



collage artists of america

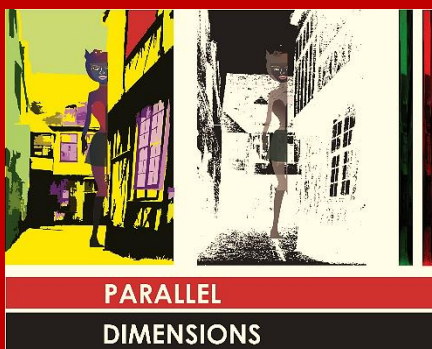
NEWSLETTER

FEBRUARY 2021



Sylvia Hamilton Goulden, *Close Encounters*, monoprint, 30 x 22

PARALLEL DIMENSIONS



COLLAGE ARTISTS OF AMERICA'S ONLINE EXHIBIT

February 1 - 28, 2021

<https://sfvacc.org/parallel-dimensions>

<https://www.onlinejuriedshows.com> – published shows tab

STATEMENT FROM JOHN GRECO, JUROR



During the past year various acts of god and man have profoundly affected those who live among us on this Planet. A bizarre array of circumstances, media info and images revolving around health concerns, social restrictions, fires, political divisions and civil unrest have developed new challenges and meanings for our individual and collective experiences.

This year's exhibition title "Parallel Dimensions" led to a broader theme to include reflecting the many circumstances of 2020. I was not only challenged with these varying themes but with the intense amount of quality works of art submitted. The objective criteria in my selection process includes: inventiveness, craftsmanship, harmonies within the composition and connectedness to content. My subjective priorities revolves around “how does the piece feel and how do I respond to it intellectually and emotionally.” So many excellent works to choose from!

There were many diverse processes and visions from which I have chosen my personal favorites. I feel privileged to have had the opportunity to focus and look deeply into the spirit of each work of art and its creator. I hope for the continued health and success for all of you.



FIRST PLACE

SANDRA SAMAHA

Contagion

40x36, Mixed Media

During 2020, both racism and the pandemic exemplified contagion. This piece was started shortly after the George Floyd incident. The border is comprised of newspaper clippings. Ms. Samaha typically works on BFK heavyweight paper on a roll. For her background, she applies gesso and acrylic paint.



SECOND PLACE

MONICA MARKS

8 Minutes and 46 Seconds
36x36x5, Mixed Media 3-D
Collage on Canvas

Monica Marks made this large piece shortly after the George Floyd murder. She wonders how many similar incidents have taken place that that we know nothing about. There is a visual reference to the U.S. flag. The varied buttons comprising the eyes reflect a diversity of people. The piece was deliberately messy to reflect the messiness of our current times.



THIRD PLACE

LI NEWTON

Year Of Living Dangerously

24x30, Torn/cut paper and acrylics

CAROLANN WATTERSON AWARD

MILES GRANDFIELD

M-F, 10 O'clock, 2020
12x12, Collage

Mr. Grandfield cut out and tore out magazine pictures, arranged them, and then a little voice whispered in his ear and said, "I'm done."



The piece channels early 1900s culture and depicts a Warrensburg NY homeless shelter for adults and children. Food was grown and meals cooked there. The names of those who died there are pasted in the sky. The work honors all people who have lived unacknowledged lives.

RACHELLE MARK HONORARY AWARD

ELIZABETH KREBS

Alms house
30x30, oil paint, water slide
decals, oil stick



HONORARY MENTIONS



TOP LEFT: JEAN HESS

Train to Bluefield

8x8, Paper on cradled birch panel

This piece is one of a series about the Appalachian coal mining industry during the 1910s-20s. The artist's biological grandfather was, to her dismay, a detective killed at the Battle of Matewan in West Virginia. Her art supplies include early 1900s school textbooks and kids' graffiti in them.

TOP RIGHT: BEN DININO

Formative Absence 5

8x7, Collaged Paper

Mr. DiNino started with a photo of a piece of Korean ceramics and removed the vessel, leaving only the outside space including the shadow. He reconstructed the vessel out of imagery of dancers who were all under a large sheet of plastic, and created a three dimensional claustrophobic feel of individuals attempting to burst through from their suffocating cocoon.



ABOVE: KATHRYN KEARNY

Yearning to Be Free, 36x48, Mixed media

HONORARY MENTIONS



LAUREN MONACO

Pandemic Altarpiece

22x44, Stickers and Washitape

Lauren Monaco's huge piece was inspired by the work of Hieronymus Bosch. She started this piece at the beginning of the pandemic and finished December 31, 2020.

It is both a commentary of pandemic craziness and an escape from it.



MELINDA WARREN

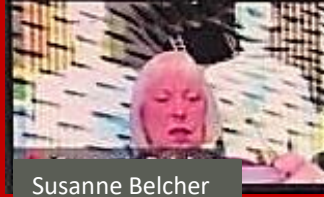
Untitled

12x10x3, Assemblage

This first assemblage of the COVID era incorporated a great variety of things. On top is a trolley car from the 1930s, the head is a leather piece with embellishments of jewelry. The body is a handmade drill bit box and the foot a wood sculpture. Then the figure holds a marijuana root that Ms. Warren grew herself and was happy to preserve.

RECEPTION FEBRUARY 6

On Saturday February 6, 5-7 PM PST, Collage Artists held a virtual reception for “Parallel Dimensions.” Eighty-three people attended. There was universal gratitude for acceptance into the show and for awards. Competition was strong, with 340 entries and only 135 pieces selected. A whopping 15 of the 103 selected artists are new CAA members.



Most of the winners, including first place Sandra Samaha and second place Monica Marks, were on hand to discuss their pieces. After that, other exhibiting artists shared their stories, some of which will be covered in a future newsletter. Many thanks to president/exhibit chair Sylvia H. Goulden and juror John Greco, who gave feedback and stayed the full two hours. Also to Susanne Belcher who talked about what CAA does, to Barbara Tabachnick and Pat Bates who nimbly managed the Zoom technology. As an experience, the reception felt like a rich marathon well worth running.



LAST MINUTE NEWS FLASH:

A recording of the exhibit reception is at <https://sfvacc.org/parallel-dimensions#video>

Here are some Instagram handles from the artists—

Monica Marks @monicamarksart
 Angela Scardigno @angela.designer12
 Ginger Sedlarova @gingersedlarova
 Melinda Warren @brooklynmel80
 Ben DiNino @biblioexcavations
 Katherine Farrell @artdoc2020
 Carol Priamo @priamocarol
 Adetola Abatan @asouiloquy
 Christel Thompson @christelvisions

Our Juror, **John Greco**, founded Josephine Press. He has provided some information about it for us.

Pricing

Projects are quoted on request as costs vary according to edition size, image size and complexity. A 50% deposit is required to schedule printing days. Changes or cancellations require three days advance notice for refund.

Plate Making/Production

Printing (intaglio, relief, lithography and digital imaging) is done by shop printers.

- Set up fee: \$65 per hour.
- Platemaking/proofing: \$65 per hour.
- Consulting: \$65 per hour.
- Documentation: \$75.
- Digital Imaging and proofing: \$65 per hour.

Photo Etching

\$145 processing per plate for photo etching zinc, and copper plates, or nontoxic water-etched polymer plates and film up to 18" x 24" (exposed, developed, etched and state proofed). Film and plate additional costs to be quoted.

Digital Prints

Digital prints up to 24" wide and unlimited length. Call for prices.

Proofing \$65 per session.

Press Time Rental Fees

Intaglio, Relief, Lithography and Monoprint

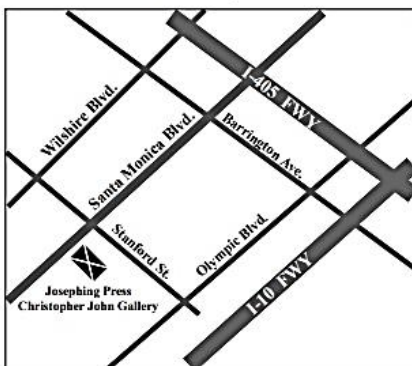
- Facilities only: \$120 per 8 hour day per artist.
- Assistant/collaboration: \$360 per 8 hour day.
- Each additional artist: \$65.
- Introductory Monoprint instruction and assistance: \$275 per 6 hour day, each additional artist \$65.
- Volume Discount: One artist, facilities only: \$100 per day with 4 days rental in a 30-day period. Two or more artists, facilities only: additional \$60 per artist.


Contact and Location

Contact us about our workshops, classes, one-on-one instruction, studio/press rental, special printing projects, presses for sale, press conditioning and calibration, press moving service, or to receive our monthly newsletter or current listing of presses for sale.


Website: www.josephinepress.com
Email: josephinepress@gmail.com
Telephone: (310) 453-1691

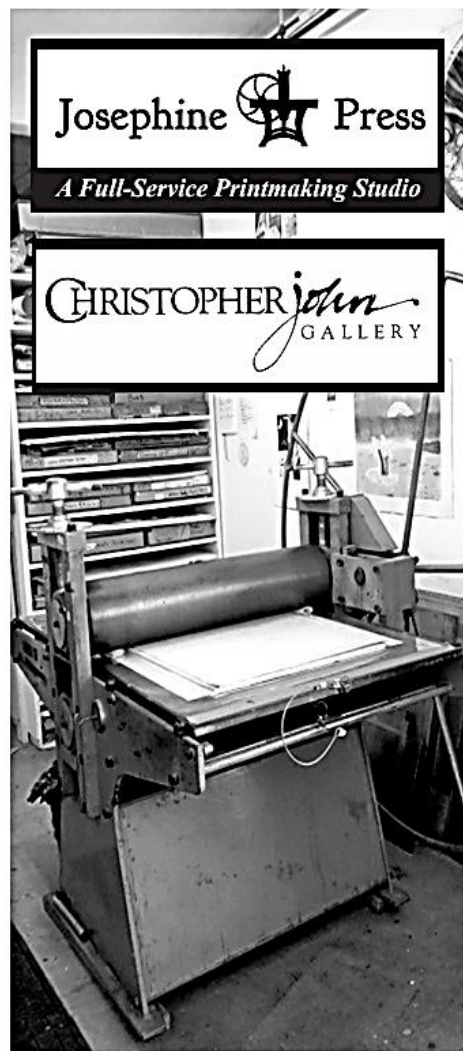
Address: 2928 Santa Monica Blvd.
Santa Monica, CA 90404



 Josephine Press and Christopher John Gallery

 @pressjosephine

 Josephine Press



Background & History

Josephine Press and its affiliated Christopher John Gallery are deeply rooted in the Los Angeles community making the rich heritage of the printmaking tradition available to artists and the public.

Josephine Press was founded in 1984 in Santa Monica by artist and master printer John Greco as a center where both the established and emerging artists can learn to work with various printmaking techniques at a reasonable price.

John Greco obtained his MFA at Kent State University and has over 36 years of printmaking experience. He has collaborated with more than 600 notable artists such as John Cage, Harry Carman, Meg Cranston, Cecilia Davidson, Muramasa Kudo, Michael C. McMillen, Joseph Piasentin, Raymond Pettibon, Nancy Riegelman, Hubert Schmalix, Arturo Segundo, Amanda Watt, Frank Romero, and Edgar Heap of Birds.

Working with John Greco are May Roded who is a printmaking graduate of CSULB, Ho Nguyen, Ixmal Henriquez, Shawn Waco, and Julie Gaynes. Our staff is proficient in all mediums of printmaking with special emphasis on alternative printmaking processes.

Our affiliated Christopher John Gallery has an ever evolving collection of contemporary prints from many of today's current and emerging artists in a variety of printmaking media, as well as drawings and paintings. These artworks are affordable and viewable by appointment.



John Greco
Founder/Master Printer



About The Studio

Our 1,000 sqft studio has natural lighting and ventilated air with multiple work stations, an aquatint box, spray paint box, 26" x 36" hot plate, acid bath station, 44" x 60" acid tank, two exposure units for photo plate making, paper-soaking stations, drying racks, and outdoor cleaning stations.

With our custom designed 36" x 60" American French Tool Press (intaglio) and 33" x 60" Wright Press (combination intaglio and lithography), we work with traditional and non-toxic intaglio, lithography, monoprint, and relief printmaking techniques in various sizes up to 36" x 54". We have a full range of rollers (rubber, gelatin and leather) in all sizes and durometers. Printmaking paper is also available for purchase.

Four ways to work at the studio:

- Assisted and/or in collaboration with a staff printer.
- Unassisted renting press time at a daily rate or as needed. Artists desiring to work unassisted must first schedule an orientation appointment to familiarize themselves with the equipment and studio procedures.
- Artists can have their plates be editioned by a staff printer.
- Attend a variety of printmaking workshops.

Printmaking Services

We are a fully-equipped printmaking facility offering the following services:

- Custom edition printing.
- Plate making.
- Zinc and copper photo-etching.
- Zinc and copper intaglio etching.
- Polymer photo plates for purchase and cut.
- Non-toxic polymer photo etching.
- Non-toxic paper lithography.
- Relief with both wood and linoleum.

Tradigitals

In addition to traditional printmaking techniques, we print hybrids called "Tradigitals" that combine the digital printed image with a intaglio or relief overprinting. Our Epson Surecolor P600 and Epson Stylus Pro 7600 digital printer produces museum quality prints and reproductions up to 24 inches using archival permanent pigments.

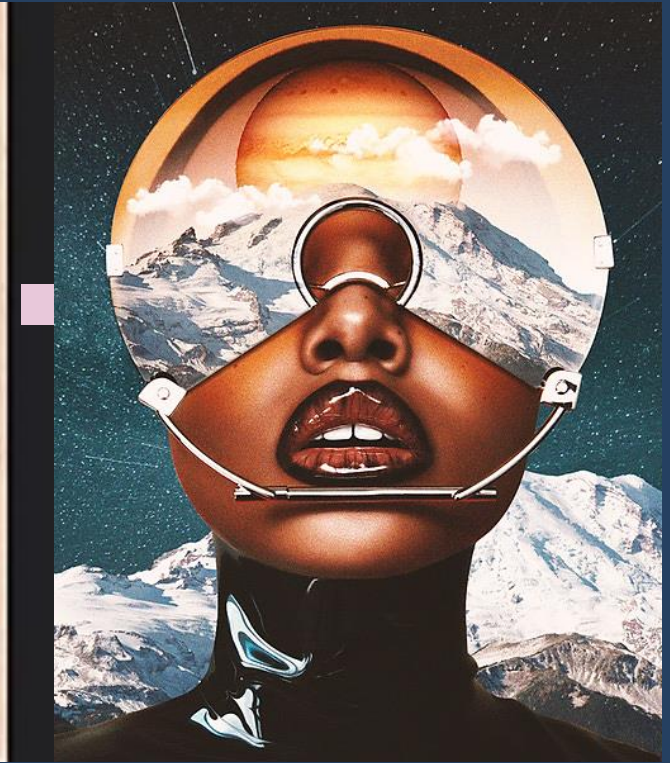
Special Projects

We are pleased to undertake special projects and will accommodate the particular needs of the artist. Please contact us to discuss your project.



GENERAL ZOOM MEETING JANUARY 22

SCHOLARSHIP WINNER: AUTUMN KEIKO POLK



2020 scholarship winner Autumn Keiko Polk was born and raised in Los Angeles and graduated in 2013 with a degree in visual communications from Fashion Institute. For several years she worked in social media, graphics, sales, and visual merchandising. Now she is an art major, with an emphasis on graphic design, at Cal State Northridge. Of African American and Japanese heritage, she combines nature with figures to show black women in a new light. Lately her work has evolved toward Afro-futurism, to show what black people can or would do, especially in the realms of knowledge and technology, if world history hadn't played out as it did. Her personal works are mostly digital, comprised of magazine and book scans which are resized and manipulated, then composited. Webiste: autumnkeiko.cargo.site

ABOVE LEFT:
Digital collage
ABOVE RIGHT:
Analog and
digital collage
RIGHT:
Return to
analog collage
in Set solid
poster for AIGA
at CSUN



FEATURED SPEAKER: TREY MILES



AKA John R. Miles III and Sotalented Miles, Trey Miles graduated from Western Carolina University with a BFA in art, concentrating in graphic design. He has worked as a high school art teacher with Mecklenburg County Schools and broadcast to our Los Angeles meeting from the Charlotte North Carolina area. Currently arts activities are his main livelihood. It was a very generous presentation, filled with a keen social conscience and many collage technique tips.



As part of a commissioned series about the unsung heroes of COVID, *Loaves and Fishes* depicts a food bank. Trey photographed onsite in Charlotte NC, with permission from subjects, and obscured faces to avoid potential privacy issues. He has lately concentrated on using his own photography in his work.



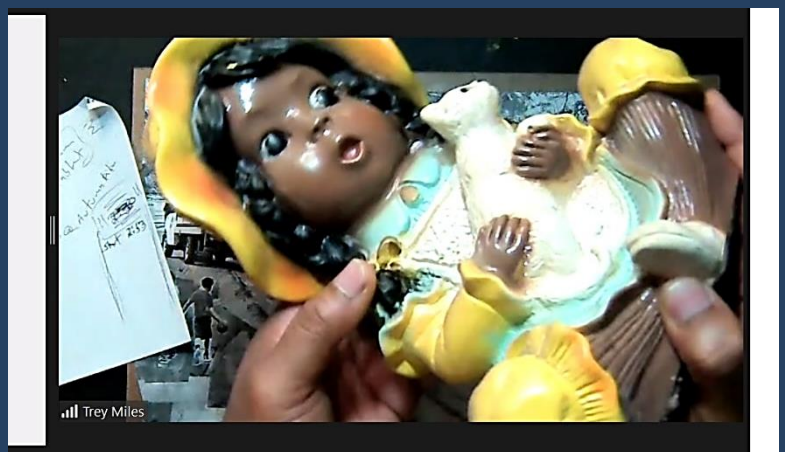
One of a series about gentrification in America, this piece shows the large Hidden Valley neighborhood where Trey grew up in Charlotte. Here the artist sits in a chair watching his nephew drive a toy Mercedes. He says that the stronger the individual images, the stronger the collage.



The artist was inspired by family stories in his many works about cotton. *Mr. and Mrs. James* started with handdrawn images on 36" x 48" canvas. Trey handpicked from fields the actual cotton in the bags. The cloth on the headwrap is the same type as what was used back in the old days but was bought new from a craft store. The overalls are constructed of denim.

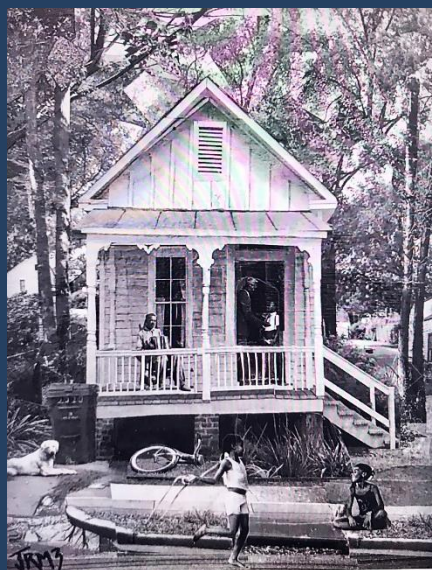


An early collage with one-point perspective, one of a 4-part series on homelessness in America. It was constructed from top down, with foreground last. The images were found by Googling on the internet. The buildings were a combination of several images which were resized and adapted. Color was added with acrylic paint and watercolor pencil.



The body shape of the piece at left was drawn from a figurine of a girl holding a cat. The collage elements, a lot of fruit and flowers, were taken from old calendars. The background, which was laid out first, was made from masking and painters' tape, and tape with neon colors.

"I look at collage and it's like a big puzzle where the pieces were never intended to fit together. So I'm creating the puzzle pieces and trying to fit them together in a way where it makes sense visually."



ABOVE: one of the Shotguns and Double Dutch series

BELOW: one of the Sharecropping Houses series. Two to three images were used to make the house and the artist relied on his research to create scenes from long ago. The dog appears in both collages.

LINK TO A RECORDING OF THE GENERAL MEETING:

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

TIPS AND TRICKS FROM TREY MILES

The artist's tip from a collector in Charlotte: To sell your work you must differentiate yourself from everyone else. Trey's collages stood out, then he used his more traditional art experience to take the collage to a new level and separate himself from the other collagists. He finds that collage gives him the freedom to do what he wants, and there are no mistakes, you go over and redo.

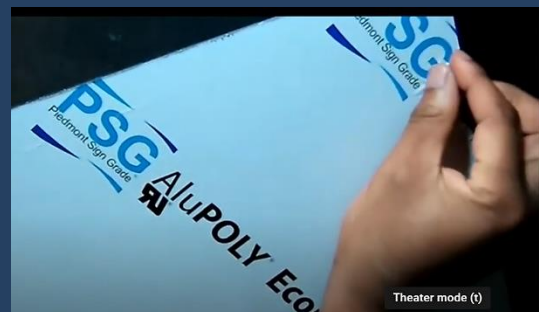


Images are scanned or high-resolution photos are taken. They are tweaked to avoid copyright problems and reused in multiple collages. Trey prints on 8 ½ x 11 multipurpose paper, which is relatively thick and easy to use.

Prints are made on a Hewlett-Packard 250 printer, with an eye for good contrast.

UV coating, either varnish or spray, is necessary to prevent discoloration. Polyurethane sprays, UV protected, can be purchased from hardware stores or Home Depot much cheaper than art supply houses. The ingredients are the same.

Trey often collages on long-lasting non-bending 1/8" aluminum panel: Poly economical ACM (aluminum composite material) sheet, Piedmont sign grade. Very large sheets are cut down to size by a store that makes signs. The backing is peeled off, leaving a surface to work on. He also recommends canvas board, cut-down plywood, and Masonite board cut to less than 40 inches on one side (not too large).



GENERAL ZOOM MEETING MARCH 26

UPCOMING FEATURED SPEAKER: DELLA WELLS



Della Wells, *You Are Lovely*, 2017, Collage, Image from Portrait Society Gallery

Wells is a self-taught artist who began drawing and painting in earnest at the age of 42. Her creative process stems primarily from her personal experiences embellished through the art of storytelling into visual work. From the award-winning playwright, Y. York, "Don't Tell Me I Can't Fly," was inspired by the life and art of Della Wells, and debuted in Milwaukee in 2011.



CALENDAR

2021

(SUBJECT TO CHANGE)

**CAA ONLINE EXHIBIT
PARALLEL DIMENSIONS**

JUROR JOHN GRECO

FEBRUARY 1 - 28

EXHIBIT DATES

FRIDAY MARCH 26

ZOOM GENERAL

MEETING

GUEST SPEAKER:

DELLA WELLS

FRIDAY MAY 21

GENERAL MEETING

FRIDAY SEPTEMBER 24

GENERAL MEETING

NOVEMBER 1-30

FALL EXHIBIT

SFVACC/S.C.O.R.E.

FRIDAY NOVEMBER 19

GENERAL MEETING

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.

NEW MEMBERS

Simonette Jackson
Reseda CA
www.simondavidjackson.com/

Carol Branton
Quincy MA

Dellis Frank
Lomita CA
www.DellisFrank.com

Lauren Broyles
Pittsburgh PA
https://www.instagram.com/soraya_and_daisy/

Marta Ayala Minero
San Francisco CA
www.martaayala.com

Marlene Walters
Kensington CA
<http://marlenefw.com/>

Rene Smoller
Sylmar CA
www.rasmollerArt.com

MEMBER ART

Huge images by **Elaine Langerman** were posted by ARTHOUSE.NYC recently on a public wall-like structure at the Big Screen Plaza, 851 6th Avenue, NYC 10001.



LOOKING AT THE
BRIGHT SIDE,
MOSTLY



ESTHER PEARLMAN

Esther Pearlman reports that she has just released her latest book, 'Looking at the Bright Side, Mostly'. She has some of her memories of the good times as well as the not so good times. There is poetry from two of her sons, and her daughter made her a birthday collage.



Barbara Tabachnick, *Mining for Gold*, acrylic, 30 x 40

Barbara Tabachnick has two large paintings on exhibit in a storefront on Ventura Boulevard, southwest corner at Ventura and Yolanda (18640 Ventura Blvd). If you want to see the whole show online (instead of or in addition to taking a walk on Ventura), here's a link.

<https://sfvacc.org/art-along-the-boulevard>

OPPORTUNITIES

MODELS IN MOTION

MORE INFO

Fee: \$35.00 (Models In Motion)

Entry Deadline: 3/8/21

SCORE (Southern California Open Regional Exhibitions) invites artists and photographers to enter our SFVACC/SCORE exhibit, *Models in Motion*. Models are often posed in a seated, standing or resting position. A movement, a twist, a dance, a reach or gesture adds another dimension to the human figure. Artwork will be juried using digital images (.JPGs)

•**Best of Show \$800 – 1st Place \$400 – 2nd Place \$300**

2021 - The Sky's The Limit

MORE INFO

Fee: \$31.00 (Skies the Limit)

Entry Deadline: 3/7/21

Las Laguna Art Gallery in Laguna Beach is seeking artworks for this Open Theme / All Media* Call for Art. There is no theme for this call for entry.

Works in Acrylic, Airbrush, Assemblage, Charcoal, Color Pencil, Collage, Digital Art, Drawings, Encaustic, Etching, Fiber Art, Graphite, Illustration, Mixed Media, New Media, Oil, Painting, Pastel, Photography (Traditional and Digital), Screen Print, Serigraph, Sculpture and Watercolor. (No crafts please)

THE CROW SHOW 2021

MORE INFO

Fee: \$35.00 (THE CROW SHOW 2021)

Entry Deadline: 3/1/21 10:59 PM PST

THE CROW SHOW 2021 is the seventh national annual exhibition of visual arts running from April 3 - 24, 2021 at **The Studio Door** (San Diego, CA). **The Studio Door** is seeking artwork that represents the many faces of the Crow in reality and fantasy. Show us what the Crow means to you [Creative interpretations of all black birds, ravens and other Corvus species are acceptable].

Juror: Andrew Utt, Executive Director of Lux Art Institute - Encinitas, California

OPPORTUNITIES 2

2020 Vision: Seeing ourselves through challenging times

Cabrillo Gallery, 6500 Soquel Drive, Aptos, CA 95003

https://artist.callforentry.org/festivals_unique_info.php?ID=8458

Contact Email: gallery@cabrillo.edu

Event Dates: 3/22/21 - 4/16/21

Entry Deadline: 2/28/21

Entry Fee: \$30.00

This past year was like no other, a year fraught with stress, uncertainty, isolation, loss, grief, fear, outrage and so much more as we grappled with the challenges both in our daily lives and in the entire world around us: the complex of disruptions and anxieties thrown at us by the Covid-19 pandemic; political corruption and chaotic governance at the highest levels; a threatened presidential transition; the relentless tragedies and injustices spotlighting systemic racism and the huge swell of protests against them; the unprecedented devastation by fires and extreme weather; massive disinformation from multiple sources; and more. It was also a year of inventing ways to cope with this array of challenges, a year of insight and revelations, of finding new ways to connect, of using our strength to push back against personal difficulties and larger problems in the world... in short, of adapting and surviving, and perhaps even making the world a little better in some ways.

My American Experience—Online show will be up indefinitely

O'Hanlon Center for the Arts, Mill Valley CA

Entry deadline: Friday Feb 26 11 pm PST

https://artist.callforentry.org/festivals_unique_info.php?ID=8497

America claims to be the land of the free, a country where dreams are nurtured and allowed to come true. It professes to welcome the immigrant and anyone seeking a better life..But the experience of America to the individual living here is as broad as the country is big. Current events bring to light how far the myth is from reality for many within our borders. Yet some fortunate people do experience the abundance and opportunities available here.

Suggestions of Artists for Inspiration: William H. Johnson, Andrea Kowch, Malcah Zeldis, Pacita Abad, Jean-Michel Basquiat, Maira Kalman, Amy Sherald, Charly Palmer

CAA BOARD OF DIRECTORS

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shgoulden@sbcglobal.net

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Barbara Tabachnick
btabachnick@csun.edu

CAA MEDIA AND CONTACT INFORMATION

CAA WEBSITE

<http://www.collageartists.org>

CAA FACEBOOK GROUP

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

CAA E-MAIL

caa@collageartists.org

CAA SNAIL MAIL

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11271 Ventura Blvd. #274
Studio City CA 91604

MEMBERSHIP INFORMATION

Susanne Belcher

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