

collage artists of america

NEWSLETTER

JUNE 2018

Hi guys, there's lots of good news:

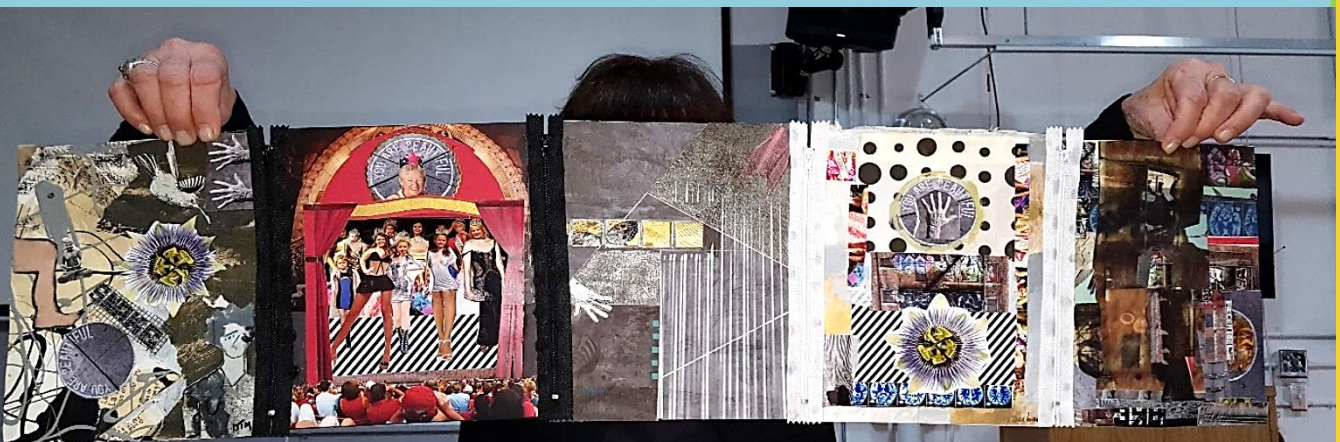
We've finally topped up our board! Thanks again to all of you for donating your talent and time. It continues to be an honor to serve with you.

We continue to be busy planning exhibitions and speakers and workshops for the end of this year and way into 2019. I think you'll be excited with all the new faces... Stay tuned for info on our November members' show, themed "Trash Talk."

I appreciate the enthusiasm of members who want to continue the Rauschenberg Zipper Collage Challenge through the summer. Please email me if you want images sent to you. Also, you may submit more than one! www.letigreuno@icloud.com

Hope everyone has a fahhhhhbulous summer, full of love and creativity.

Best,
Wendy Tigerman
President of CAA



MAY 18 MEETING

FEATURED SPEAKER: MELINDA SMITH ALTSHULER

<http://www.melindasmithaltshuler.com/>

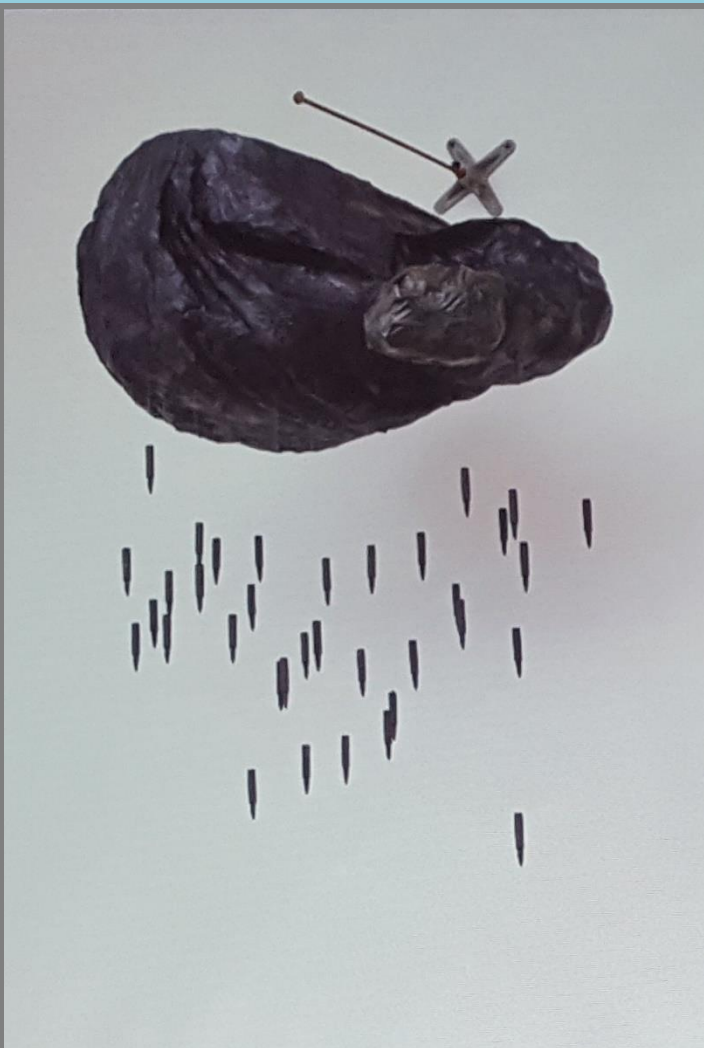
PURE COLLAGE AND THE CLOUD LAB

Translucency has special meaning for Melinda Smith Altshuler. She uses it in her many collages, especially through the varied use of stained partially see-through tea bags. The rusty color of teabags is pigment that on flat surfaces creates patterns with a sense of age. They serve as encasings for work and she often preserves them with acrylic medium. In her large three-dimensional cloud constructions, tea bag paper lets in light.

Melinda has used collage as a jumping point for ideas. She uses it as travel documents and makes them during airplane travel using Exacto knives and glue sticks. She has worked with cabinet photo frames which take translucency well and has suspended found objects in acrylic paint medium. She has printed photo-type images on teabag paper. Some of Melinda's work centers around the changing nature of home and family, with images of houses and rooftops.

Her most breathtaking work consists of cloudlike structures placed high in a room. Teabags, white rice paper or black Japanese paper is collaged onto a structure of chicken or aviary wire and combined with other objects. Some strongly socio-political work is about reconstituted water, a common concern of Los Angeles and Jerusalem, where she participated in the Jerusalem Biennale.





Cloud structure made with dark Japanese papers collaged around a wire structure, with real bullets



Solution for a Dry Field--Cloud structure with pail and hose



Melinda Smith Altshuler, translucent two-sided piece with teabags



UPPER LEFT: Our Dirty Laundry, 53" x 25 ¼" x 1",
3 collages encased in teabag paper hung on
laundry rack 2002

UPPER RIGHT: Victorian Photo Album Pages 1204
& 1205, found objects, acrylic paint medium,
light

LOWER LEFT: Print on teabag paper

LOWER RIGHT: Raffle winner Diane Dubin with
Melinda Smith Altshuler





MAY MEETING clockwise from top left: Marge Rheuban, Shawn K. Riley, Carol at last chance table, Karol Blumenthal counting ballots, Marie Vester, Christel Thompson selling raffle tickets—Photos courtesy Susanne Belcher



Trash Talk

Members Curated Exhibition



Because collage
artists invented
recycling...





Purportedly Mystical by Chelsea Dean, 7"x11", 2017
hand-cut photograph, Color-aid paper, decorative paper, and vintage wallpaper on paper

<http://www.kolajmagazine.com/kolaj-fest-new-orleans.html>

What is Kolaj Fest New Orleans?

Kolaj Fest New Orleans is a multi-day festival and symposium about contemporary collage and its role in art, culture, and society. Our mission is to create a platform that allows us to explore critical issues around collage (how it is curated and presented, its role in contemporary art, and the tensions between collage as a medium, a genre, and a phenomenon). Our goal is to create an event that attracts a variety of people working in various capacities, such as art professionals at museums, galleries, and centers as well as academics, writers, and artists. The general public will be welcome to join us for gallery visits, evening presentations, and collage making.

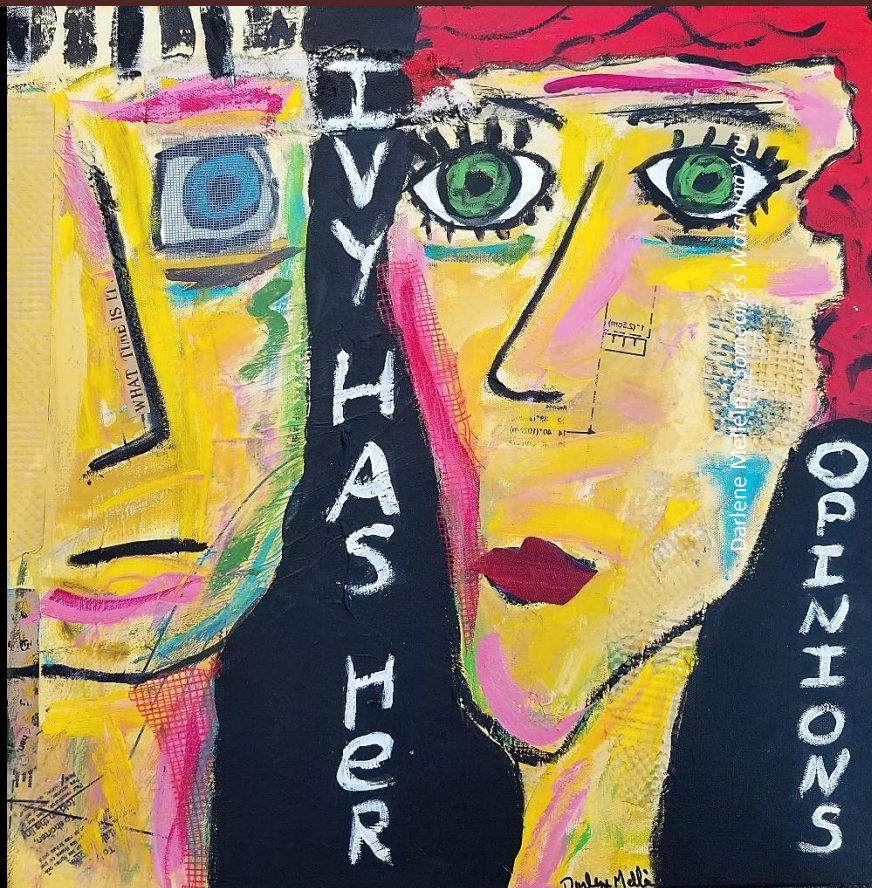
Why Kolaj Fest?

For over 100 years, we have been advancing, exploring, and disrupting visual art through collage. It is about time to give the medium its due. It's time to come together as a community.

[illegible]

FEATURED ARTIST JUNE 2018

DARLENE MELLEIN



Darlene Mellein, *Ivy Has Her Opinions*

What themes have you repeatedly embraced in your body of artwork?

My work has been described as Urban Primitive. Although I flirt with the dark side and have a fleeting affection for it, humor infuses most of my work. In my own way, I am telling a story and if it makes you smile, so much the better.



If you had a personal flag, what would be on it, and why?

I can think of esoteric answers to this question, but when it comes down to it, I think my red dog,, Rudy, who isn't always red and who shows up in so many of my paintings, would be a good choice. I have 5 actual cats, and he's my virtual dog, nosing his way between so many of my characters. He makes me happy.

What are your favorite collage materials and what makes them exciting?

I have tons of traditional art materials, but I love to work with things that aren't. So Home Depot and OSH are big sources as are local sidewalks and streets. I try to remember to wear something with pockets when I go for a walk. Sometimes my studio looks like a construction site, albeit a small one, and I'm very comfortable in that environment.



Darlene Mellein, *Someone's Watching You*

Who are your two favorite artists and why?

Matisse was the first and endures, for his color, composition and wonderful sense of whimsy. Matisse made me want to paint.

Basquiat continues to influence me because of his wild and uninhibited imagination and ability to tell a story.

If you had endless time and resources, what art project would you undertake?

A huge mural filled with people. This would require space and energy too, so I do it in my imagination. I can see it, and it just keeps getting better. Easy to say when it doesn't exist!



Darlene Mellein, *We Are One*

What are the three most important art lessons that you would impart to a collagist?

Don't over-think it. This is as much a visceral process as anything else.

The most important person to please is yourself. Work on a piece until it sings to you.

Nothing is too precious to destroy. Don't be afraid to ruin that beautiful corner by gluing some street detritus over it.

WANT A CHANCE TO EXHIBIT IN OUR NEWSLETTER? BE A FEATURED ARTIST!

The CAA newsletter wants to feature its members. Features give an opportunity to display digital images of your work, to talk about your ideas, to contemplate your own art directions, and to allow all artists to get to know each other better. Don't be shy! Nearly all of us have sufficient experience to shine in the spotlight for a month.

Pick 6 of 8 questions below. You can write out answers or do an oral interview with the newsletter editor. (Kwei-lin Lum, Kweilin111@aol.com, 818-371-8730). Please limit answers to 4 or fewer sentences. Submit 4 images in jpeg format—3 collages/assemblages and 1 portrait of you.

1. What themes have you repeatedly embraced in your body of artwork?
2. What are your favorite collage materials and what makes them exciting?
3. Who are your two favorite artists and why does each resonate with you?
4. What have you, only recently, formed an opinion about?
5. If you had endless time and resources, what art project would you undertake?
6. If you had a personal flag, what would be on it, and why?
7. What are the three most important art lessons that you would impart to a collagist?
8. What's something most people don't know about you?

THANK YOU— WE HOPE TO HEAR FROM YOU SOON!



THE DOUBLE DARE, 2018, COLLAGE ON PAPER

“Fragile but Fixable,” Deborah Roberts’s Los Angeles solo debut, is on view at [Luis De Jesus](#) through June 16. In her collages, Roberts takes found images of black women and girls and alters them with pigment and paint, manipulating the optics of advertisement to create new fictions of beauty. “My art practice,” she writes, in her artist statement, “takes on social commentary, critiquing perceptions of ideal beauty. Stereotypes and myths are challenged in my work; I create a dialogue between the ideas of inclusion, dignity, consumption, and subjectivity by addressing beauty in the form of the ideal woman.”

From the L.A. Times, [Deborah Roberts](#) 5-23-2018

Luis De Jesus Los Angeles, 2685 S. La Cienega Blvd L.A. 90034

CALENDAR

2018

FRIDAY SEPTEMBER 28
2018—GENERAL
MEETING
SCHEDULED SPEAKER
SANDI BLEIFFER

TUESDAY OCT 30-
SATURDAY NOV 24
TRASH TALK
CAA EXHIBIT AT
SFVACC

TAKE-IN
SUNDAY OCT 28
RECEPTION SAT NOV 3
5-7PM

FRIDAY NOVEMBER 30
2018—GENERAL
MEETING

2019

SCHEDULED:
FRIDAY MAY 3-
THURSDAY MAY 23
CAA EXHIBIT AT THE
BETTY LUEKE
CREATIVE ART CENTER
BURBANK

MONDAY APRIL 29
TAKE-IN
FRIDAY MAY 24
TAKEDOWN

NEWSLETTER SUBMISSIONS

The deadline for newsletter submissions is the **second of each month**. The newsletter publishes nearly every month. If you know of collage-related art shows, workshops, or exhibit opportunities, or if you're a CAA member and are participating in a show or fair, let us know.
E-mail Kweilin111@aol.com

Click on our website's "DONATE" button to make charitable contributions to CAA! The button is on our homepage. Donations help fund our scholarship and educational programs.

2019

DATE AND DETAILS
TO BE ANNOUNCED—
CAA MEMBER
MARKETPLACE

2020

SCHEDULED:
JANUARY 2020
CAA EXHIBIT AT
TOPANGA CANYON
GALLERY
DETAILS TO FOLLOW

CALL FOR GRAPHICS

To CAA members interested in lending photos of their work for newsletter use—Please send one digital jpg file of one of your pieces to Kweilin111@aol.com. Please include your name, title, and size of the work. Graphics are handy for newsletter space fillers, and sometimes details from the works are used for patterns. If you don't want your work chopped up, please so state and the newsletter will use only a whole image. Thanks.

MEMBER NEWS

Barbara Tabachnick and **Susie Gesundheit** won Honorable Mentions at the CAL show, Expressions, at the SFVACC. The show closes June 23 2018.



Susie Gesundheit,
Guard Dog,
watercolor



Barbara Tabachnick,
Home Aglow,
digital image with
encaustic



Kwei-lin Lum will be showing mostly digital prints of pages from her paper doll sets at the Judith Kaufman Gallery at the El Portal Theater, 11206 Weddington North Hollywood, CA 91601, starting in mid June 2018.

Marjorie Sarnat, permanent exhibiting artist at the gallery, will be showing her mixed media pieces. The gallery is open during theatrical performances.

Contact

Kweilin111@aol.com

for questions.

OPPORTUNITIES

2018 California Open Juried Exhibition

[VIEW MORE INFO](#)

City: **Los Angeles**

Fee: **\$50.00**

Entry Deadline: **6/23/18**

<https://www.taggallery.net/ca-open/>

The 13th Annual 2018 California Open is a juried exhibition celebrating contemporary and modern art created by emerging artists. The competition is hosted by TAG Gallery located at 5458 Wilshire Blvd, near LACMA and the Craft and Folk Arts Museum.

TAG features emerging and mid-career artists from Southern California. Our 5,400 square feet of exhibition space is open to all artists 18 years and older. The California Open now accepts Computer Art, Drawing, Mixed Media, Painting, Printmaking, Photography, Sculpture, and *Video works*.. Accepted work will be exhibited at TAG Gallery August 8 – 25, 2018. All work will be for sale.

2018 Endless Possibilities

[VIEW MORE INFO](#)

City: **Laguna Beach**

Fee: **\$35.00**

Entry Deadline: **7/6/18**

MEDIUM: Open

ARTIST NOTIFICATION: July 11th, 2018

SHOW DATE: August 2nd - August 31st, 2018

The sky's the limit! This month, we are looking for the artist's favorite pieces - those that you are most proud of creating or works that may not fit in other themed shows. The possibilities are endless for this exhibition- it is truly an open call. Show us what you're passionate about!

THE ART OF CREATIVE AGING III

August 7 – September 1, 2018

Entries accepted May 16 – July 16, 2018

Artists' Reception – Saturday, August 11, 2018 5:00 – 7:00 pm

Best of Show \$300 – 1st Place \$200 – 2nd Place \$100 – Four Honorable Mentions

JUROR – Eileen Hecht

CALL FOR ENTRIES

The San Fernando Valley Arts & Cultural Center invites artists (**age 50+**) to enter this exhibit which celebrates the creative mind of the artist or photographer who is still exploring, discovering and executing their artistic works well into their Third Age.

FOR MORE INFO:

<https://www.onlinejuriedshows.com//Default.aspx?OJSID=22997>

This new list of the Board of Directors is in accordance with the election results from May 2018.

CAA BOARD OF DIRECTORS

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3rd Vice-President Membership

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CAA MEDIA AND CONTACT INFORMATION

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CAA FACEBOOK GROUP

<https://www.facebook.com/groups/collageartistsofamerica/>

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CAA SNAIL MAIL

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