east, exit Buena Vista; and from downtown or the east side, CA 101 north to I 5 north, exit Alameda west. Be sure to use the west driveway entrance near the ice rink (look for the large "banquet rooms—ice skating" sign), not the one near the bowling alley. For detailed driving directions, visit the CAA website at <http://collageartists.org/meetings.html>.

Pickwick is close to many convenient restaurants if you'd like to have a leisurely lunch after the meeting. Denny's is just a minute north at 1010 W. Alameda. Downtown Burbank and its adjacent mall is just about a mile and a half northeast, where you can find major chain spots such as BJ's, Black Angus, California Pizza Kitchen, Corner Bakery, Elephant Bar, Islands, and more, plus interesting places like Barney's Beanery, Gordon Biersch, Gourmet 88, and Granville Café and smaller cafés, takeout shops, and diners. Two miles west is charming Toluca Lake, loaded with eateries along Riverside Drive with your choice of American, Argentinian, Japanese, Mexican, Thai, the original Bob's Big Boy, and more.

Wear a Tag, Get a Free Drawing Ticket

Wear your hand-made collaged nametag at the September 28 meeting and receive a free drawing ticket with your purchase of at least one ticket.

A painting is more like the real world if it's made out of the real world.

—Robert Rauschenberg

Regional & National Collage Workshops

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

Art as Autobiography – Joealla Jean Mahoney

October 6–8, 2012 in Sedona, AZ Cost: \$450

Finding your own rich, personal content through a process of collage and spontaneous painting. These intuitive works are assembled into a life-size collage that expresses a map of your life. Open to all levels. Includes all materials. Accommodations not included. Sedona Arts Center, 888-954-4442, <http://www.sedonaartscenter.com/visitingartistworkshops/categories/mixedmedia.htm>.

Mixed Media – Elena De La Ville

October 22–28, 2012 in Marion, NC Cost: \$325

Explore color, texture, collage, surface design, and composition. Mix wet and dry media, learn how different materials work alone and together, and discover dramatic techniques that cannot be accomplished with traditional materials. Personal direction emphasized; includes constructive critique. Open to all levels. Accommodations at Wildacres Retreat in Blue Ridge Mountains \$439 per person, including meals. Ringling College of Art + Design, 800-255-7695, <http://www.ringling.edu/learn/continuing-studies-and-special-programs/continuing-studies-and-special-programs/wildacres/#c13309>.

Encaustics & Paper – Catherine Nash

December 7–10, 2012 in Sedona, AZ Cost: \$675 plus \$30 materials

Stain, paint, embed, layer, stitch, crumple, fold, form and dip. Use encaustic waxes with a variety of papers, reclaimed books, and small objects. Combine encaustic and paper to create collage, assemblage, and mixed-media works; paper batik, encaustic drawing/painting on paper, photocopy transfers; incorporate words, stencils, and layers. Open to all levels. Includes all paint and equipment; some supplies required. Accommodations not included. Sedona Arts Center, 888-954-4442, <http://www.sedonaartscenter.com/visitingartistworkshops/categories/mixedmedia.htm>.

Exhibitions and Competitions, continued from page 5

Awards: First, second, third awards, honorable mentions, total \$600 cash

Juror: Max Presneill, head curator Torrance Art Museum

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

Submit: slides or prints no larger than 8½ x 11, entry form, SASE, fee

Entry fee: \$15 each

Prospectus: <http://long-beach-arts.org/12prosp8.pdf>

Contact: Al Varel or Lily La Bare, lba.gallery@gmail.com, 562-423-9689

Firmly Rooted

Deadline: October 1, 2012

Exhibition: M S Rezny Studio/Gallery, Lexington, KY, November 16–December 21, 2012

Awards: First prize, honorable mentions, purchases, total \$800 cash

Juror: Doug Stapleton, assistant curator Illinois State Museum Chicago Gallery

Open to: all artists, works in any medium, including collage and mixed media, that address ongoing symbiotic relationship with plant world

Submit: .jpg file(s) attachment to e-mail, online entry form and fee, or by CD/mail

Entry fee: \$20 for up to three artworks, \$5 each for additional artworks

Prospectus: <http://msreznygallery.jimdo.com/>

Contact: M.S. Rezny, mail@msrezny.com, 859-252-4647

Local Collage Workshops

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

Uncharted Territories

Kelly Kilmer, Sept. 21, \$70, 11:30 a.m.–3:30 p.m., West Los Angeles. Create a handbook, hardcover journal, transforming magazines and old books using color, texture, and pattern into unique visual delights. <http://karenstampinheart.blogspot.com>

Journal This!

Kelly Kilmer, Sept. 28, \$70, 11:30 a.m.–3:30 p.m., South Pasadena. Put the journal back in art journaling with collage and writing instruction. Nurtures and encourages art of journaling along with plenty of collage. <http://www.zinnia.biz/Scheduled%20Classes/schedclass esmain.html>

Vintage Tin Dolls

Paul Murray, Oct. 6, \$85, 11 a.m.–2 p.m., South Pasadena. Create a hanging assemblage with vintage tin, china doll head, and imagination. Many techniques are taught, all items included in price (you may add personal items). <http://www.zinnia.biz/Scheduled%20Classes/schedclassesmain.html>.

Save the Date:

Assemblage Workshop

with Barbara McIntyre

Sponsored by CAA. Oct. 29-31, \$225/members, \$300/non-members, 9 a.m.–4 p.m., Canoga Park. Watch for details coming soon by e-mail!

Treasurer's Report

by Anita Van Tellengen

Cash balance as of August 31, 2012: \$11,278.48.

Talbot, continued from page 1

Ready to test out these new ideas, several members took the opportunity to purchase Talbot's books, papers, and irons. (Those came out of the magic van, too.)

In just a few hours, the essence of Jonathan Talbot's method and teaching enlightened the 30 or so CAA members in attendance. The group was eager to take a full-length Talbot workshop, which we hope can be arranged on the artist's next West Coast teaching trip. CAA is grateful that Talbot was able to squeeze this presentation into his already full schedule.

Talbot has begun offering a lecture on the East Coast entitled *Honor Among Thieves* that details his theory of artistic thievery and appropriation in the visual arts, perhaps partly spurred by his discussion with CAA.



The Cutting Edge

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**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/>.

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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.