

collage artists of america

NEWSLETTER

JANUARY 2021

FROM THE PRESIDENT



Sylvia Hamilton Goulden, *Let's Be Together*

Greetings dear members!

A challenging, crazy year has passed. Let us all look forward to a year of renewal and promise for healthier times.

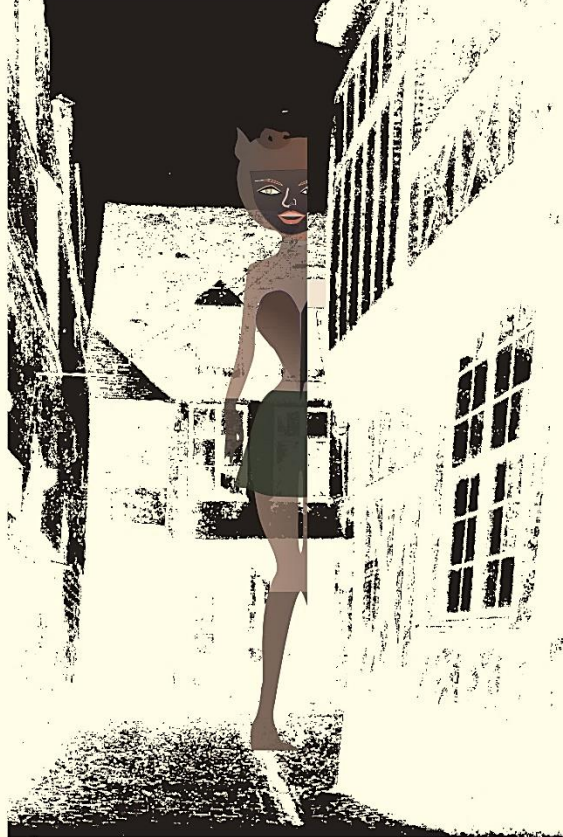
Our CAA membership continues to grow, proving that creating art is still important to our well-being. Our Facebook page too, keeps adding members (another 'thank you' to Wendy Tigerman). The CAA virtual meetings were well attended, each with wonderful speakers, Susan Gesundheit and Meikel S. Church. We're looking forward to the January General Meeting with scheduled speaker Trey Miles (known on FB as Sotalented Miles), whose work is always intriguing. Remember to mark your calendars for the next meeting, Friday, January 22, 11:00 a.m. PST.

The deadline for the next exhibit, Parallel Dimensions, is January 17, 2021, so keep those entries coming in. Awards totaling \$1000 will be given, which will include the Carolann Watterson Award and a Rachelle Mark Honorary Award. The exhibit opens February 1 with reception date to be announced.

Our great CAA Board meets five times a year for planning and implementing exhibits, programs and projects. It would be wonderful to have you join the Board. We have several open positions, including 2nd VP Programs, Workshop Chair, and Graphics Chair (and more). Please consider the opportunity and contact me for more info.

Here we go, headlong into 2021. Sending warmest wishes to each of you. Be in good health and sound mind!

Sylvia Hamilton Goulden



PARALLEL DIMENSIONS

**COLLAGE ARTISTS OF AMERICA'S NEXT ONLINE
EXHIBIT!**

Deadline for entries and fees: Sunday, January 17, 2021

OPEN TO ALL ARTISTS

Exhibit Dates: February 1 - 28, 2021

Juror: John Greco

To see the prospectus and to enter go to

<https://www.onlinejuriedshows.com/Default.aspx?OJSID=47253>

We hope this title, PARALLEL DIMENSIONS, will stimulate your imagination, creativity, and expression. Let your thinking be free in your interpretation.

About the juror:

John Greco is a master printer and owner of Josephine Press and the Christopher John Gallery in Santa Monica, CA. He graduated with a BA from Slippery Rock University and received his MFA from Kent State University. His work is in public and private collections throughout the US and abroad. In the past, he has been an adjunct professor of art at Santa Monica College, adjunct professor of printmaking at USC, instructor of art at the American College of Applied Arts in Los Angeles and has taught at two other Universities in Ohio and Pennsylvania.

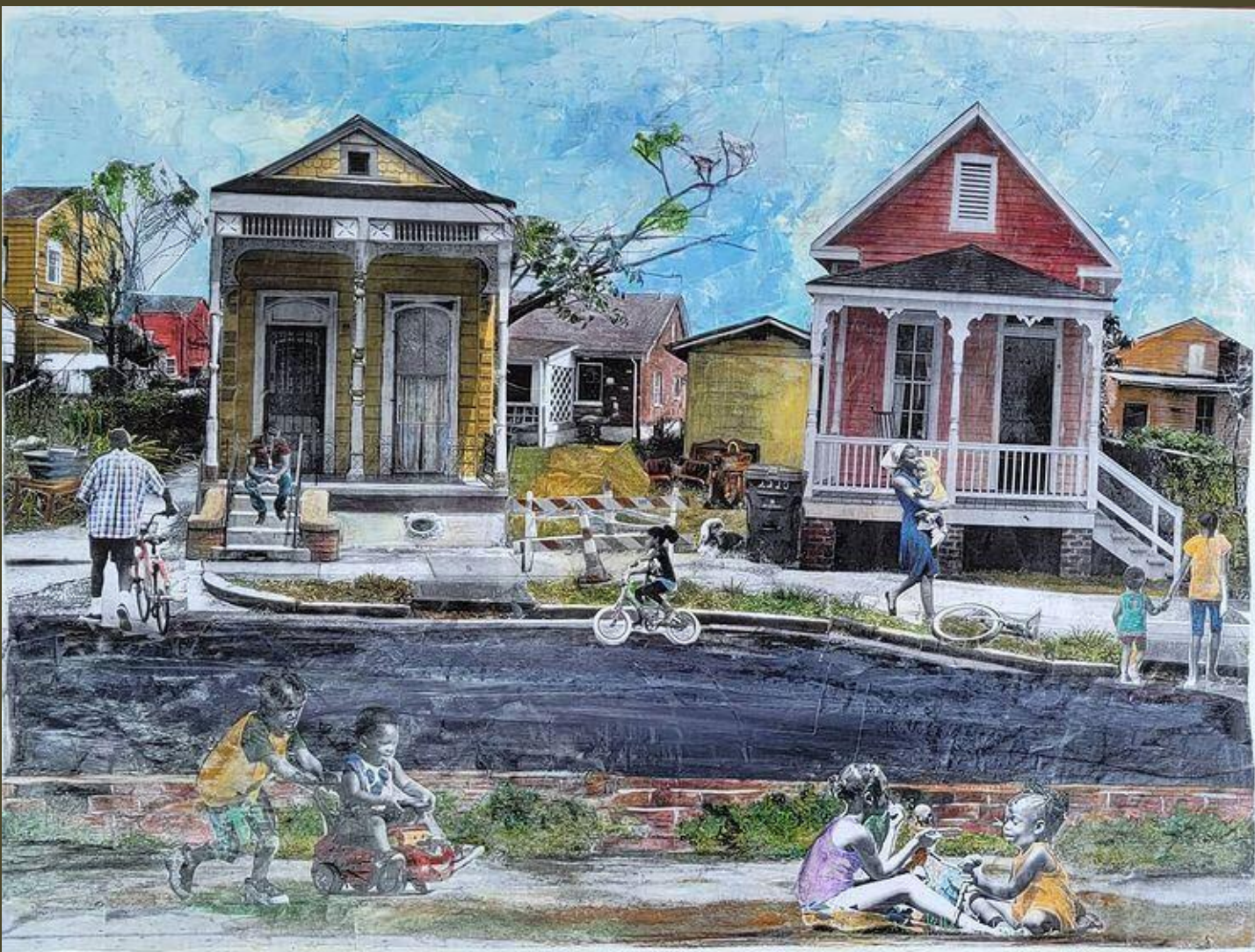
<http://josephinepress.com/greco/>



John Greco, *Pomodoro Pallati*

GENERAL ZOOM MEETING JANUARY 22

FEATURED SPEAKER: TREY MILES



Trey Miles (Sotalented Miles) will talk long-distance from the Charlotte NC area.

“Collage has become a lost art form over the years. Romare Bearden brought Collage to light during the Harlem Renaissance, and I’m bringing it back to light today. I want the world to understand that collage is not just the cutting and pasting of pictures on a page. Instead, it’s more like taking puzzle pieces that were never meant to fit together and manipulating them to not only fit, but also to make an aesthetically pleasing image during the culmination of a long, and tedious process.”

Trey’s earlier pieces focused on the aesthetic relationships between shape form and color. Currently his works are heavily influenced by the political struggles set forth by society towards blacks both past and present.”



TIPS AND TRICKS: FAIR USE

Fair use of copyrighted material is a confusing aspect of the law that affects collage artists because answers are not always clear. Here are a few websites with information about this subject.

The Legal Artist--You Made A Collage, But That Doesn't Give You Rights In The Underlying Work **By Greg Kanaan Feb 2020**

"[Artists ask if they] can they use the work of others in their collages. . . .As always, however, my response is "it depends." What is the purpose of that use? Are you altering the original work in some vital way? How much of the original work are you using? Do you intend to use that work to generate a profit? The answers to those questions will determine whether **fair use** applies, allowing you to use another artists' work in your own without seeking permission. But even if you could use another's work without permission (assuming that work isn't already in the public domain), I would almost never counsel you to do that unless you A) made a good faith effort to get permission, and B) using their work was critical. To satisfy me that permission wasn't necessary, you'd need to meet both of those criteria. . . . The way you want to use a preexisting work may be covered by fair use (please do not make this judgment yourself. Consult an attorney), but absent some extenuating circumstance, I think most lawyers will tell you what I would tell you: it's easier to ask permission than to beg forgiveness."

Legalities 5: Some Questions About Fair Use

<https://www.owe.com/resources/legalities/5-some-questions-about-fair-use/>

This 2003 site by Linda Joy Kattwinkel is one of the best for collage and discusses unauthorized use of copyrighted images. CAA member Barbara Margolies makes an appearance. Here are three excerpts, but reading in full is best.

"What is fair use? As a general rule, if you use a copyrighted work without the copyright owner's permission, you will be liable for copyright infringement. "Fair use" is a limited exception to this rule for certain kinds of use. The most well-known examples of fair use are parody and news reporting, but many other types of use could qualify. **The copyright statute sets forth 4 factors** for courts to consider in determining whether a particular unauthorized use qualifies as fair use:

- (1) the purpose and character of the use, including whether you've made a new transformative work, and whether your use is commercial
- (2) the nature of the original work, such as whether it is more factual than fictional
- (3) how much of the original work was used
- (4) whether the new use affects the potential market for the original work

While courts are supposed to consider all of these factors, depending upon the particular work and the particular type of use involved, some factors may be given much more weight than others. "

“To summarize, collages that have more of the following characteristics are more likely to qualify as fair use:

- the collage incorporates many different materials from many different sources
- the materials are juxtaposed or arranged in ways that create new visual and conceptual effects, the more different from the effect of the original materials, the better
- the collage does not feature a copyrighted work as the central focus or dominant image
- only portions of copyrighted materials are used, rather than the entire image
- the collage is a one-of-a-kind piece of fine art, or published in a limited edition of fine art prints”

“in addition to copyright, collage artists should also be aware of **potential trademark rights** that might be associated with their raw materials. Trademarks are brand names or other symbols that represent the commercial source of products or services. Sometimes visual images can be trademarks, such as Mickey Mouse or the Marlboro cowboys. If you use these in your collages, there may be some risk of trademark infringement. However, trademark law also has exceptions for non-competitive uses. While the analysis is not technically the same, generally it is similar to the copyright concept of fair use. Such uses are the most safe when they are the most transformative, and unlikely to compete with the trademark owner’s market.”

What happens if someone thinks you’re infringing on their copyright?

<https://www.owe.com/resources/legalities/6-follow-up-questions-about-fair-use-and-collage/>

Specific examples relating to the art appropriation of Jeff Koons (highly recommended)

(Big takeaway is that approximately copying another’s vision in another medium might infringe on copyright, although using a part of a copyrighted image in a transformative way might not.)

<https://www.owe.com/resources/legalities/30-jeff-koons-copyright-infringement/>

The 30% rule is a myth.

<https://www.gerbenlaw.com/blog/the-30-percent-rule-in-copyright-law/>

Five Tips for Artists to Avoid Copyright, Trademark, and Related Legal Problems

By Joy Butler for a blog by Barney Davey

https://artmarketingnews.com/copyright-trademark/?inf_contact_key=ebc8335775f4dea4286cf5e3e94a7831

Here are the five issues; read the blog for information:

Be Aware of the Most Significant Art-Related Laws

Heed the Fine Line between Legal Inspiration and Infringing Copying

Know When Taking Photos in Public Goes Too Far

Understand How You Can Depict Real People in Your Artwork (without violating **privacy or publicity rights**)

Understand How You Can Depict Products in Your Artwork

CAA MEMBER KAREN KOEGEL WANTS TO KNOW WHAT PARTICULAR PRINTERS COLLAGE ARTISTS ARE USING. SHE WANTS TO UPGRADE TO ONE WITH BETTER DPI, AND WHICH ACCOMMODATES LARGER AND HEAVIER PAPER. ANY RECOMMENDATIONS? THE NEWSLETTER EDITOR WILL PUBLISH IN THE NEXT NEWSLETTER.

RESPOND TO Kwei-lin Lum, newsletter editor, at the email address on the second to the last page; use the title "CAA NEWSLETTER."

LINKS

Past CAA speaker **Frank Whipple** has a beautiful new website
<https://www.frankwhipple3collage.com/>



Frank Whipple, *The Preferred Sentiment*. . .

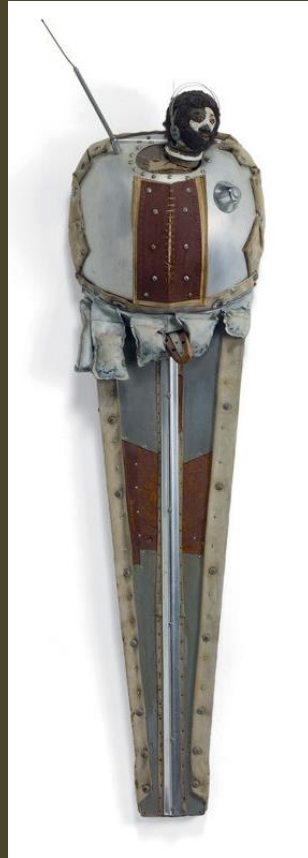
Although there's no collage this month, the **O'Hanlon Center for the Arts** in Mill Valley (northern California) has some excellent exhibits and juried art shows, which are organized interestingly around a collection of ideas.

<https://www.ohanloncenter.org/2020/12/peller-jan1/>

IF ANY CAA MEMBERS HAVE LINKS THAT THEY WOULD LIKE TO SHARE, FEEL FREE TO CONTACT THE NEWSLETTER EDITOR.

JOHN OUTERBRIDGE 1933-2020

Prominent assemblage artist John Outterbridge, born in Greenville NC, died November 12 at age 87. After moving to Los Angeles in the 1960s, he became part of a local African American art scene, along with Noah Purifoy and Bettye Saar, who found inspiration in discards, particularly in the wake of the 1965 Watts riots. Much of his career was spent in arts education and administration, notably as director of the Watts Towers Arts Center from 1975 to 1992. After retirement he devoted more time to artmaking. By the 2010s he had gained more widespread recognition as an artist and was represented at the Whitney Museum and the Venice Biennale.



ABOVE CENTER: Urban Man, from the Ethnic Heritage Group
RIGHT: title unknown, the piece was shown at the Venice Biennale 2013



TOP: *Ragged Bar Code* 2008 /LEFT: assemblage, title unknown /RIGHT CENTER: *Case in Point*, from the Rag Man series
RIGHT BOTTOM: *Rag and Bag Idiom I*, Mixed media. 14 ½ x 15 ¾ x 3 ½ inches,. 2012

LINKS: <https://www.kcet.org/shows/artbound/john-outerbridge-assemblage-sculpture-watts-towers-art-center>
<http://blogs.getty.edu/iris/life-lessons-from-south-l-a-s-most-influential-rag-man/>
<https://www.artandpractice.org/exhibitions/rag-man/> (if you get a pop-up that seems to prevent access, x-out of the pop up)



John Outterbridge, detail of *The Rag Factory*, a site specific installation for the event "Pacific Standard Time" in Los Angeles, 2011

Here is an excerpt from an Artforum article at

<https://www.artforum.com/interviews/john-outterbridge-discusses-his-show-at-laxart-28948>

"I SEE A RAG AS AN OBJECT OF MANY VIBRATIONS. You wear clothes, and after you're tired of them, they're just rags. But you can't escape the importance of the rag, no matter where you go or what you do. We use them to wrap around our bodies, but we also hide in them. Because of the colors, because of their previous lives and their histories, rags are pretty much a statement about our social position in the world and the importance of the cast-off. I like using metal a great deal too, or really any material that has a voice. Rag is not as cold as metal, and you can fold it up and put it in your pocket, you can put it in a bundle, you can hang it from the ceiling, you can decorate with it, it becomes a pillow you can lay your head down on. And that's why I chose not to use anything for this show but piles of rags."

CALL TO ARTISTS

World Collage Day 2021

Deadline January 31, 2021. The next World Collage Day is May 8th, 2021. For those interested in joining in the spirit of World Collage Day, we offer a number of opportunities to join in the celebration. Each year, Kolaj Magazine works with a collage artist to make a poster and other marketing collateral for the annual event. This year, we want to hear from artists who are interested in being considered. In honor of World Collage Day, Kolaj Magazine will issue a Special Edition of the magazine that features Cut-Out Pages and articles about the collage community [CAA newsletter editor found it to be a very fun special publication]. Visit the website for specific details.

<http://kolajmagazine.com/content/content/calls-for-artists/call-to-artists-world-collage-day-2021/>

And a KOLAJ LIVE ONLINE session

Celebrating Women Past & Present: The Collage Art of Jann Haworth & Liberty Blake Saturday, January 16th, 2PM EST

Jann Haworth was a leading figure in the British Pop Art scene of the 1960s when the Beatles asked her and her then-husband, Peter Blake, to make the album cover for **Sgt. Pepper's Lonely Hearts Club Band**, which won four Grammys in 1967. The cover became one of the most famous album covers of all time. Over time, Haworth came to see a problem. Of the seventy-five luminaries in the collage, only twelve were women. In 2016, Haworth teamed up with her daughter, collage artist Liberty Blake, to make *The Work in Progress* mural to correct the oversight. A community-driven effort, Haworth and Blake created workshops that taught people how to turn a photograph into a stencil. The women in the mural span time and geography. The iconic image of Rosa Parks holding her arrest number stands between Cleopatra and Queen Elizabeth I. Princess Diana peeks over the shoulder of Ruth Bader Ginsburg. Celebrities mingle with scientists and mathematicians. Yayoi Kusama appears in her polka dot dress. An article about the mural appears in [Kolaj #31](#). In this virtual event, *Kolaj Magazine* Editor Ric Kasini Kadour will interview Haworth & Blake about *The Work in Progress* mural; collage's role in the British Pop Art scene of the 1960s; making art as a mother-daughter team; and how art can teach us and help us remember our history. [REGISTER](#)

NEWSLETTER SUBMISSIONS

The deadline for newsletter submissions is the **2nd 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. Contact Kwei-lin at the email address on the second-to-the-last page of the newsletter.

CALENDAR

2021

(SUBJECT TO CHANGE)

**CAA ONLINE EXHIBIT
PARALLEL DIMENSIONS**
JUROR JOHN GRECO

JANUARY 17
SUBMISSION DEADLINE

JANUARY 26
NOTIFICATION OF
ACCEPTANCE

FEBRUARY 1 - 28
EXHIBIT DATES

TBD
ZOOM RECEPTION

FRIDAY JANUARY 22
GENERAL MEETING
11 A.M. PST
GUEST SPEAKER:
TREY MILES

FRIDAY MARCH 26
GENERAL MEETING

FRIDAY MAY 21
GENERAL MEETING

FRIDAY SEPTEMBER 24
GENERAL MEETING

FRIDAY NOVEMBER 19
GENERAL MEETING

NEW MEMBERS

All five new members this month are from out-of-town!

Since last year, CAA has gained many members from outside southern California.

Adetola Abetan
Seattle WA

Michael Mosher
Northampton MA
www.mikeymosher.com

Jean Hess
Knoxville TN
www.Jeanhess.com

Jean Griffin
McAlester OK
www.Jeangriffincollage.com

Forest Gray
Fargo ND

MEMBER ART

Congratulations to **Monica Marks**, who won an Award of Distinction in the SFVACC/SCORE online exhibit, "New Beginnings." Also in the show are **Judy Dekel, Carol Kay, Susie Gesundheit, Karol Blumenthal, Kwei-lin Lum, and Barbara Tabachnick.**



Monica Marks, *We Will Rise Up*, collage assemblage of found and created objects 12 x 12

The website address for “New Beginnings” is <http://sfvacc.org/new-beginnings>



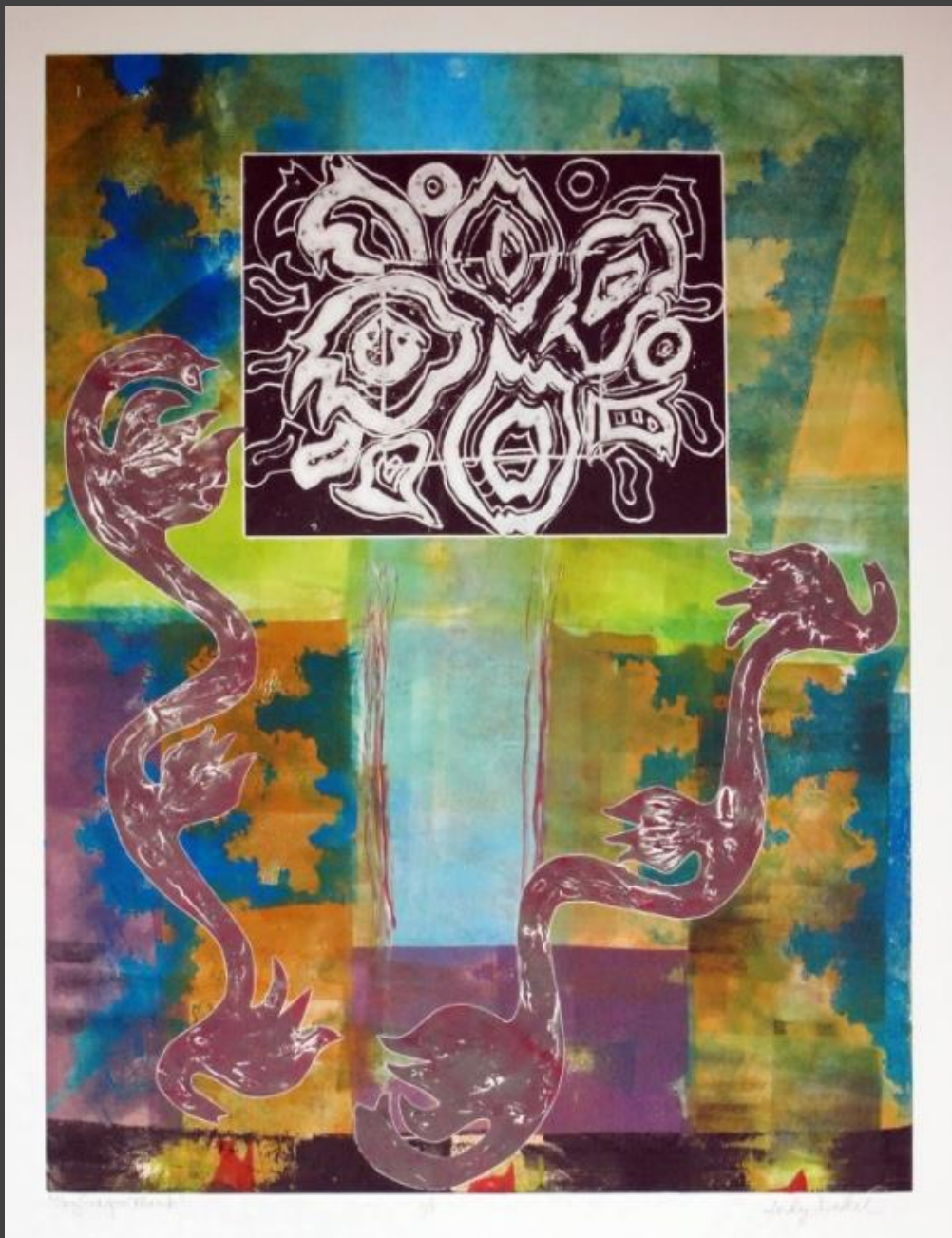
Kwei-lin Lum, *True Love*, digital



Susan Gesundheit, *Casa de Equus*, monotype



Carol Kay
*At the Water's Edge; A Diaspora
in the Making*
mixed media



Judy Dekel, *Sky Dragon Mask*; monoprint



Barbara Tabachnick and Karol Blumenthal are both in a virtual show, "New Year, New Colors" at La Galeria Gitana in San Fernando CA from January to March.

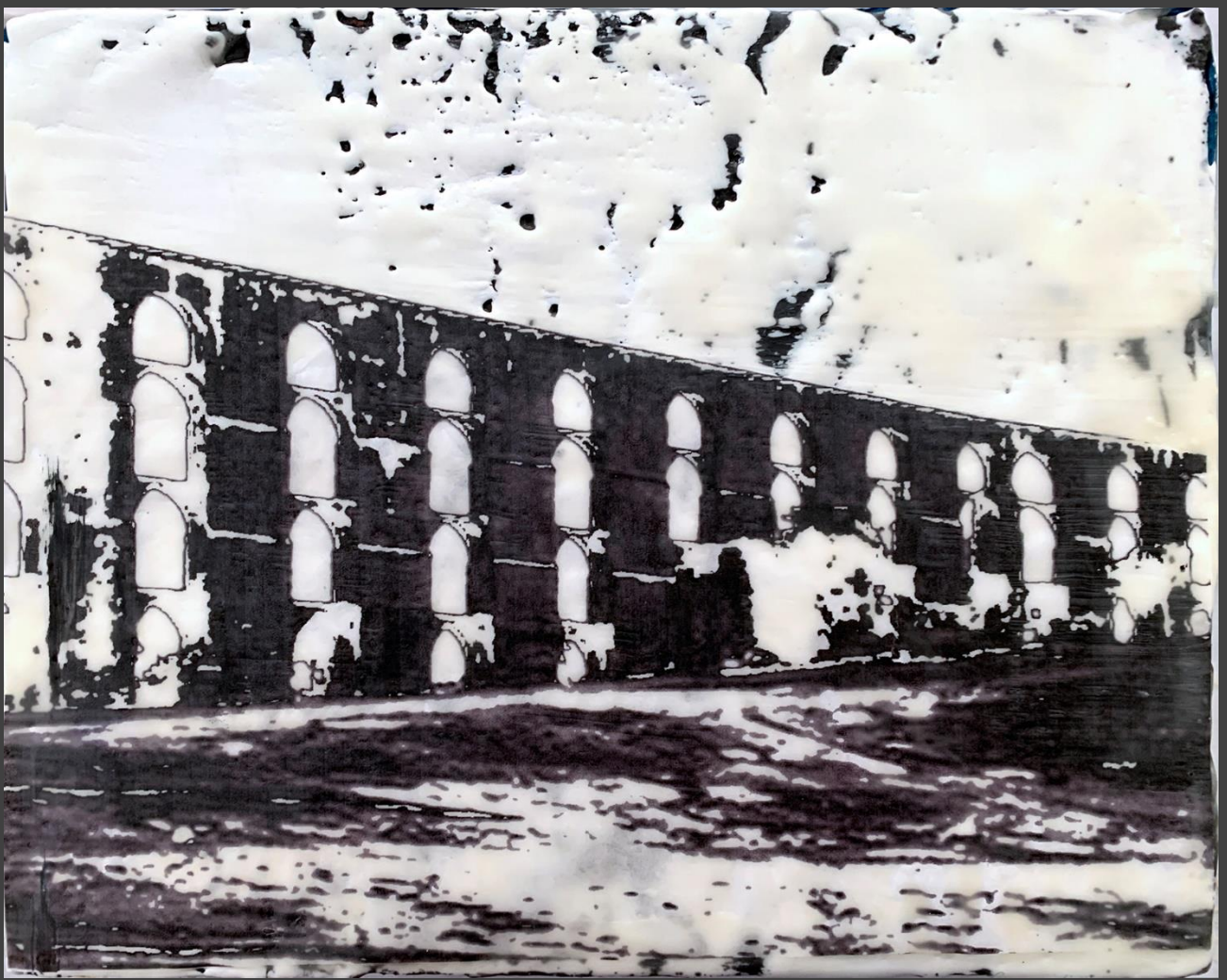
<https://www.youtube.com/watch?v=H2EJwM6xH5k&feature=youtu.be>

Karol Blumenthal
Amongst the Trees, digital
(third place)

Barbara Tabachnick
Stairs, encaustic
at La Galeria Gitana
(honorable mention)

Barbara is also exhibiting in
"Identity", produced by Art Fluent,
Cape Cod, MA.
<https://www.art-fluent.com/identity>





Barbara Tabachnick, *Roman Aqueducts*, encaustic collage

Barbara, who has entered a lot of juried shows lately, has also been accepted into Webster Arts' (of Windsor MO) "Open Theme" exhibit. <https://www.webster-arts.org/>

Many CAA members have pieces in Women Painters West's "Picture It: Justice for All." Included are **Sharon Brooks, Judy Dekel, Carole Gillin, Sondra Jolles, Carol Kay, Nancy Goodman Lawrence, Susan Gesundheit (honorable mention), Darlene Mellein, Rea Nagel (third place), Esther Pearlman, Lucie Hinden (honorable mention), Diane Karpel, and Mathilde Lombard.** <https://www.onlinejuriedshows.com/ClosedShowThumbs.aspx?OJSID=46230>

Women Painters West's "The Art of Coping," will travel to the City of Loveland Gallery in Colorado for in-person viewing beginning in January, 2021. Exhibiting in that show are CAA members **Susanne Belcher, Lana Blades, Sharon Brooks, Teri Dryden, Susan Gesundheit, Carole Gillin, Diane Karpel, Carol Kay, Nancy Goodman Lawrence, Mathilde Lombard, Rea Nagel, Esther Pearlman, and Brenda Welsh.**

<https://www.onlinejuriedshows.com/ClosedShowThumbs.aspx?OJSID=44213>

She also is in the Jewish Artists Initiative Online Exhibit "From a Narrow Place" <https://publish.exhibit.com/gallery/267522389/marble-gallery-36328/>

Susan Gesundheit, *Gender Neutral Scarecrow Pants*, 18 x 18 monotype in "Picture It: Justice for All"



OPPORTUNITIES

Join Shoebox's FREE peer mentorship program!

“Nothing great was ever accomplished alone.” ~Ralph Waldo Emerson

Shoebox PR's peer mentorship program pairs up visual artists to mentor each other as a way of networking, community, for critique, accountability, sharing resources and experiences and more. It is new, wildly successful with over 80 artists participating, and it is FREE for all visual artists.

This is an ongoing call. Artists are being matched up every few days.

Shoebox PR is a support network for artists based in Los Angeles, CA (although the mentorship program is open to artists worldwide) and is run by former CAA juror Kristine Schomaker and her team.

<https://shoeboxpr.com/peer-mentorship-program/>

Made in California Juried Exhibition

Deadline: Thu Feb 18, 2021,

Starts: Sat Apr 24, 2021

Brea Gallery, [Brea, California](#)

This annual juried exhibit showcases artwork from all over the state of California. MICA strives to highlight artists in all stages of their careers and offers them a chance to compete for a number of awards, including the coveted solo show opportunity. This regional show features artwork from an extensive variety of mediums and explores creative movements happening in California.

<https://www.breaartgallery.com/entermica>

44th Annual Art in the Park

Deadline: Sat Mar 20, 2021, Starts: Sat May 29, 2021

Art in the Park, [Libbey Park in Downtown Ojai, California](#)

Exhibit space is approximately 10x12'. There is ample room for a 10x10' canopy. Most spaces are on grass or woodchips and some are under oak trees. Most spaces receive at least partial sun (and some full) exposure. Artists are to demonstrate medium within confines of their booths. One Artist per booth, no shared spaces. Booth furnishings and canopies are NOT provided.

<https://www.ojaiartcenter.org/application.html>

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**DO YOU HAVE A PICTURE OR STORY FOR THE
NEWSLETTER? WE'D LOVE TO HEAR FROM YOU.
DEADLINE IS THE 2ND OF EACH MONTH.**