

The Cutting Edge

Collage Artists of America Newsletter

September 2013

Volume V, Issue 1



Collage-o-pædia

by Karen Robbins,

From the proliferation of collected ephemera and repurposing of all sorts of non-art materials for which we CAA members are known, one might think that collage could be just about anything as long as it consists of at least one piece attached to another piece. Indeed, in *The Making of Modern Collage*, B. Taylor describes collage as requiring one object to join another surface to which it does not legitimately belong. While that is a true description about the construction of collage, it does little to describe the medium.

There is a large—perhaps vast—gray area wherein a technique may be its own medium or a craft or a fine-art technique. Our focus is the fine-art medium of collage and its sister, assemblage. The scope of all techniques that can be used with or applied to these two media is far outside the purview of this newsletter. So let's start the conversation about core definitions of basic collage terms.

Collage

Collage [ko-lahjz'] may be defined as artwork created by the attaching or combining of multiple materials and objects into pictures. The artwork is usually two-dimensional or low-relief three-dimensional, and typically wall-hung. The word *collage* is derived from the French verb *coller* [ko-lay'], which means to paste or glue. Essential to collage is consideration and juxtaposition of textures and surfaces.

Collage materials are virtually endless. Paper is the most common material, available in hundreds of forms, colors, and textures. But almost anything can be a collage material, if it is flat or relatively low relief, adherable to another surface, and fits the artist's creative goal. Fabric, wood veneer, flooring, jewelry, game pieces, thread, metal, straw, and other elements may legitimately find their way into a collage artwork. This plethora of materials, and how the artist treats them, are what provide the essential juxtaposition of collage.

Traditionally, collage uses an adhesive such as glue or matte medium to attach its pieces together. Its very name comes from that word source. But today other connectors are sometimes used including dry-mount, rivets, stitches, wire, and staples (see below).

Collage is prepared on a flat ground or surface that provides stability for the pieces attached to it and to each other. Ground can be art board, heavy paper, canvas, wood panel, or other substrates that offer the proper support for the artwork upon them.

Collage may be sealed with a medium or varnish coat as a protectant.

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CALENDAR

| | |
|---------|--|
| Sep 11 | Board Meeting |
| Sep 27 | General Meeting |
| Oct 18 | Exhibit Shipping Deadline |
| Oct 21 | Exhibit Onsite Take-in |
| Oct 23 | <i>Swept Away</i> Exhibit Opens |
| Oct 26 | <i>Swept Away</i> Exhibit Awards and Reception |
| Nov 6 | Board Meeting |
| Nov 17 | <i>Swept Away</i> Exhibit Closing Reception |
| Nov 18 | Exhibit Onsite Pickup |
| Nov 22 | General Meeting |
| Jan 8 | Board Meeting |
| Jan 24 | General Meeting |
| Mar TBD | Online Open Exhibit |
| Mar 12 | Board Meeting |
| Mar 28 | General Meeting |
| Apr TBD | Board Meeting |
| May 16 | Annual Meeting |

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Member Spotlight

Ruth Banarer's solo exhibit, *Collective Collages*, is underway at Gardens of the World in Thousand Oaks, California through October 20. A reception is scheduled for September 22, 2–4 p.m.

Susanne Belcher is co-author of *Looking for 527*, a book of essays that chronicle wolf hunts in Montana and illustrated with Susanne's collages. Self-published in May, it's available on Amazon; proceeds are donated to Yellowstone Park Foundation.

Sharon Brooks and **Shawn K. Riley** exhibited work in the *Eco-Conscious Art for Living* exhibit at MLY Gallery in Malibu during July and August.

Karol Blumenthal, JoAnn Koch, Launa D. Romoff, and **Barbara Tabachnick** exhibit in *From the Surreal to Steampunk* at La Galeria Gitana in San Fernando, California through October 11.

Lore Eckelberry is one-half of a two-artist exhibit through September 21 at Towns Burr Gallery in Burbank, California.

Susie Gesundheit held a solo exhibit, *Bottled Energy*, in June at Electric Lodge in Venice, California. In July, her work also appeared at Encino Terrace Center in Encino, California.

Richard Herd's *Noir* appeared in the *California Open* exhibit at TAG Gallery, Santa Monica, during August.

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President's Point

Headline

by Marian Devney,

WHAT'S UP?

As we “fall” into September before tumbling headlong into the holiday season, I'd like to take a moment to let you know what's on the CAA agenda for 2013–2014.

PROGRAMS

Barbara E. Jones, who has moved into CAA's Program Chair position, deserves recognition for securing some amazing artists for our meetings. Here's a sampling to whet your appetite:

- Kathi Flood, self-described “guerilla sociologist,” has an intriguing body of work that includes collage, assemblage, installation and more.
- La Monte Westmoreland is an esteemed and nationally recognized collage and assemblage artist who has been an active presence in the L.A. art scene for many years.
- Hope Kroll meticulously creates 3-D paper collages that are wonderfully surreal, wildly unusual, and visually engaging.

EXHIBITS

Exhibit Chair Susie Gesundheit has scheduled three juried exhibits this year—two for CAA members only and one open exhibit. *Swept Away* will be held at Malibu Lumber Yard Gallery in October. The many interpretations of this theme should yield an eclectic collection of submissions!

CAA's last open exhibit was some years ago, so we decided to do it again. This time around, it'll be online. Details on this March exhibit will be coming soon.

In June 2014, CAA's final exhibit of the fiscal year will be held in the West Gallery at California State University, Northridge. This is a wonderful opportunity for CAA and we're looking forward to working with CSUN.

I encourage all members to consider entering these shows. Should you need transportation to a venue, or assistance in preparing online image files, don't hesitate to reach out to one another. You may also contact me and I'll do my best to put you in touch with the right person.

FIELD TRIPS

This is something I'm thinking about. If you know of an artist, exhibit, museum, etc. that would be of interest to CAA members—and would be interested in hosting a small group of collage artists—let me know. Or drop a note in the Suggestion Box at one of the meetings.

Looking forward to an exciting, creative year!

—Marian

SEPTEMBER PROGRAM Kathi Flood: Farce, Society, and Art

Embracing an affection for Americana as a symbol of desirable social and civic values, Kathi Flood seeks out antique supports, ephemera, and worn object in places as obvious as the country antique mall and as obscure as automotive junkyards. Using fiber, photography, etching, and drawing combined with quirky text, she reveals tales of bad driving, singles advertising, overstimulation, the quest for privacy, politics, and creativity itself.

“My art is based on a personal urgency to seek contentment” among the millions of Los Angelenos, Flood notes, all of them competing for parking spaces, trying to manage the digital life, and dealing with an endless stream of bad news.

Declaring herself a guerilla sociologist, Flood gently tosses all these components into an ironic and humorous salad of farcical and narrative assemblages, wall works, and installations that “heroicize the sweaty, vulnerable, fumbling, stuttering, and impulsive aspects of humanity” against dehumanization. In this context, her



sanity in an uncertain, rapidly-changing, and perhaps declining world.



sometimes ranting text often takes the form of Blotista Paradisimo, an alter-ego character who possesses those qualities Flood believes will ensure

The work is often large scale, such as 2008’s two-room Barnsdall Park installation, *Talk Heavy to Me*, portraying an over-the-top Victorian-style psychotherapy facility. Flood used the history of psychiatry “to trigger contemplation about the way that we deal with contemporary issues at this time of radical change.” The room was loaded with individual collages and assemblages as well as soft sculpture. Using a pastiche of hyperbole, aphorisms, philosophic quotes, and storytelling, her goal is to reveal how knowledge can improve the quality of life. Flood’s 2003 *Art Games Series* comprised eight highly-modified game boards in a six-by-six-foot wall installation.

With a goal to “describe the richness and absurdity of urban life” while encouraging others to tell their own stories as a means of softening societal frustration and isolation, Flood’s tongue-in-cheek observations are expressed not only through visual art, but also through her writings and social activism. In addition to her visual art, she has published a solo spoken-word CD of “overblown” tales and a creative writing textbook. She has been an art educator at secondary and university levels for 30 years. Flood’s work has been shown in more than 250 exhibits, most recently *Shopper’s Fatigue: The Decision Aprons* at San Luis Obispo Museum of Art this August. See more of Kathi Flood’s work at



UPCOMING MEETING: Friday, November 22

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.

Members, continued from page 2

Vicky Hoffman's solo exhibit, *Twigs*, runs through September 24 at downtown Los Angeles' Upstairs at the Market Gallery.

Shawn K. Riley participated in the Topanga Canyon Gallery studio tour and had work at the gallery in June. Her assemblage *Aunt Carrie's Twins* also won best-of-show in SBTC's *Twins Juried Invitational* exhibit.

Karen Robbins showed three collages at Eleu Salon's *Pagan Spring* exhibit during May and June in Burbank, California.

Marjorie Sarnat released her third Art Studio Secrets book, *210 Imaginative Ideas for Painting*, in July. The self-published book offers ways to discover what's right for you as an artist and what subjects to paint. Available on Amazon in print and eBook.

Erella Teitler had work in the CA 101 Show at AES Power Station in Redondo Beach, and at Pasadena Society of Artists' *88th Annual Juried Exhibition*, both in June. She also had work in Visual Arts Festival 2013 at the Bakersfield Museum of Arts in July and August.

Barbara Zager won first and third place in the Conejo Valley (California) Arts Council Multi-Media exhibit in May.

Members, send your collage and assemblage art news to the editor at .

Collage-o-pædia, continued from page 1

History

Picasso and Braque may have been the first moderns to create collage, but not the first to use its techniques. Glued paper was used in Japan with calligraphed poetry; metal leaf or gems were attached to religious icons. *Découpage* [day'-kou-pahjz]—cutting out paper elements and gluing them to everyday objects—was a skilled craft in the 12th through 18th centuries. And collage techniques are applied in the everyday scrapbooks of the modern middle and upper classes. But most historians agree that collage as a fine art began when the modernists used the technique to fundamentally change traditional painting and drawing media. In many ways, early collage could be said to emphasize concept and process even more than the end-result image.

Mixed-Media Collage

At the point where techniques other than adhesion are involved in a collage artwork, it may be said to become a mixed-media collage. By media we refer partly to materials or objects, but also and perhaps more importantly to method and technique, such as the inclusion of transfer (which may originate as photographs, xerographic prints, or other manufactured elements), monoprint (glass-based, single artworks created through a printing press), paint, encaustic, or pencil. The mere adhesion of a non-paper element into a collage does not necessarily move it into the mixed-media collage realm. After all, Picasso added rope, chair caning, and gingerbread to his very early collages; Juan Gris added mirror. It is not so much the source of the medium that drives the designation as the manipulation and creative generation of that item, as well as its new life as part of a collage artwork.

Not all mixed-media art can be true mixed-media collage. A mixed-media collage must contain a substantial amount of collage in order to retain that name. The exact proportion of collage to noncollage elements may always be subjective, and may vary through history once the shock of the new has faded. But it makes more sense to identify mixed-media collage as art built on collage with added other media than to add a bit of collage to some other artwork and attempt to justify it as mixed-media collage. Of course, one can always create mixed-media art and list collage among its components!

Assemblage

Assemblage [ah-sahm-blahjz'] may be defined as artwork created by attaching or assembling together assorted and often unrelated materials, and found or manufactured objects, into three-dimensional constructions. It can be characterized by how the objects and materials are treated, often retaining their individual physical identity and practical purpose despite the manipulation provided by the artist. Assemblage is essentially built sculpture, as opposed to one carved, molded, or cast. Assemblage can be wall-mounted or freestanding. The word *assemblage* is derived from the French verb *assembler* [ah'-sahm-blaj'], which means to gather.

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Exhibitions and Competitions

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

"The Road Not Taken" National Juried Show

Deadline: September 21, 2013

Exhibition: November 1–December 7, 2013, Lander Art Center, 224 Main St., Lander, WY 82520

Awards: 1st \$500, 2nd \$300, 3rd \$200

Juror: Chris Amend

Open to: art that explores whole certain phrase or aspect of poem, all media

Submit: .jpg images on CD; downloaded entry form; online, credit card, or check payment

Entry fee: \$35 up to 3 entries

Prospectus: <http://www.landerartcenter.com/juriedshow>

Contact: lisa@landerartcenter.com, 307-332-5772

The Tortured Artist

Deadline: September 23, 2013

Exhibition: Online, start date unknown. Accepted works judged for group show at Linus Gallery, 545 S. Raymond Ave, Pasadena, CA 91105

Awards: unknown

Juror: unknown

Open to: all artists worldwide, professional and amateur

Submit: .jpg images, online entry form, online or check payment

Entry fee: \$35 up to 5 entries; \$5 each additional

Prospectus: <http://linusgallery.com/call-for-entries/los-angeles-art-contest/>

Contact: <http://linusgallery.com/contacttheartgallery.html>, 310-491-0269

15th Annual Abstraction Juried Online International Art Exhibition

Deadline: September 24, 2013

Exhibition: October 1, 2013–September 30, 2014 online at Upstream People Gallery website

Awards: Cash awards of excellence; special recognitions at juror discretion

Juror: Upstream People Gallery staff of artists and art critic

Open to: all artists worldwide, all abstract artwork in all media and processes

Submit: slides, .jpg or .tif images on CD or by e-mail; check or PayPal payment; entry form

Entry fee: \$25 up to 5 entries, \$5 each additional

Prospectus: <http://www.upstreampeoplegallery.com/schedule/prospectus.asp?XD=10/1/2013>

Contact: shows@upstreampeoplegallery.com

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Collage-o-pædia, cont'd. from page 4

Assemblage materials are often used, discarded, or leftover objects. They can be industrial, domestic, practical, everyday, or vintage; often parts of broken larger items or constructed elements. What assemblage materials have most in common is their fragmentary nature and dimensionality.

Methods of assembly vary to suit the materials and objects in use. Wood may be nailed, screwed, and glued. Metal may be welded, riveted, or punched. Although the connective element may be visible, it is usually the resulting whole, not necessarily the method of attachment, that makes reveals the artists' creative goal.

History

Picasso's *Guitar* of 1912 could be the first modern assemblage. It was constructed not of found objects but of common cardboard, cut into shapes and assembled into a three-dimensional, wall-hung object. Joseph Cornell's 1940s–1950s box constructions took assorted flat and dimensional objects and arranged them into invented spaces. Nick Bantock's 1993 *Egyptian Jukebox* drawers may be direct descendants of Cornell's *Medici Slot Machine, Naples* (1942) and *Habitat Group For a Shooting Gallery* (1943).

What's Between the Spaces?

Some artwork defies definition; sometimes too collage and assemblage. Kurt Schwitters created some works from flat blocks of wood on wood ground; are they collage or assemblage? Schwitters called these and his paper works *merz*—a made-up word rooted in

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Regional & National Collage Workshops

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

Collage Class – Caris Reid

First Tuesday of the month September–May at 7:30 p.m. in Long Island City, NY Cost: \$125

A whimsical evening of collage, each with a new theme ranging from Iconoclasts to Spirit Animals, with unique, carefully combed material to match. One week you might find gloved ladies from a 1950s German fashion ad, brazen youth from a 1970s Life magazine, or cloistered Victorian cabinet photos. Come listen to music, relax and let your imagination and scissors run free. The Oracle Club, 10-41 47th Ave, 917-519-2594.

Collage Techniques and Creative Exploration – Jonathan Talbot

September 21–22, 2013; September 23 optional, in Warwick, NY Cost: \$275/\$375

Eliminate liquid adhesives from collage assembly. Topics include how to get started, accessing creative energies, paperless transfer of print and photocopy images, design and composition, combining collage and painting, preserving found materials, preparation of substrates, tool and materials sources, presentation and framing, and more. Accommodations not included.

Talbot Collage Workshops, 845-258-4620, www.talbot1.com/workshop/#sep21warwick

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Welcome New Members

Janet Black

Ventura CA

Adam Nisenson

Culver City CA

Martha Piontek

San Francisco CA

La Monte Westmoreland

Pasadena CA

Can You Fill a Board Seat?

CAA needs a **Communications Chair** to oversee its website, Facebook page, and organization-wide communications. If you're a techy artist, this position is for you!

Are you a graphic designer as well as a fine artist? Then CAA wants you to fill the **Graphics Chair**. In this position, you'd design logos, invitations, and other elements and media.

If you're interested or know someone who is, contact president Marian Devney

Exhibitions and Competitions, continued from page 5

4th Epicase Art & Illustration Competition 2013

Deadline: September 30, 2013

Exhibition: Online, start date unknown

Awards: 1st \$6,000, 2nd-5th \$500/each, artworks for sale at retail, image use royalty

Juror: Epicase staff, Epicase artists, Facebook poll

Open to: anyone, any medium

Submit: .jpg images, downloaded entry form

Entry fee: unknown

Prospectus: http://www.mypicase.com/en/ystar/ystar_main.php

Contact: epicase@mypicase.com

Art Buzz Juried Fine Art Search (Art Buzz Publishing)

Deadline: September 30, 2013

Exhibition: none

Awards: Winners appear in Art Buzz 2014 large-format hardcover dealer catalog

Juror: Epicase staff, Epicase artists, Facebook poll

Open to: all visual artists worldwide, 18 years or older

Submit: .jpg or .tif images on CD, check or PayPal payment, printed entry form

Entry fee: \$35 up to 3 entries, \$5 each additional

Prospectus: <http://www.artbuzz.org/competition.html>

Contact: mail@artbuzz.org

*Modern art is the dream overflowing
into reality.*

—Gérard de Nerval

Workshops, continued from page 5

Mixed Media Magic – Ann Bell

September 28, 2013, 10 a.m.–2:30 p.m. in Houston, TX Cost: \$20/class

Students learn by doing: collage diverse elements for texture, imagery, and interest; arrange elements in beautiful, balanced, ways; add variety and interest with pencil and pastel; alter colors, so diverse pieces co-ordinate and belong; include buttons, keys, ribbon, and other dimensional/nonpaper items; paint and metallics choices and sources. Step-by-step demonstration, individual attention. Artist's studio at 2711 Main St., 281-330-3827, <http://www.annbell.net/MixedMediaClass.htm>

Paper Paintings: Works in Collage – Elizabeth St. Hilaire Nelson

October 4–6, 2013, 10 a.m.–4 p.m. in Springfield, MO Cost: \$425 plus supplies

Intense workshop teaches a unique figurative collage technique. Explore hand-painted collage papers techniques. Emphasis on developing form using light and shadow, just like in traditional painting techniques. No collage experience necessary. Springfield Art Museum, 1111 East Brookside Dr., 417-837-5700, <http://www.springfieldmo.gov/art/education.html>

Thinking About the Box Collage – Nancy Stark

November 8–10, 9 a.m.–5 p.m. (Fri 6–9 p.m.) in Floyd, VA Cost: \$243 members/\$300 nonmembers (\$75 deposit) Introduction to mixed-media assemblage artwork. Students provide found objects and treasures. Gesso boxes, add texture, paint box. Covers division of space, composition, layout and thought process. Methods of attaching and layering. Individual feedback while students work. Group show and critique. Jacksonville Center for the Arts, 220 Parkway Ln. S. Ste 1, 540-745-2784, info@jacksonvillecenter.org, <http://jacksonvillecenter.org/2010-classes/11-november/thinking-about-the-box-collage-twd110913-2/#sthash.hn8K6wdf.dpuf>

Paste Paper Collage Workshop – Joy-Lily

November 10, 11 a.m.–4 p.m. in San Francisco, CA Cost: \$95 members/\$105 nonmembers

Explore collage by printing and overprinting colorful textures on paper, then snip, rip, paper weave, arrange, and glue the pieces into abstract or representational imagery. Sharon Art Studio, Golden Gate Park, 300 Bowling Green Dr., 415-753-7004, <http://sharonartstudio.org>

Fiscal 2013-14 Budget

The Board of Directors has approved a tentative budget for fiscal 2013-14. Because CAA is now a registered California nonprofit and is in the process of obtaining federal IRS 501(c)(3) tax-exempt status, its accounting, tax, and financial records procedures must be brought into compliance with new requirements. These processes are still taking shape. A summary of CAA's current budget follows.

Estimated Income

from dues, exhibit entries, workshop enrollment, and donations \$20,000

Estimated Expenses

including gallery and room rental, publications, instructor fees, professional services, insurance, receptions, awards, website \$22,000

Further budget information will be provided in future newsletters.

Members: Have You Renewed for 2013-14?

Don't miss out on a single presentation, exhibit, or workshop! Membership dues for 2013-14 were due on July 1. If you don't renew by September 27, this will be your last newsletter—and we'll miss you! Dues are still just \$50. Complete the membership application (available at collageartists.org/join) and return by e-mail after making your online payment, or print the form and renew by mail with your check to CAA's mailing address. Do it now!

Get Swept Away into Malibu Exhibit

MLY GALLERY

CAA's next exhibit, *Swept Away*, will be mounted at the Malibu Lumber Yard (MLY) Gallery from October 23, 2013 through November 17, 2013. Entry deadline and onsite take-in for the *Swept Away* exhibit is Monday, October 21, 2013; shipped entries must arrive at the CAA business address by Friday, October 18, 2013 at 5 p.m.

MLY Gallery is located in a fashionable retail complex at Cross Creek Road and Pacific Coast Highway, just north of Malibu Lagoon. Janor is Seda Baghdasarian, award-winning environmental and architectural designer, artist, and MLY Gallery owner. The *Swept Away* awards and reception will be held on Saturday, October 26 from 5 to 8 p.m. See prospectus for complete entry and exhibit details.

Collage-o-pædia, contd. from page 5

the German *kommerz*, or commerce—a reference to his material source, the detritus and ephemera of business enterprises. Many pieces were titled *Merz Construction*; he even built several walk-through abstract *Merzbau* constructions. Installation or assemblage?

Robert Rauschenberg's *Combines* are often paintings punctuated by deeply protruding objects. Are they collage, mixed-media collage, or assemblage?

Braque used sand, ash, sawdust, metal filings, and coffee grounds to modify texture in paintings that were collage in all but name. Were the resulting works mixed-media collages?

Even the concept of a built assemblage may be questioned. Edgar Degas' *Little Dancer Aged 14* in cast bronze wore a sewn muslin skirt and hair ribbon; the clay-and-wax original included those plus a horsehair wig. Sculpture, construction, assemblage?

Definition may be somewhat the creator's expression, but good sense and consensus bring definition that all can understand.

Take-in Team Needed

Can you help with SWEPT AWAY take-in on October 21 from 10 a.m.-12 noon in Malibu? If so, please contact Susie Gesundheit NOW

Online Exhibit Postponed

CAA's 2013 online exhibit has been postponed until 2014.

Amazon Dips into Fine Art Sales

Amazon has released Amazon Art beta, selling original works by modern and contemporary artists, prints of classics, and reproductions. The site offers everything from Andy Warhol lithos and silkscreen prints priced from \$5,000 to over \$100,000; Dali etchings and engravings in the \$5,000 range; mixed-media originals and photographic prints by contemporary artists selling for a few hundred dollars to tens of thousands; and digital and archival prints from under \$100 to a few thousand dollars. Actual sellers are about 50 galleries, art dealers, and publishers; it's difficult to know much about them from the site.

Is Amazon the right environment through which to sell fine art? Will a collector cough up thousands, or even trust the online giant for a few hundred, to buy art on the Web? What about the third-party seller scenario? Check out www.amazon.com/art and decide for yourself.



The Cutting Edge

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

Suggestion Box

Do you have a bright idea for CAA? About anything at all: events, meetings, presenters, workshops, exhibits, activities, field trips? Drop your idea in the suggestion box at the next meeting. Or send it to Marian Devney



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Collage Artists of America

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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 program chair Barbara E. Jones