



collage artists of america

NEWSLETTER

DECEMBER 2021

FROM THE PRESIDENT

Greetings!

The holiday season is upon us, bringing a time to celebrate friendship and create new memories. The CAA memories of this past year recall the two wonderful exhibits, one last January and our one in November, plus the two fabulous workshops given by Susan Gesundheit and Bob Burrige. And we remember the exciting presentations from Meikel S. Church in January, Della Wells in March, Alvaro Sanchez in May, Trudi Sissons in September, and this November, Nick DeFord. In January we have enthusiastic, accomplished Todd Bartel as speaker. Remember, these presentations can still be seen on the CAA website. It's exciting too, to welcome so many wonderfully talented new members. CAA plans include more interesting and creative challenges for you in this coming New Year, including workshops, two exhibits and excellent presenters.

A shout out of sincere appreciation to the CAA hard-working Board members, who diligently do their job as well as help each other. Please remember that there is a CAA election in May and we urge you to think about joining this exceptional Board of Directors. It is an opportunity to be on the inside of planning and guiding our splendid, growing organization.



The CAA Board wishes each of you a warm and loving Season and look forward to seeing you in January, 2022!

Sylvia Hamilton Goulden, Acting President

BLACK AND WHITE WORD COLLAGE

Fellow Collage Artists,

You are invited to share and utilize new ideas in your creative work. Just need your scissors or ripping fingers as you find printed papers in black and white. Look for different fonts and sizes, also white print on black backgrounds in addition to the usual black print on white. Use newspaper or magazines and old books 📖 as well!

Start pasting down randomly in abstract, or place your cut-outs in the order of a design! I hope you are inspired to explore! 🎨

Share, if you wish, with your happy workshop chair, Barbara,
at barbaraslife49@gmail.com If you submit an image, please use jpg format.

I will arrange for most, if not all, of the entries submitted to be published in the CAA newsletter. Submission deadline is January 2, 2022. Publication is an opportunity for others to experience your work.

Barbara Zager-Mathis

Workshop Chair



Barbara Zager-Mathis, *A Bad Hair Day*, collage with newspaper

PICKING UP THE PIECES RECEPTION NOV12

The reception for "Picking Up the Pieces." CAA's online exhibit, was hosted by Pat Bates of S.C.O.R.E and by Sylvia Goulden, Barbara Tabachnick, and Susanne Belcher. Several winners featured in last month's newsletter spoke about their work, as well as others selected for the show.

La Monte Westmoreland expressed the difficulty of his jurying from 347 works and his gratitude for being asked to participate. It was a challenge to jury digitally since you couldn't get up close to the actual work. He went through the entries quickly first, then took a few days to make his selections. His experience as a teacher of design profoundly affected his decisions, and he praised the fantastic and diverse works of the winners, and how well elements were put together to build a composition. He also mentioned the process of jurying digital collage, which CAA has only recently accepted into shows, and also looked for how well the elements were put together.



Carole Gillin, *Butterflies in the Belfry*



Gale Rothstein, *It's Only Life*



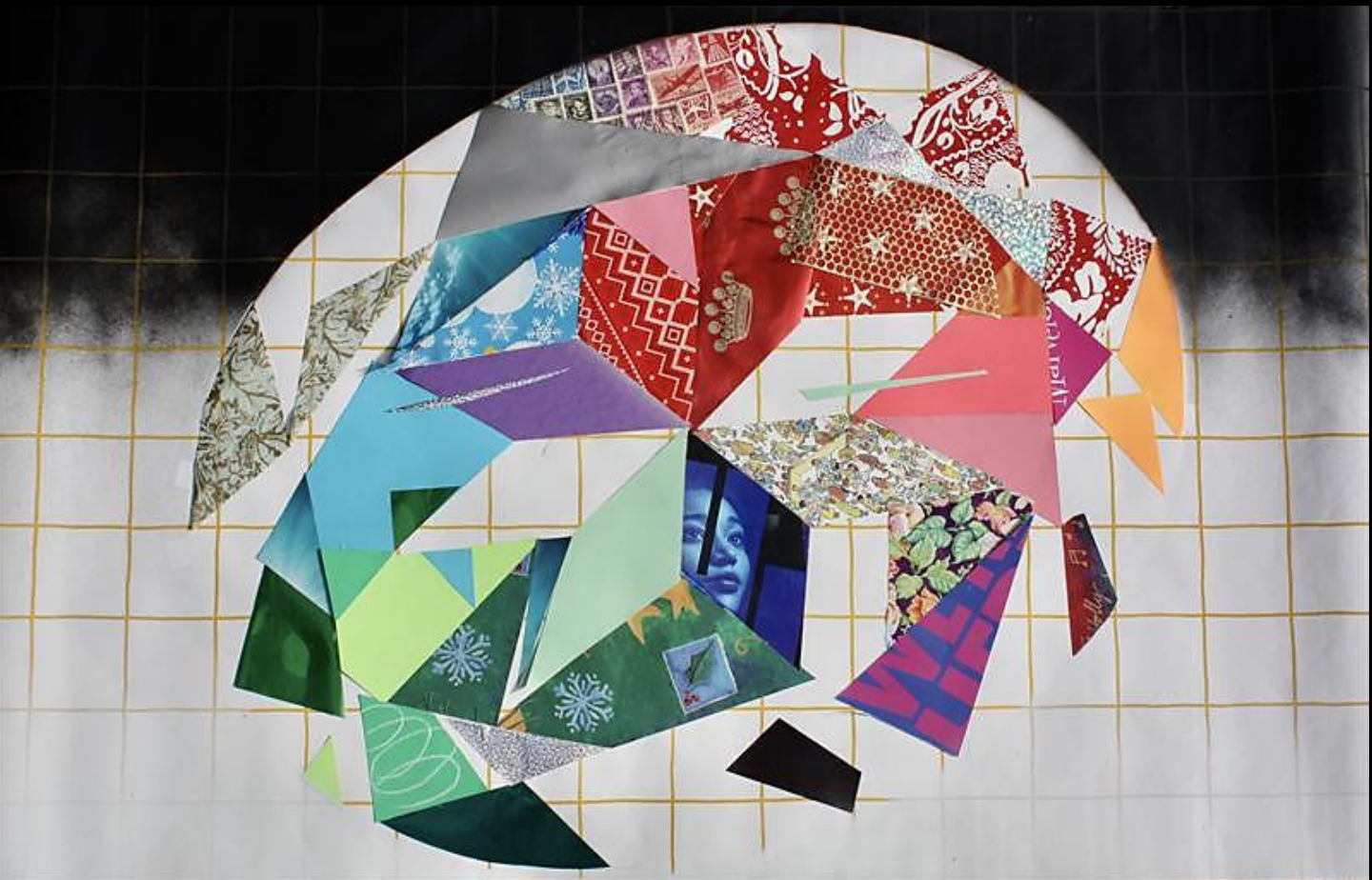
Dori Kulwin, *Disappearing Time*



Lore Eckelberry, *My Way*

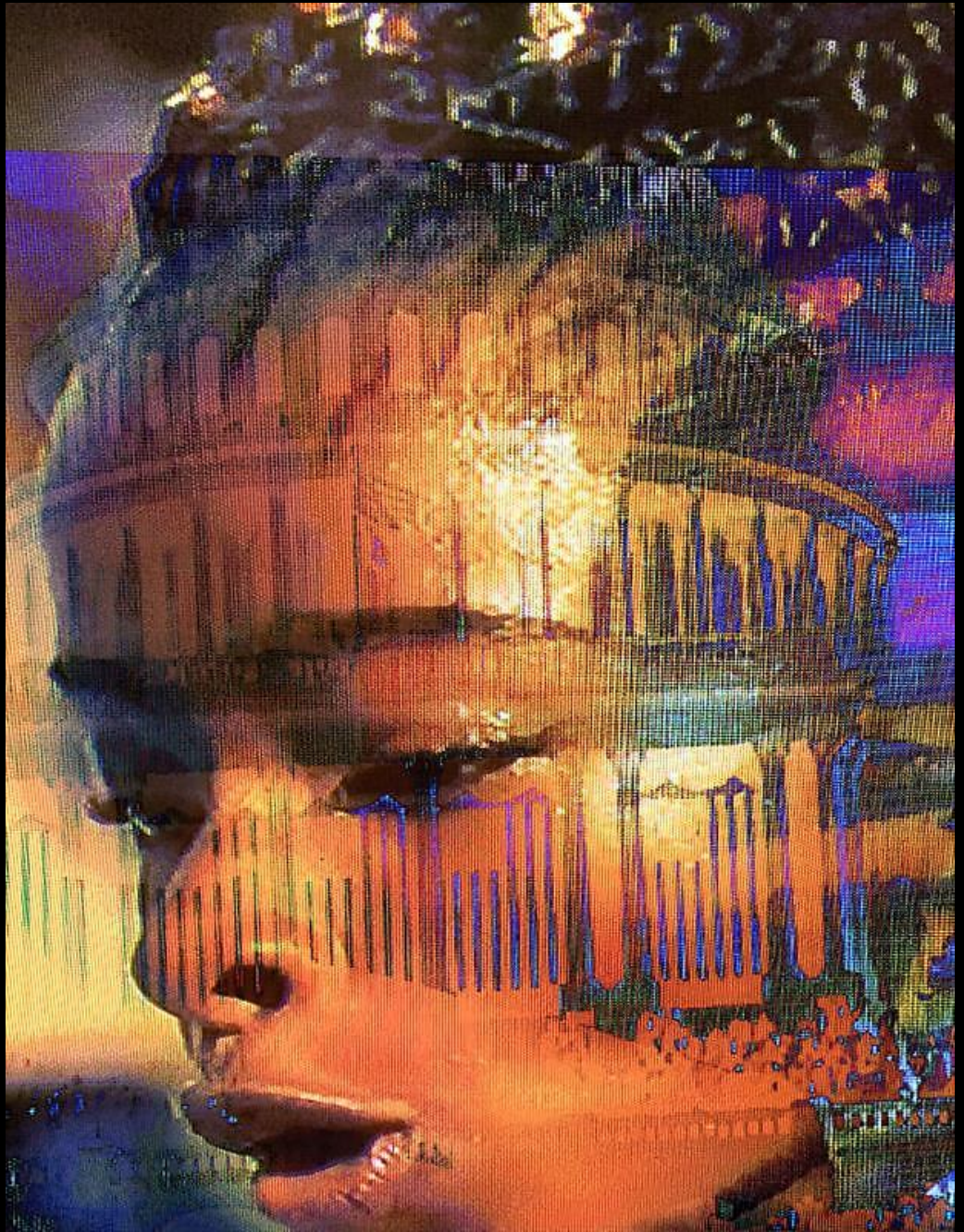


RIGHT: Florence Weisz, *Lady #Two In Striped Skirt*



S.P. Harper, *'Cacus' Oval-cut Diamond*, 25x42, Mixed Media

S.A. Harper's pieces are mostly abstract geometrics inspired by gemcuts. They are named after fire gods; Cacus is the son of Vulcan. This piece incorporates acrylic, watercolor, charcoal, ink, gold and silver leaf, repurposed wallpaper (the grid background), and her deceased mother's wrapping paper. Some of Ms. Harper's other works are three-dimensional and use recycled materials like milk cartons and door hinges.



Karol Blumenthal

An Inspiration For Our Nation

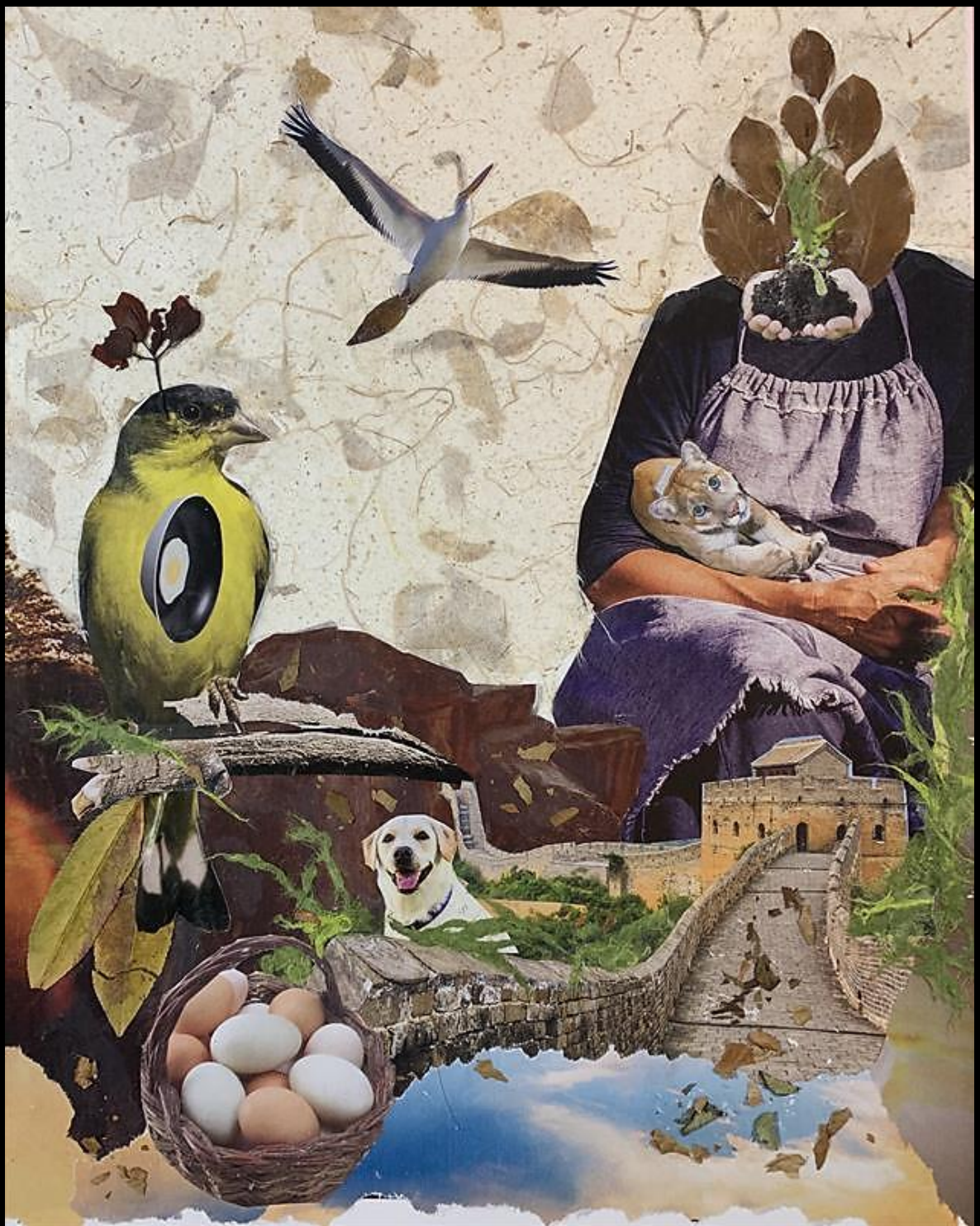
12x12, Digital Collage

Karol Blumenthal is primarily a digital artist. She uses her own photos and blends them together. In the piece above, she combined a photo of Amanda Gorman and the Capitol Building.



R. A. Smoller, *David*, 36x24, Digital collage on canvas

Rene Smoller is a digital artist who uses her own photos then paints extensively in Photoshop. She was adopted and embarked on a 43-year search for her biological father. At age 66 she found a first cousin through Ancestry.com and was able to connect to other members of the family. Her natural father, pictured in this work, was pieced together as a collage with the information she has discovered, but she still doesn't know all of his life.



Pennie Fien, *Reviving Mother Nature*, 9x12, Mixed Media

The idea behind Pennie Fien's piece is that while everyone was forced to stay at home, there was a lot of healing in the animal kingdom and in the parks. The artist used items gathered during neighborhood walks and from a travel magazine.



Karen Schifman, *A Lovely Day*, 8x12, Mixed Media

The artist departed from her usual Victorian imagery and experimented with texture paste at the bottom. The sky is made from lots of her blue colored scraps in her stash. Karen was thinking of a garden refuge and made an anonymous figure with flowers in her face. Almost anyone who looks can find beauty in the garden. She likes to use layers and old text to show a sense of history.



Sylvia H Goulden, *Don't Fence Me In*, 16x10, Found Objects, Handmade paper

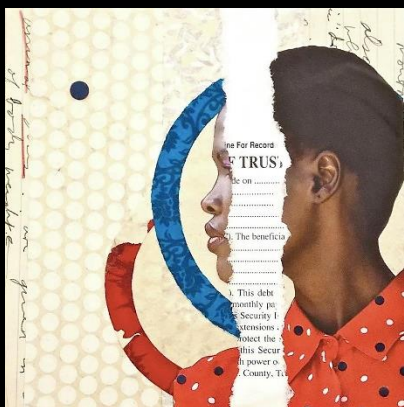
Sylvia Goulden incorporated a piece of wood with a personal history. It was leftover from remnants of her uncle's liquor store, which he used to create a studio for her. For the picture, the wood has become a fence. Also in this piece are Sylvia's frequently used symbols, a spiral with sun and moon that represent the universe, and a figure, trying to find a spiritual path, that reaches for the stars.

Here are a few extra remarks from some of the winners, thoughts that didn't make it into the November newsletter:



Jennifer Robertson, *Female Gaze*

Jennifer wanted to clarify that her collage process is not as calculated as her November newsletter statement would imply. She likes the mark of the hand, even in the use of scissors, and uses imagery from Japanese magazines. She tinkers in color and juxtaposition, and a theme comes to mind during the process.



L. Katherine Roberts, *Sophia I*

The artist's work was inspired by reading about feminine wisdom. She became interested in the feminine archetype, not necessarily as it applies to women per se, but a stance of "and" as opposed to "either/or."



Carol Priamo, *Waiting for a Song*

Carol was pleased that her work was selected to reflect the simplicity and elegance of Carolann Watterson's art pieces. The background of this mixed media piece incorporates some digital elements.



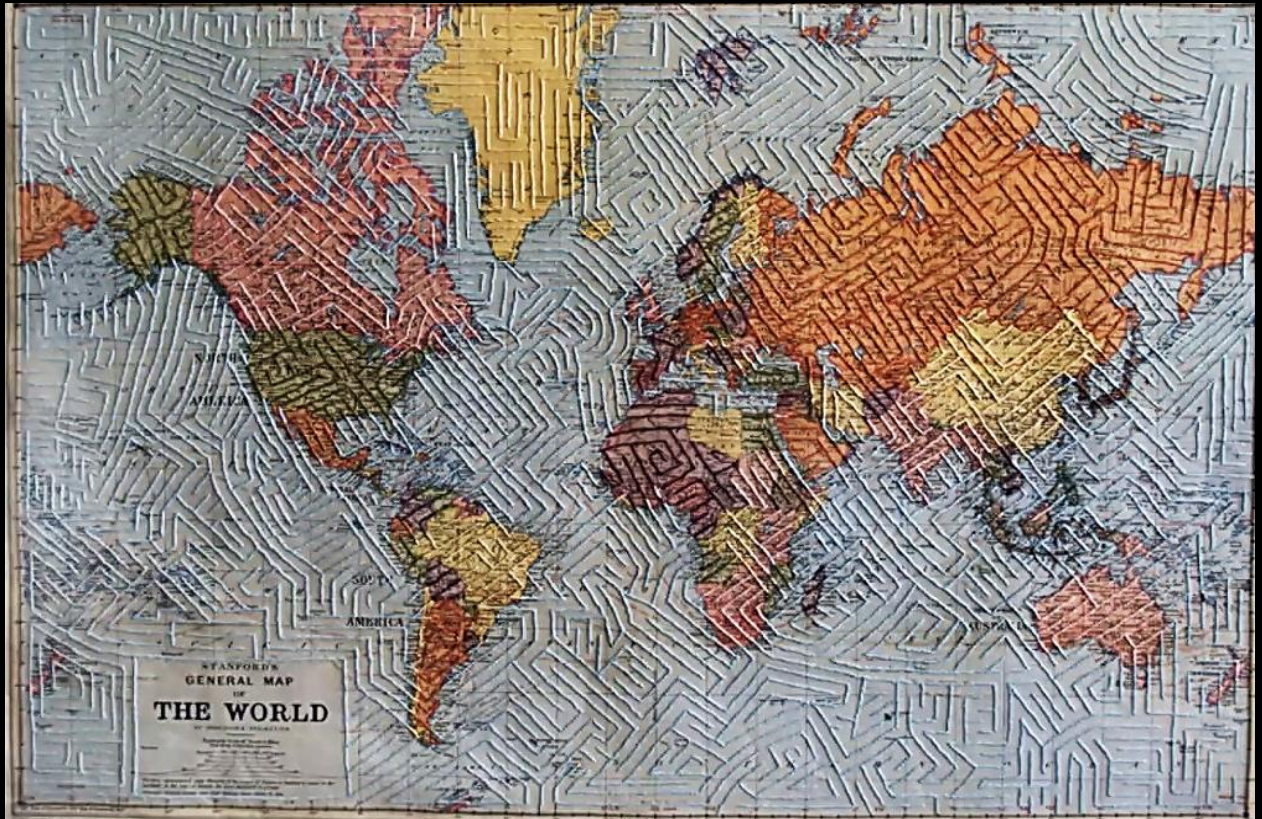
Jean Hess, *Pillar*

Jean's process is similar to Jennifer Robertson's. Here she started with Iris petals, beautiful and soft, worked with materials at hand, one thing led to another and "these things create themselves." No one is more surprised than she is when something clicks.

GENERAL MEETING FRI NOV 19

FEATURED SPEAKER: NICK DEFORD

Nick DeFord is the Program Director of the Arrowmont School of Arts and Crafts near Knoxville, part of a burgeoning arts and crafts mecca in the Appalachians of east Tennessee. Jean Hess, our program director, noted that his work combined humor, socio-political savvy, and flawless labor-intensive craftsmanship. He works with found imagery, which he obscures and embellishes, while still retaining the original. He does not use glue in the making of his imagery, rather he either stitches items together or more commonly stitches and beads upon them.



Nick is a fan of maps. In "Lost," an embroidered maze will take you everywhere on this Mercator projection of the world, where upper latitudes are distorted much larger than equatorial. Mapmaking is not the whole truth, choices have to be made in how information is presented and we will never understand it all.

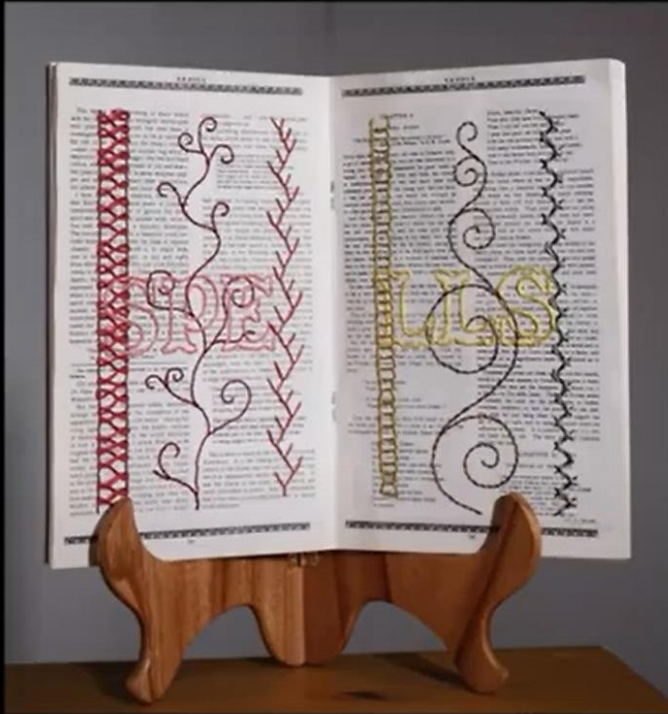


In *Found*, the 16th century map of Iceland may tell more truth than we think, even the inclusion of the monstrous yet now familiar narwhal. Embroidered on the map is a Ouija board, which like the map plays to the human need to go where we can't until we're there, to fear and curiosity about the unknown. Nick frequently uses the Ouija board font "Captain Howdy" in his work.



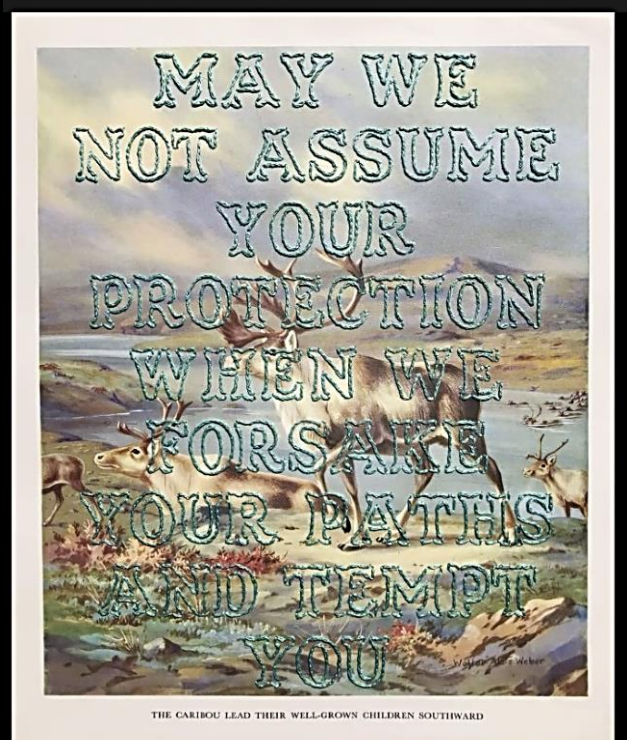
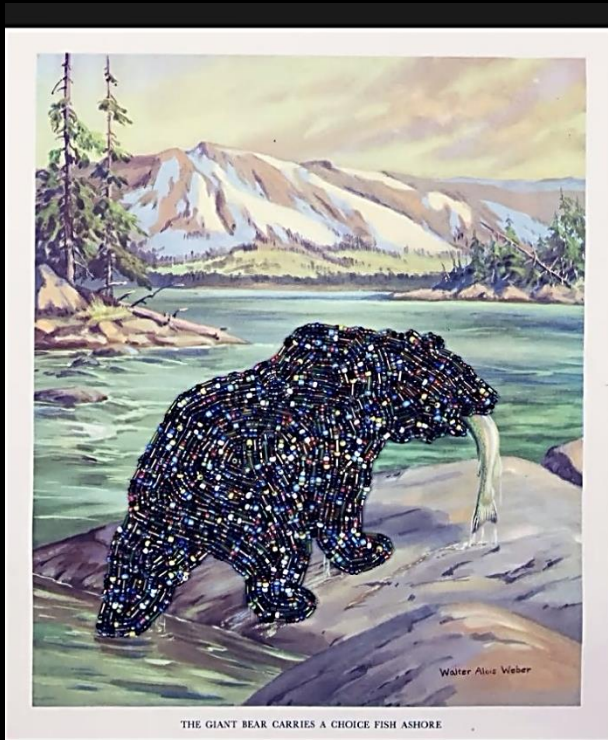
In his Points of Interest series, he obscured the function of a map by taking away all information except one place. In the Roswell NM (site of the 1947 UFO crash) piece he used map stickers, radiating out numerically. The stickers will eventually fall off and he feels that it is hubris to think things will last forever.





Referencing samplers, Nick embroidered into a book on witchcraft. There is a long relationship between fiber arts and the supernatural. Here, new stitches that he was learning felt like incantations.

To transfer designs to paper for embroidery, Nick uses a computer to carefully design the text and font so it fits, he prints and cuts and makes into a stencil, then traces onto the paper.



Prints of predators (left) were obscured by beading (or handsewed sequins) to make them more mysterious. For an opposite series about prey (right), he embroidered a prayer on top of the image: May we not assume your protection when we forsake your paths and tempt you.



The artist used a Dremel tool to pre-drill holes so that he could sew into a thick Ouija board. Here the drawing is the line path of the ominous message, “Right behind you.”



A boring board game about the Bermuda Triangle was embellished to give it power. Embroidering board games is very slow, about 3 months. Nick feels that he is not a creator of meaning or a truth-teller, rather that he reassembles like a prankster who obscures, highlights, and embellishes so that new information can be gleaned.



A faster moving series, done in parallel to game boards, draws on Nick's interest in early 20th century spiritualism. He creates his own version of spirit photography by embellishing found photographs. He shrouds and creates auras and creates mystery by obscuring faces or parts of faces. There is a COVID connection to the mystery of mask wearing. Top: a diptych where the same photo from a family hoard is embellished differently to reveal different sides to the same person.

TIPS AND TRICKS FROM NICK DEFORD

To reinforce vintage and photo paper so it can be pierced with a needle, Nick DeFord backs the thinner papers **with iron-on interfacing** bought from a fabric store. It comes in yardage. The adhesive is non-sticky and heat activated with an iron. The artist says to not use water in the iron so the paper won't get wet and to test a corner of the paper first to make sure that it can take heat.

For adhering paper where a front and back need to be seen, he uses fusible bonding web. A common brand name is Stitch Witchery which Amazon sells in a 5-yard package.



LEFT: Stich witchery fusible bonding web yardage
https://www.amazon.com/Witchery-Stabilizer-HTC3000-28-Fusible-Bonding/dp/B01LYSAQYP/ref=asc_df_B01LYSAQYP/?tag=hyprod-20&linkCode=df0&hvadid=198059709086&hvpos=&hvnetw=g&hvrnd=14226035348472732698&hvppone=&hvptwo=&hvqmt=&hvdev=c&hvdvcmdl=&hvlocint=&hvlocphy=9031159&hvtargid=pla-320568147556&pssc=1

For beading on paper, Nick uses thin regular thread and a beading needle where the eye of the needle doesn't widen, so it can fit through the bead. He sews one or very few seed beads at a time so there will be no wiggling.

For embroidery, he uses the thinnest needle possible so it will barely disrupt paper. Holes in paper are permanent. Nick uses embroidery floss; his go-to brand is DMC.

WEBSITE: nickdeford.com



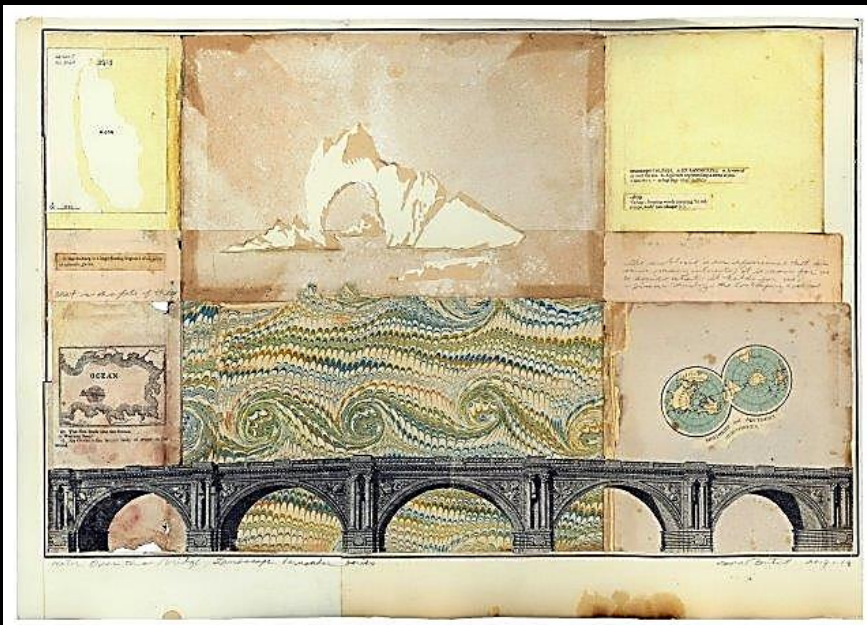
GENERAL MEETING FRI JANUARY 28

FEATURED SPEAKER: TODD BARTEL

Todd Bartel earned an MFA in Painting from Carnegie Mellon University in 1993. His work assumes the forms of painting, drawing, and sculpture in a collage and assemblage format. His work investigates the interconnected histories of collage and landscape and the roles of nature and natural resources in Western culture. Bartel teaches drawing, painting, collage, assemblage, conceptual art, and installation art at The Cambridge School of Weston, Weston, MA. He's Gallery Director at the school's Thompson Gallery, dedicated to thematic inquiry, including such exhibition series as *Sublime Climate*, *Collage at 100*, *Kiss the Ground*, *Nowhere Everywhere*, *With Eyes Open*, and *About Vulnerability*.



Todd Bartel.
Bartel2data



Todd Bartel. *Water Over the Bridge 1 (verso)*

LINKS

For mixed media artists, the fiber show Uncommon Threads Fiber/Quilting/Weaving Art is inspirational and relevant to your creative output. Barbara Tabachnick and Susan Gesundheit from CAA are represented in this show along with an amazing selection of art that incorporates fiber. <https://sfvacc.org/uncommon-threads>



Jessica Walton, *COILED HEAD I*,
Thread and rope, 15 x 14 x 10"



Jamie Kyle, *FISHKILL-ON-HUDSON*
Mixed media collage, 24 x 24

Shoebox Projects presents:

Horizon 2.0 | Curated by Karen Hochman Brown, Los Angeles Artist and Curator

<https://shoeboxprojects.com/horizon-2-0-curated-by-karen-hochman-brown-los-angeles-artist-and-curator/>

Any depiction of a landscape is only a representation of a slice in time and place; there is no reality to it. So it stands to reason that a landscape created in the digital realm is just as real as an unaltered photograph of the countryside. These 25 artists bend reality and invent new terrain, bringing their best vistas to create reimagined landscapes: Horizon 2.0. Thanks to Barbara Tabachnick for the link. She is also in the show.



Carlos Grasso
The Traveller, 2021
Digital painting using neural imaging tools + Photoshop

CALENDAR

2022

FRIDAY JANUARY 28
11:00 PST
GENERAL MEETING
SPEAKER TODD BARTEL

FRIDAY MARCH 25
GENERAL MEETING

MEMBERS EXHIBIT
SFVACC/SCORE
APRIL 2022

FRIDAY MAY 20
GENERAL MEETING

FRIDAY SEPTEMBER 23
GENERAL MEETING

OPEN EXHIBIT
SFVACC/SCORE
NOVEMBER 2022

FRIDAY NOVEMBER 18
GENERAL MEETING

2023

MAY 2023
CAA EXHIBIT AT THE
BETSY LUEKE CREATIVE
ARTS CENTER-BURBANK

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

Micki Brown
Carlsbad CA
Mickibrown.com

MEMBER ART

Martha Slavin had three mixed media pieces accepted at the Pacific Art League 100th Anniversary Exhibition that runs through January 24 in Palo Alto, CA. The exhibit includes 270 Artists using different media and 550 pieces of art. <https://marthaslavin.blogspot.com>



Wendy Tigerman has a new website address. It is now wendytigerman.net.

Many of her excellent works are on display.

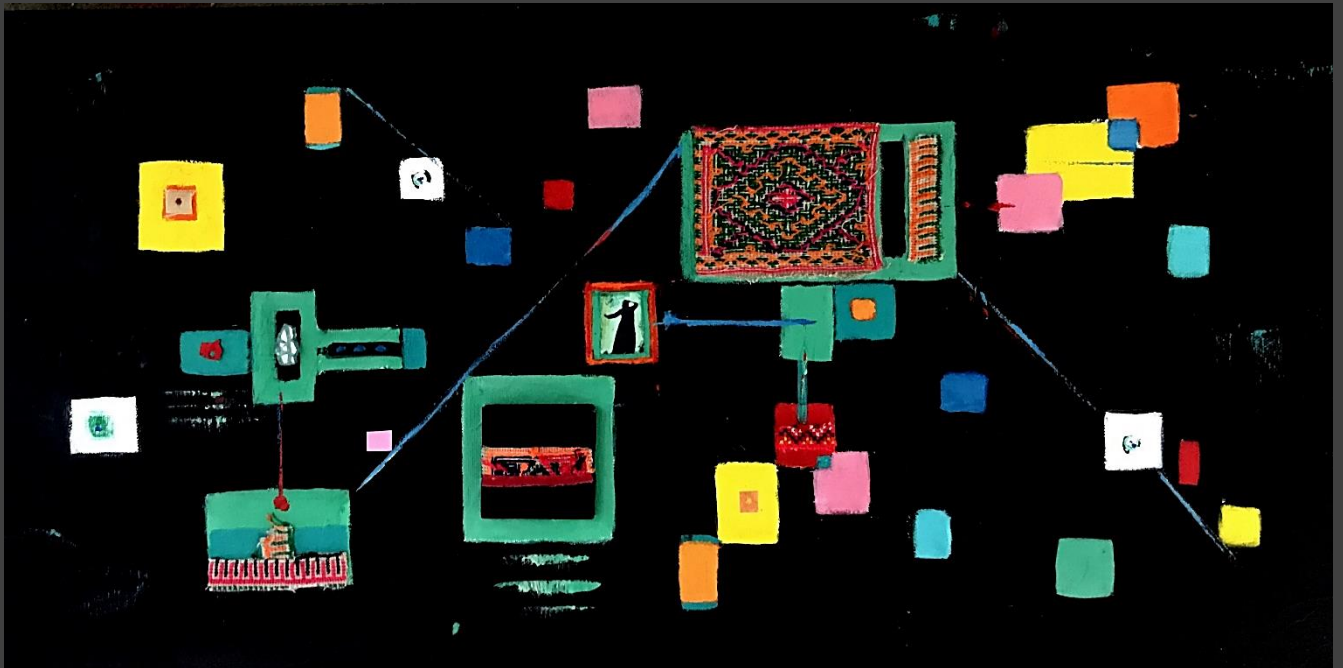
Vera Gierke is having a solo show in December, "A Collage Fe(a)st" in the Reading Room of AS220 Gallery in Providence RI featuring 40 small collages from my cupcake and dessert series, and an assortment of other food related collages. The show runs through December 22, 2021.



Linda King reports that her collage *Raging Waters* received a 2nd Place award at Plymouth Center For The Arts Show, "Resilience." The address is 11 North St., Plymouth, MA. The show runs from November 10th - January 8th, 2022

Susanne Belcher has work featured in Gloria Delson Contemporary Arts exhibit “Crescent Moon” from Dec. 7 – 30th. The gallery is located in downtown Los Angeles at 727 So. Spring St. Two of the pieces, JOYFUL REUNIONS (top) and HOMECOMING (bottom--yes indeed, this piece was used in our “Picking Up the Pieces” promotions) are pictured below.

Gallery Hours: Tues. - Fri. 12 noon - 7pm, Sat. & Sun. 12 noon - 5pm. Reception Date: **Sat December 11th 6-10pm** <http://www.gdcagallery.com>





A CENTURY OF CALIFORNIA WOMEN ARTISTS

NOVEMBER 13, 2021 - JANUARY 8, 2022



Brand Library & Art Center is proud to present "A Century of California Women Artists" celebrating 100 years of Women Painters West, featuring 100 new contemporary works by current members inspired by past member artists.



1601 W MOUNTAIN ST
GLENDALE, CA 91201

BRANDLIBRARY.ORG

An exhibition celebrating 100 years of Women Painters West

For more information about this exhibition [CLICK HERE](#)

Brand Library Gallery

November 13, 2021, through January 8, 2022

Many artists are members of both Women Painters West and Collage Artists of America. The large exhibit includes nearly all of the following joint members (apologies to anyone was left off the list):

Carole Gillin, Darlene Mellein, Susanne Belcher, Sylvia H Goulden
Joan Foster, Lore Eckelberry, Nancy Goodman Lawrence, Judy Dekel
Susie Gesundheit, Dafna Gilboa, Lucie Hinden, Alexandra La Van
Barbara Zager-Mathis, Esther Pearlman, Laurie Plevin, Lois Ramirez
Shawn K. Riley, Sondra Jolles, Susan Kuss, Vicky Daniel,



and Mathilde Lombard (3rd place)

OPPORTUNITIES

Women Painters West and CAA members Dafna Gilboa & Susan Gesundheit, are teaching Artist Co-op 7 watercolor classes online at SFVACC.org

Tuesdays, 10am-12:30 PM, JAN 4-MAR 29, 2022, 9 CLASSES. To register, click on www.sfvacc.org/courses and select the course

Evolution Grant

https://artist.callforentry.org/festivals_unique_info.php?ID=9765

Contact Email: hello@art-fluent.com

Eligibility: International, amateur and professional

Entry Deadline: 6/10/22

Entry Fee: \$35.00

AWARD: \$1,000 to one visual artist each grant cycle. Unrestricted funds applied toward any expense to enhance the artist's ability to create work.

SELECTION PROCESS

You will be asked to submit a body of work between 8-20 pieces, along with an artist statement and artist bio. Applications are reviewed and scored based on a body of work. This jury type allows artists to submit as many media samples as allowed (between 8-20 pieces), and all media are submitted into one application.

Artist's Vision 2022—ONLINE EXHIBIT

1515 3rd Street San Rafael, CA 94901

https://artist.callforentry.org/festivals_unique_info.php?ID=9684

Contact Email: shows@msartists.org

Eligibility: International

Event Dates: 1/15/22 - 3/14/22

Entry Deadline: 12/28/21

Images - Minimum: 3, Maximum: 10

Entry Fee (MSA member - Entry for three pieces): \$30.00

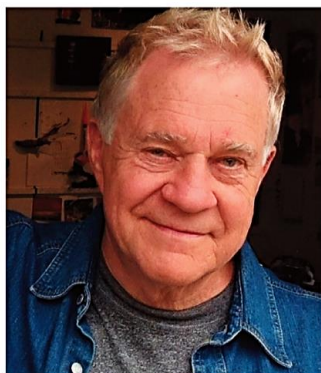
Media Fee (per sample over minimum): \$7.00

Artists are invited to interpret their ideas, thoughts, emotions, their creative vision; what they see, feel and express through their art. Open to painting, photography, sculpture, printmaking, mixed media, art of the book, fiber art and all types of fine art crafts, ceramics and more. No video, film or installations accepted.

ARTIST'S VISION 2022 is an ONLINE exhibition open to all artists, age 18 and over.

ROBERT BURRIDGE WORKSHOP

**SUNDAY,
JANUARY 16, 2022
10:00 AM - 1:00 PM PST**



**ABSTRACT ACRYLIC
PAINTING & COLLAGE
WORKSHOP**

\$75

AN ONLINE VIRTUAL WORKSHOP

SFVACC/SCORE presents *"Abstract Acrylic Painting & Collage"*, a 3-hour concentrated Zoom demo and instruction workshop that will open up your creative consciousness to the abstract.

In conjunction with our *"In the Abstract"* virtual art exhibit, March 1 - 31, 2022, we invite you to explore new elements, techniques and materials with artist, Bob Burridge as your instructor.

Get ready to create by tearing, gluing, acrylic-paint-splashing and using your ragbag of paper to learn the all new, contemporary Burridge technique. Imagine painting with your fingers, paper towels and brushes. This wildly creative class is about creating new artwork for today's galleries.

"Abstract Acrylic Painting & Collage" is for all levels. Handouts will be emailed. All students must be 18 years of age or older. Zoom Link will be provided after registration.

START YOUR NEW YEAR OFF RIGHT! LEARN, DISCOVER AND CREATE!



Art by Robert Burridge



Register for this workshop by January 14 at
www.sfvacc.org/courses. Pay online by credit card or send check to:
SFVACC, P.O. Box 17192, Encino, CA 91416.

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<http://www.collageartists.org>

CAA FACEBOOK GROUP

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

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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.**