

collage artists of america

NEWSLETTER
APRIL 2022



Sylvia H. Goulden, *Sometimes I Can Sneak Out of My Body*, 7x6 x 6, assemblage

Mixed Metaphors

CAA

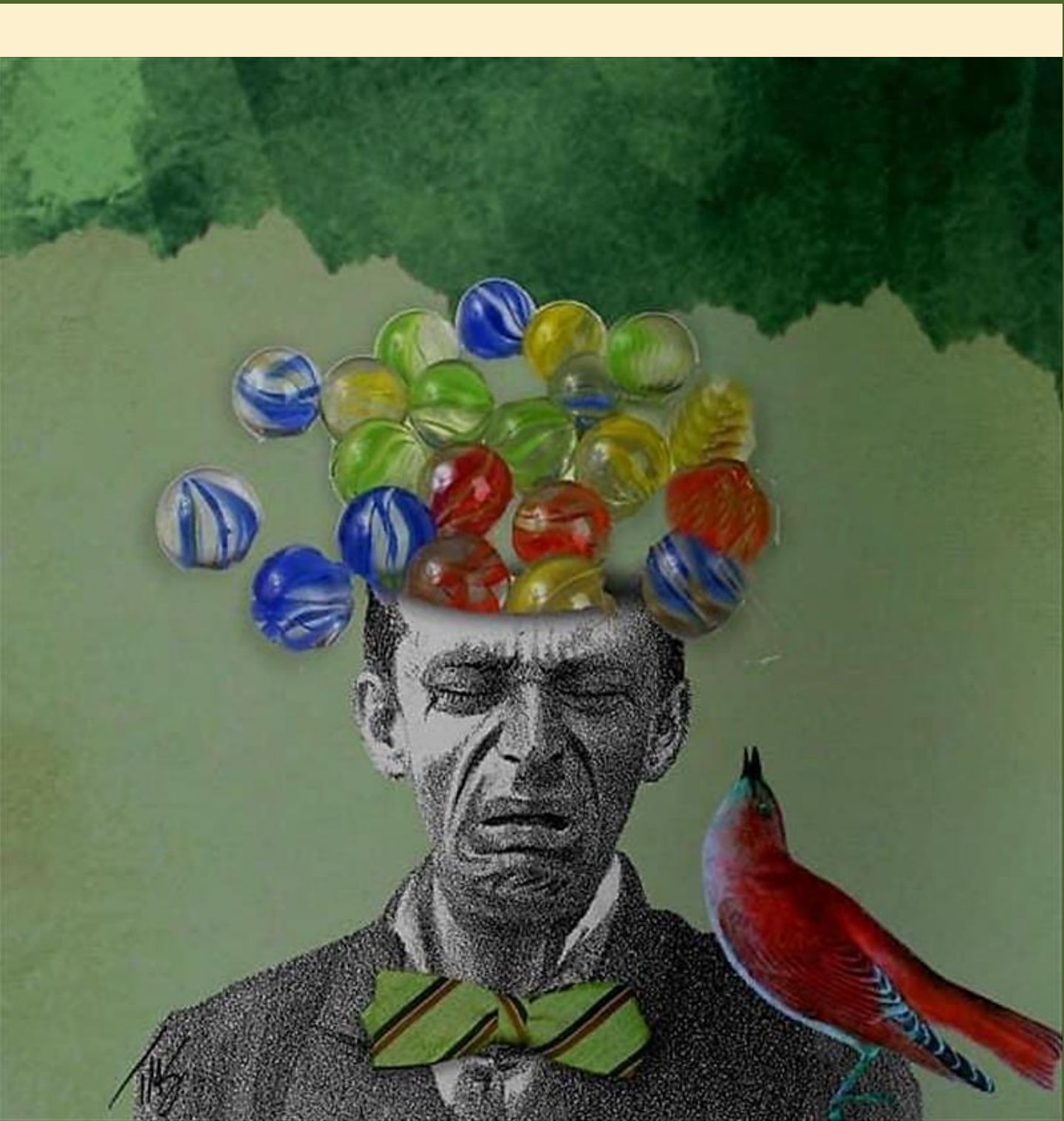
A Members Only Virtual Exhibit
April 1 - 30, 2022

Juror: Robert Burridge

LINK TO SHOW:

<https://sfvacc.org/mixed-metaphors>

The following pages showcase the winners of the show.
115 entries were chosen for exhibit from 200 submissions.



First Place: Trudi Sissons, HE'S LOST HIS MARBLES, Digital, 10" x 10"



Second Place: Jennifer Robertson, ELEPHANT IN THE ROOM, Paper Collage (Cut and Paste), 10" x 14"



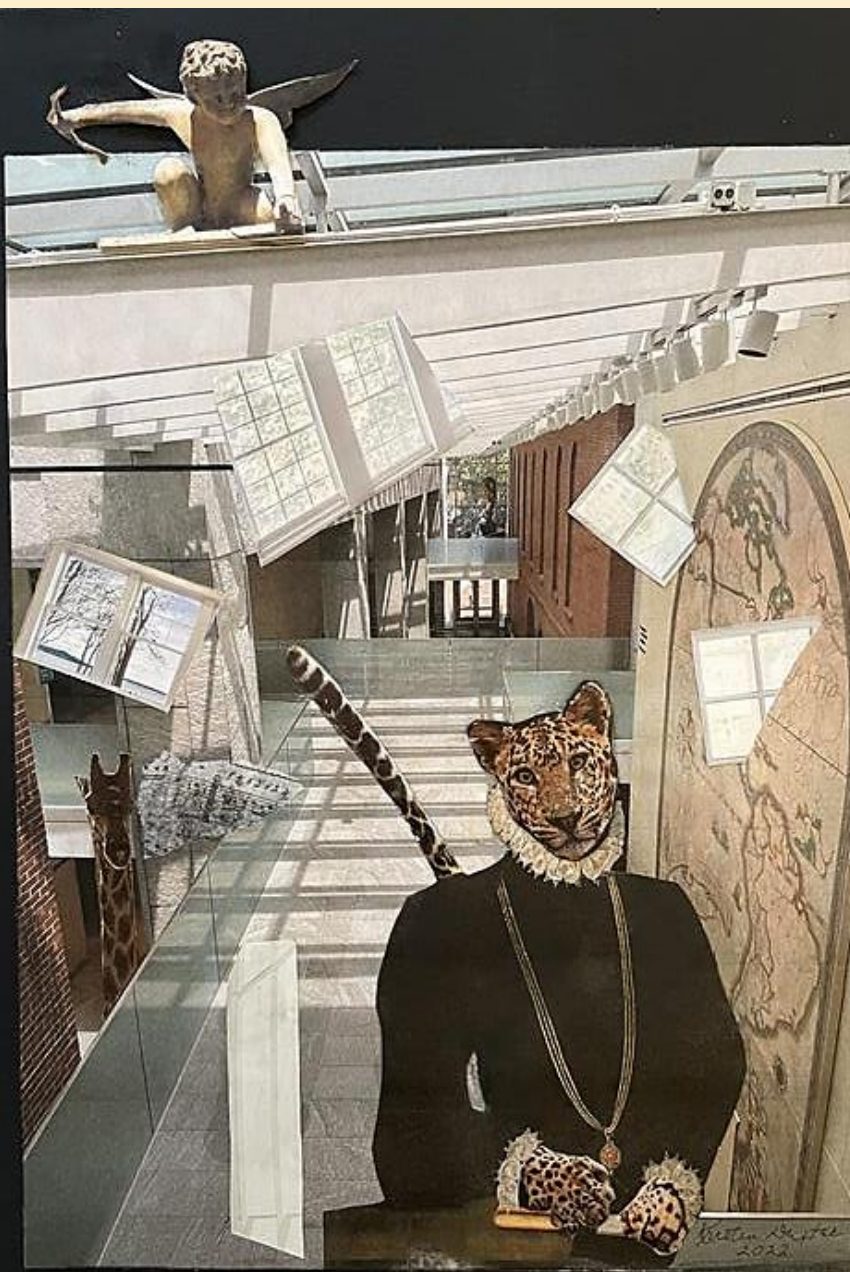
Third Place: Gail Glikmann, BULLET PROOF, Found Metals and Mixed Media, 31" x 17" x 7"



Carollann Watterson Art Collage Award: Carol Tanenbaum, RISE AND SHINE, CAN'T PUSH BACK THE DAY FROM HAPPENING, Mixed Media, 16" x 20"



Honorary Mention: Kim Svoboda, HOW DOES YOUR GARDEN GROW?, Mixed Media, 12" x 12"



Honorary Mention: Kristin Dexter, THE WINDOWS OF OPPORTUNITY WERE PASSING TO CHANGE THE LEOPARDS HEART, Mixed Media, 11" x 14"

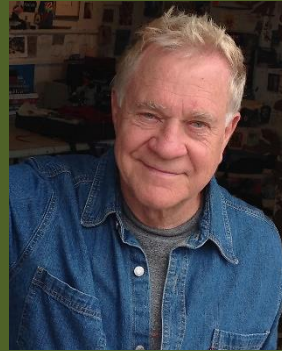


Honorary Mention: Lucy Julia Hale, MID CENTURY
MEN PLAYING WITH MATCHES MADE A DOUBLE
STANDARD ENDGAME, Mixed Media, 4" x 6"



Honorary Mention: Barbara Tabachnick, CAN'T SEE THE FOREST FOR THE WAX, Encaustic Mixed Media, 10" x 8"

JUROR'S STATEMENT



Congratulations to all the artists whose works were chosen for this online Juried Show. After viewing all of the entries - a number of times - I kept coming back to the artwork that expressed imagination, skilled execution of collage materials and a clear example of communicating a concept. Those are the pieces I selected for this show.

I feel that artwork that doesn't communicate the artist's intention is not worth looking at. I do not respond well to the absence of a clear concept, angry images or intuitive performances in front of the easel.

The "Mixed Metaphor" theme had me smiling the entire time. The award winners were memorable and had me smiling just a little bit more.

It was my pleasure and honor to jury your thought-provoking show. Thank you.

Robert BurrIDGE, 2022

LOOK OUT FOR YOUR BALLOT

IT'S ELECTION TIME AT CAA!

The CAA 2022-2024 Board of Directors Ballot with voting instructions will be e-mailed to all our members on or about April 18th!

Completed ballots must be received by e-mail or snail mail by May 10.

**PLEASE TAKE THE TIME TO
VOTE!**

**WE NEED A QUORUM FOR A VALID
ELECTION**

COLLAGE WITH FAMOUS FEMALE ARTISTS

CLOCKWISE
FROM TOP LEFT:

Mary Cassatt
Frida Kahlo
Georgia O'Keefe
Tracey Emin



Creative Corner from Your Workshop Chair, Barbara

Remember, whatever you produce from these ideas, please send me a photo, and I will be delighted to make sure it is shared with our artists of CAA.

E-mail address: barbaraslife49@gmail.com

A most exciting event of each year in the month of March has been designated to honor women in history who have pioneered and contributed to World cultures. In memory of past or present female artists, it is exhilarating to preserve their contributions by creating a project representing them or their work. An example of this idea is the recycling wine bottles for décor or vases. Another idea is the use of large rocks which can be used as décor or perhaps paperweights! With the use of liquid medium on the chosen substrate I used colorful tissue paper as collage and a top coat of gloss to preserve the piece. Some tissue bleeds through to top layers, so do not put tissue under fair-skinned faces. Of course, your commemorative piece can be created on paper or canvas. I found the research most valuable! Enjoy!

Best to all of you,
Barbara Zager-Mathis, workshop chair





Mary Cassatt



Augusta Savage



Helen Frankenthaler



Frida Kahlo



Judy Chicago



Georgia O'Keeffe



GENERAL MEETING FRIDAY MARCH 25

FEATURED SPEAKER: BILLY RENKL



Billy Renkl is professor of drawing and illustration at Austin Peay University in Clarksville, Tennessee. He has a resume for commercial client-based work and another for fine art exhibition. "The work doesn't look especially different – it isn't as if I have two "voices." When a client contacts me, it's because they specifically want something that is hand-made, an antidote to all the digital illustration out there."



Billy Renkl's heart picture, made in 1993 from squares cut from a map of the Swiss Alps, had a precision that his drawings did not. So he stopped making drawings and turned to collage.

How to make my work, Part I:

1. Respond to an interesting piece of paper that you've discovered and brought home to the studio;

OR

2. Respond to an interesting thing you've read using the paper already piled in the studio.

How to make my work, Part II:

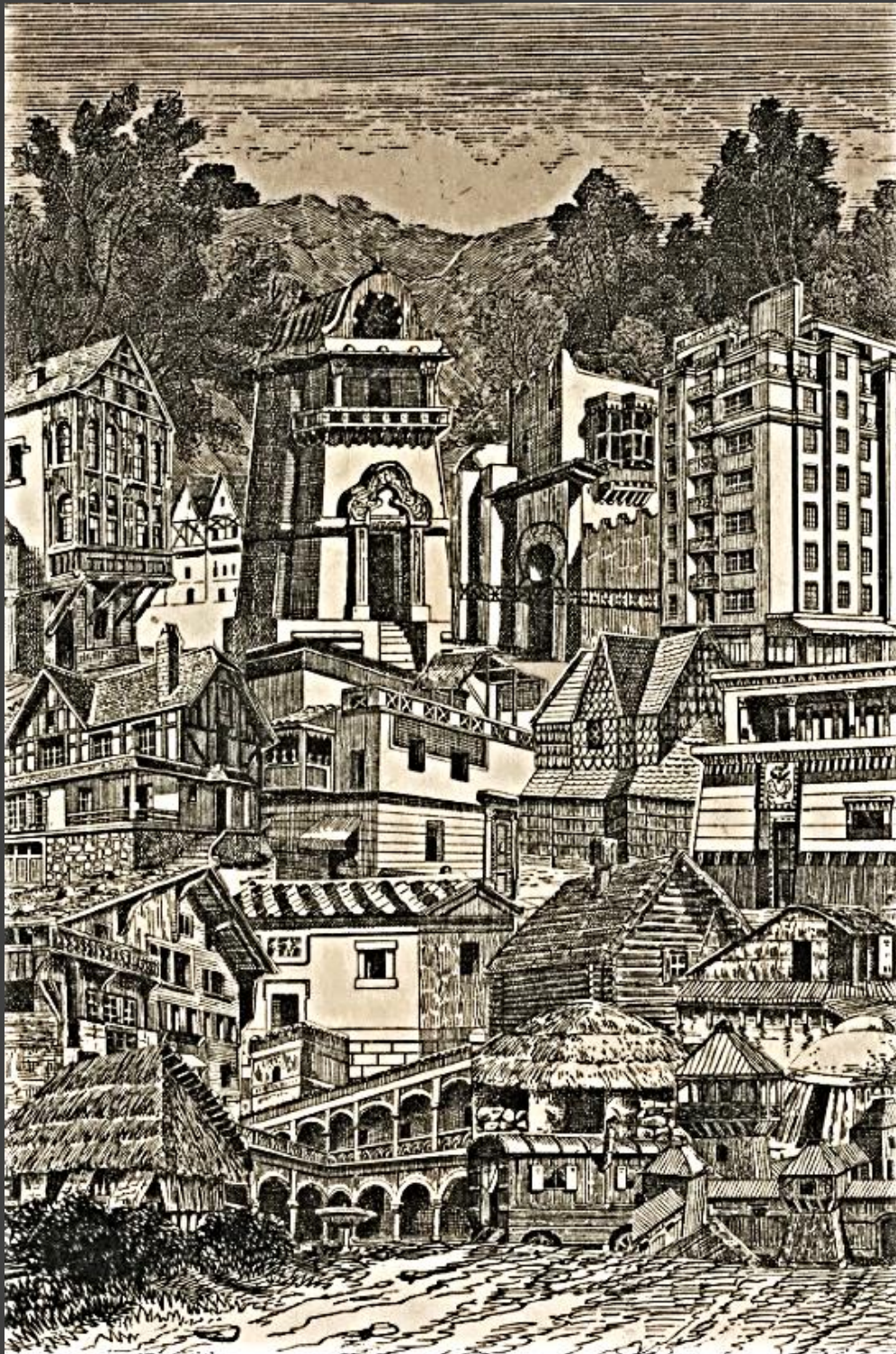
- Step 1 – identify a cool thing
- Step 2 – collect a lot of them
- Step 3 – glue them together to see what happens
- Step 4 – do this several more times



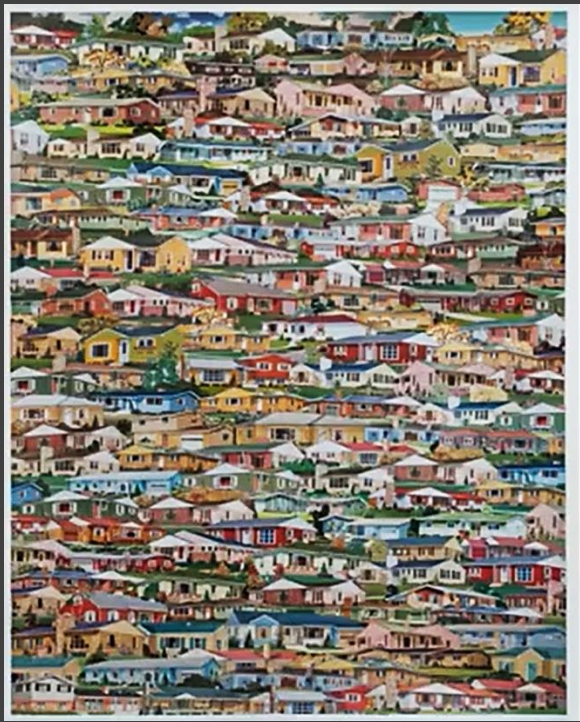
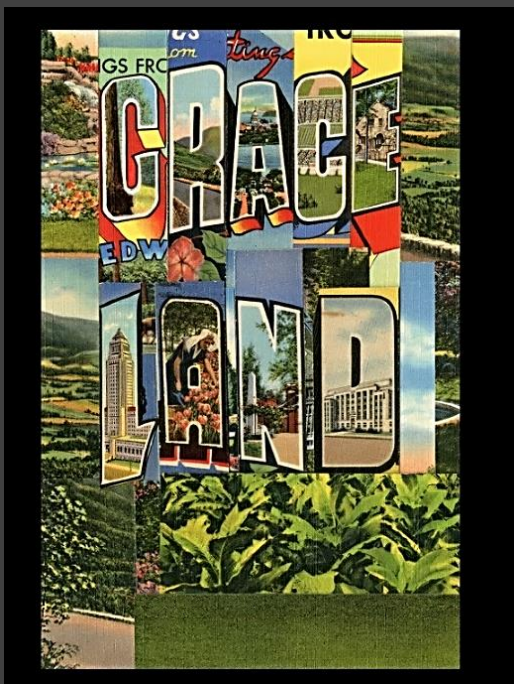
Nature grows with reckless abandon. Field guides process information to be organized and ordered. The artist thought, what if he cut/liberated the illustrated plants and put them back in the meadow? He made this slightly dimensional piece where the cuttings were glued to wood beads which were then glued to the surface of the work.



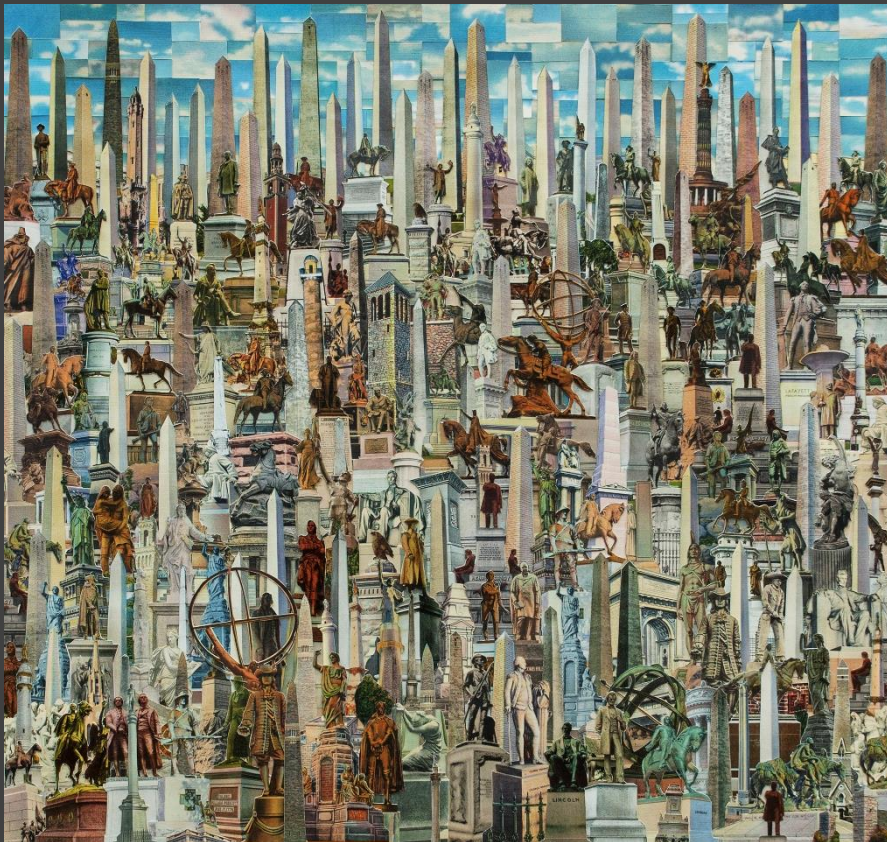
The work at top was made about 2010-12, the work just above is from March 2022. It is a collage of chromolithographs from a guide to Alpine wildflowers.



The diverse tiny Images for this architectural piece (about 3" x 5") came from a single book. So why not put these diverse images together into one locale?



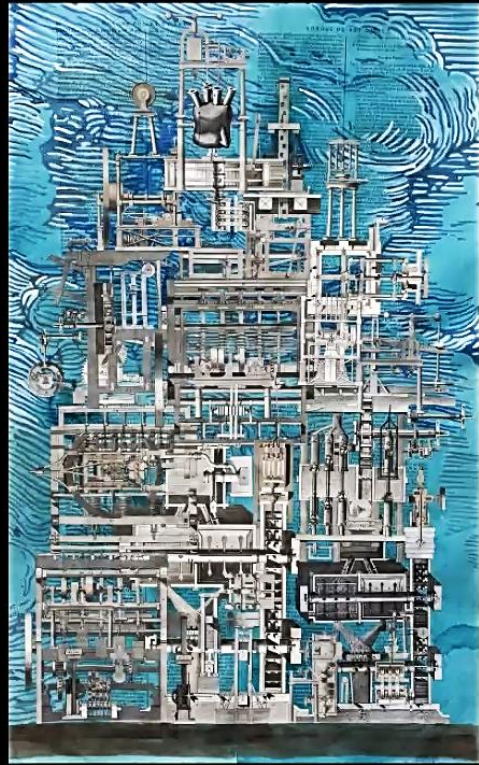
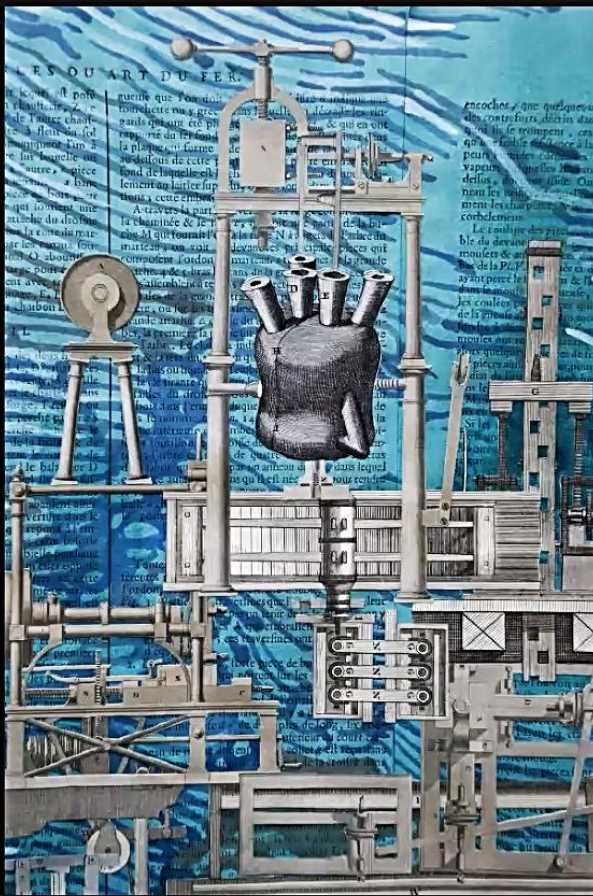
To the left, Mr. Renkl used mid-20th century postcards of specific places to create a place that didn't exist. To the right is a homogeneous collection of mid-twentieth century images from a home plan book.



Cold Storage, made from postcards, is dedicated to public monuments, which memorialize people who are no longer considered heroic. About 200 postcards were used for this piece, which cost about \$300 to make.



Norman Rockwell's *Freedom from Want* (1943), with its spare offerings of side dishes, was a starting point to show American conspicuous consumption that occurred after the deprivations of WWII. The piece on the right is a collage of food illustrations from 1950s cookbooks.



The Industrialist Attempts to Manufacture Longing—a contraption to keep a fake heart alive.

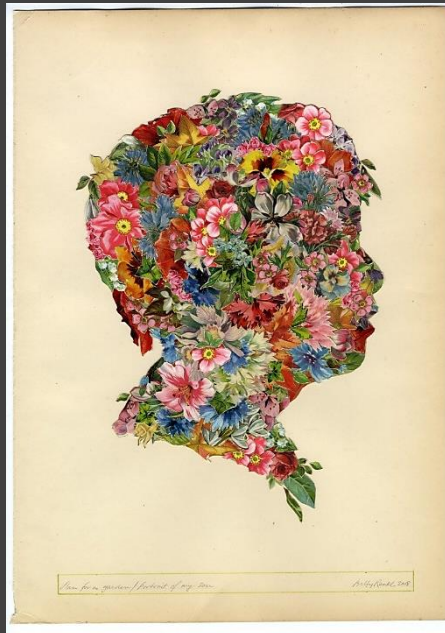
LATE MIGRATIONS

A NATURAL HISTORY OF LOVE AND LOSS

Margaret Renkl



"Has the makings of
an American classic."
—ANN PATCHETT



Billy Renkl, *Plan for a garden/portrait of my son*, 2008, 16" x 11"
Collage of antique greeting card illustrations

Billy Renkl illustrated his sister's book. Margaret Renkl writes for the New York Times. The cover of "Late Migrations" uses a visual strategy similar to a piece, made from antique cards that were lovingly sent, depicting his son at age 9.

TIPS AND TRICKS WITH BILLY RENKL



Backgrounds for 3-dimensional pieces are wood, otherwise Billy Renkl uses rag acid-free mat board.

For works with three dimensionality, he uses wood beads that are painted to match the background. They are glued to the back of flowers, then the beads are glued to the background.

To get a grasslike background, he covers the wood with several layers of gesso, then rakes through with a haircomb, then more gesso layers are applied. Mr. Renkl then paints with several layers of paint, then sands with an electric sander revealing different colors underneath. The surface is then covered with a clear layer. In the end the surface is flat.

He frames his pieces under plexiglass using spacers, or sometimes uses a mat.

He doesn't coat the pieces, doesn't want to homogenize the elements with sealant. He is OK with the works lasting as long as he lives, then they become someone else's problem.

He swears by Liquitex matte gel medium.

To preserve very brittle old paper, Billy Renkl hires his framer to dry mount on Japanese printmaking paper.

To cut fragile paper he grows out the forefinger nail of his opposite hand and cuts with a knife against the nail.

That action keeps the paper from crumbling.

He uses the cheapest #11 X-acto blades. He can easily go through 1000 blades in a summer.



Use of postcards and old paper:

Billy Renkl gets books from the junkstore or ebay. He buys for the opening bid only so that he will feel less guilty about interfering with a collector's needs or cutting up old paper.

Collecting enough postcards for a picture may take as much as 1 ½ years. Sometimes he gets donations of postcards, he takes what he wants and passes on the rest.

Check out Facebook group Monthly International Collaged Playing Card Exchange MICPCE
An email is sent out to see who wants to participate. Once the list is compiled each person creates a Collage on one playing card per participant. Then Mail one to each. Then you'll get one back, too. A new list of participants is compiled each month.

Instagram art page: [billyrenkl](#)

Facebook art page: [billyrenklart](#)

Facebook personal page: [billyrenkl](#)

Website: [Billyrenkl.com](#)

E-mail address: billyrenkl@gmail.com



Detail of a piece that uses postcards of mountains

GENERAL MEETING FRIDAY MAY 20

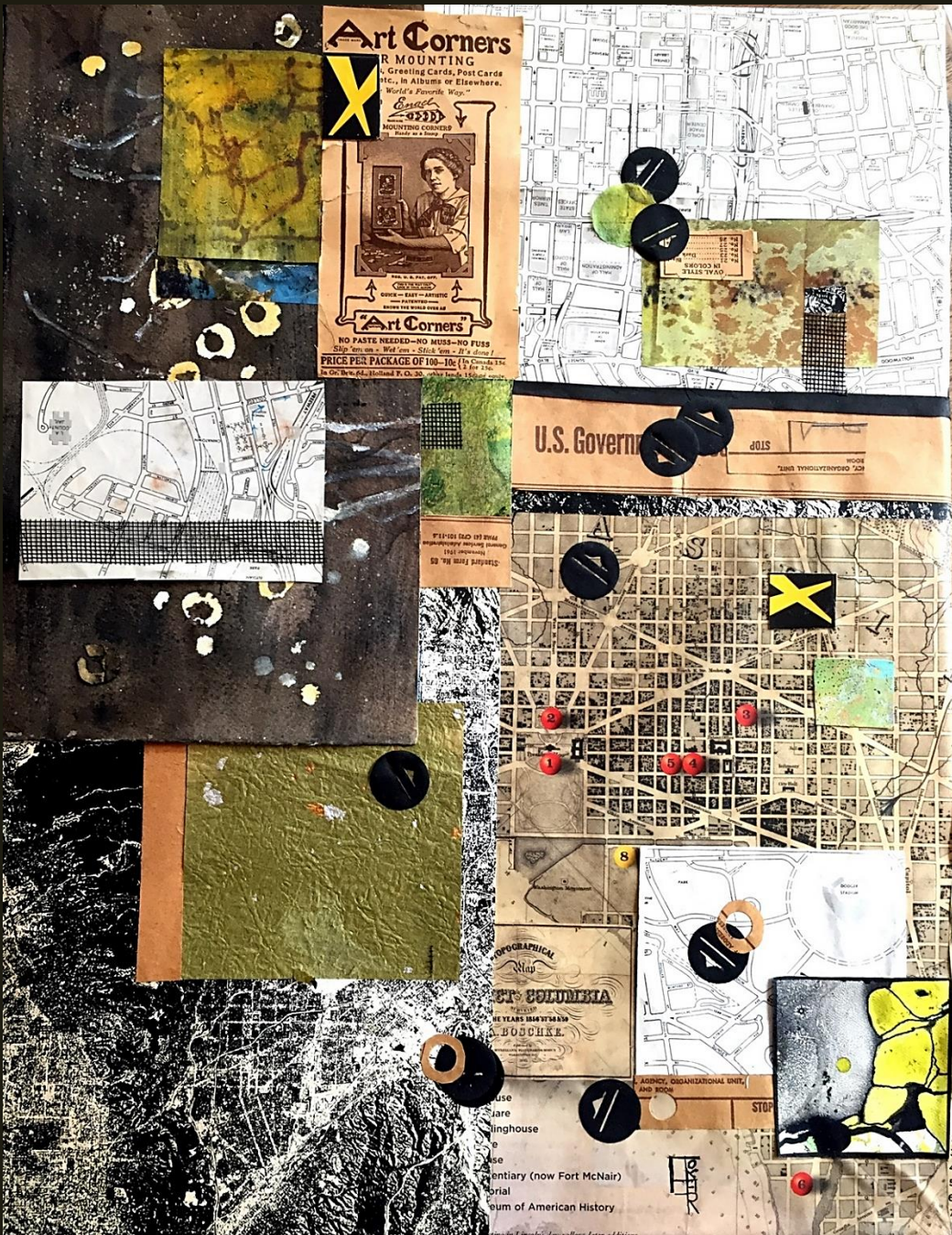
FEATURED SPEAKER: SUZANNE STRYK



Suzanne Stryk. *Back to the Garden*

Suzanne Stryk is an artist who finds equal fascination in the natural world and the visual arts. Her conceptual nature paintings and assemblages have appeared in solo exhibitions throughout the United States, and her portfolios and related writings have been featured in *Terrain.org*, *Orion*, *Ecotone*, and *The Kenyon Review*. She is the recipient of a George Sugarman Foundation grant and a Virginia Commission for the Arts fellowship for the project "Notes on the State of Virginia," the precursor to *The Middle of Somewhere*. She lives in southwest Virginia.

From the late Betty Tokar:





KEEP CAA THRIVING

Collage Artists of America has grown by leaps and bounds during the pandemic. We now have members from all areas of the United States and Canada. With growth comes growing pains. We must elect a new Board of Directors in May of this year. In order to keep moving forward, we need members willing to serve on our Board. The current Board has had to wear many hats and, needless to say, we are wearing thin.

PLEASE CONSIDER JOINING OUR COHESIVE AND FUN BOARD

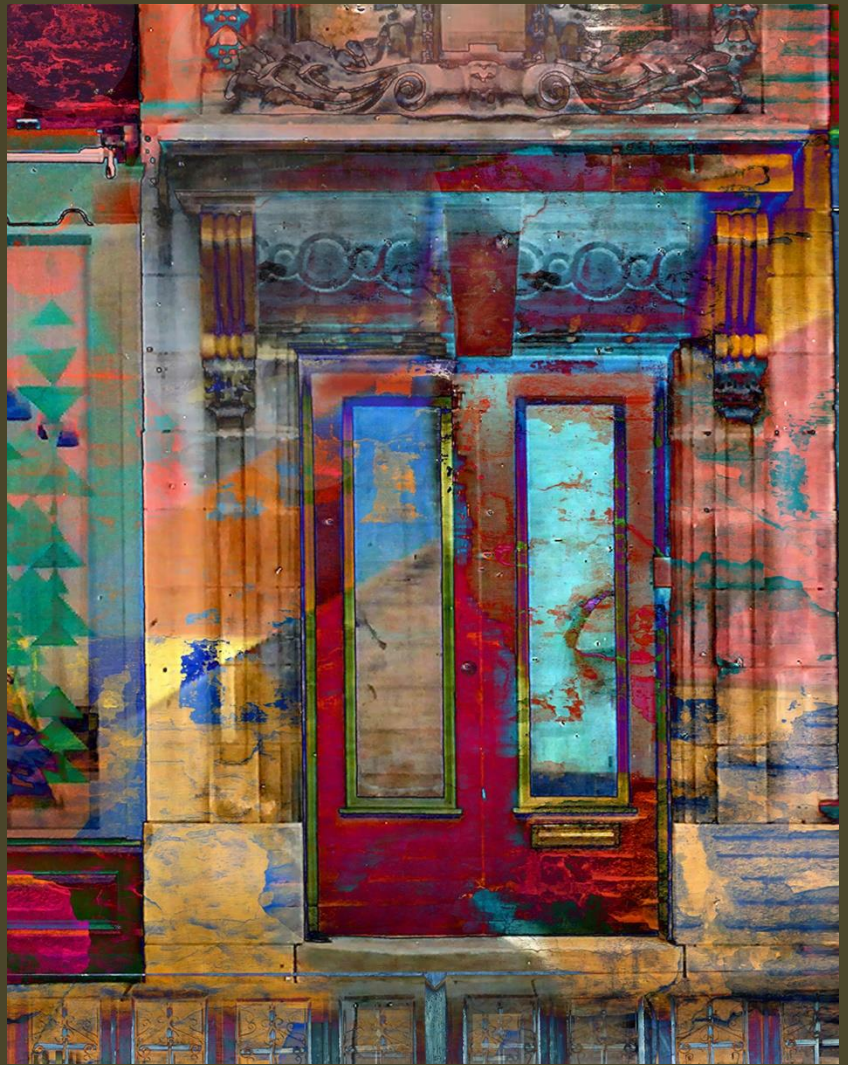
WE NEED YOU

Contact Sylvia H. Goulden shgoulden@sbcglobal.net
or other board member (see second-to-the-last page)



**Thanks so much to
Carol Priamo (Graphics Chair) and
Pennie Fien (Exhibits Co-Chair)
for stepping up to help us.
We need and invite more volunteers!**

OUR NEW GRAPHICS CHAIR, CAROL PRIAMO



Carol Priamo. *A Magic Welcome*

Inspired by architecture and the built environment and combining my art practices of photography, collage and design, I produce multi-layered, tapestry-like collages of intense colour, pattern and texture. Through exploration and experimentation, and using both hands-on and digital tools, this process of creative discovery is like a journey without a map where each step affects the whole and leads somewhere new and unexpected. Based in Hamilton, Canada, I hold a graduate degree in Fine Art, with professional experience in design, communications and teaching. Committed to the preservation of historic architecture, I have authored books on Canada's architectural heritage.

ARE YOU SOCIAL MEDIA SAVVY?

**WE'RE LOOKING FOR AN
INSTAGRAM
MANAGER WHO CAN
CREATE AND MAINTAIN
AN ACCOUNT FOR CAA.**

Contact Sylvia H. Goulden shgoulden@sbcglobal.net
or other board member (see second-to-the-last page)

RESEDA RISING MURAL FESTIVAL



We're raising money to pay artists and you can help!

The Reseda Rising Mural Fest is April 29-May 1. 11:11 has brought together over a dozen local artists for the first mural festival in the San Fernando Valley (Los Angeles). 100% of your donation will go straight to paying artists for beautifying and empowering our community through art!

Here is a link for information, video,
and donations:

https://www.1111projects.art/rr?mc_cid=58a27548f5&mc_eid=0ee7d32621

CALENDAR

2022

MEMBERS EXHIBIT
"MIXED METAPHORS"
SFVACC/SCORE
APRIL 1-30 2022

SATURDAY MAY 14
WORLD COLLAGE DAY
CAA IS PLANNING A
ZOOM EVENT!
MORE INFO TO FOLLOW

FRIDAY MAY 20
ZOOM MEETING
11AM-1PM PDT
SPEAKER:
SUZANNE STRYK

FRIDAY SEPTEMBER 23
GENERAL MEETING

OPEN EXHIBIT
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

Gerrald Barnes
Carmichael CA

P.K. Williams
Placitas NM
pkwfineart.com

Odeta Xheka
Tampa FL
www.odetaxhekavisuals.com

Gail Galli
San Anselmo CA
www.gailgalli.com

Susan Menchel
Mission Viejo CA

Kathleen Mooney
Lowell MI
www.KathleenMooney.com

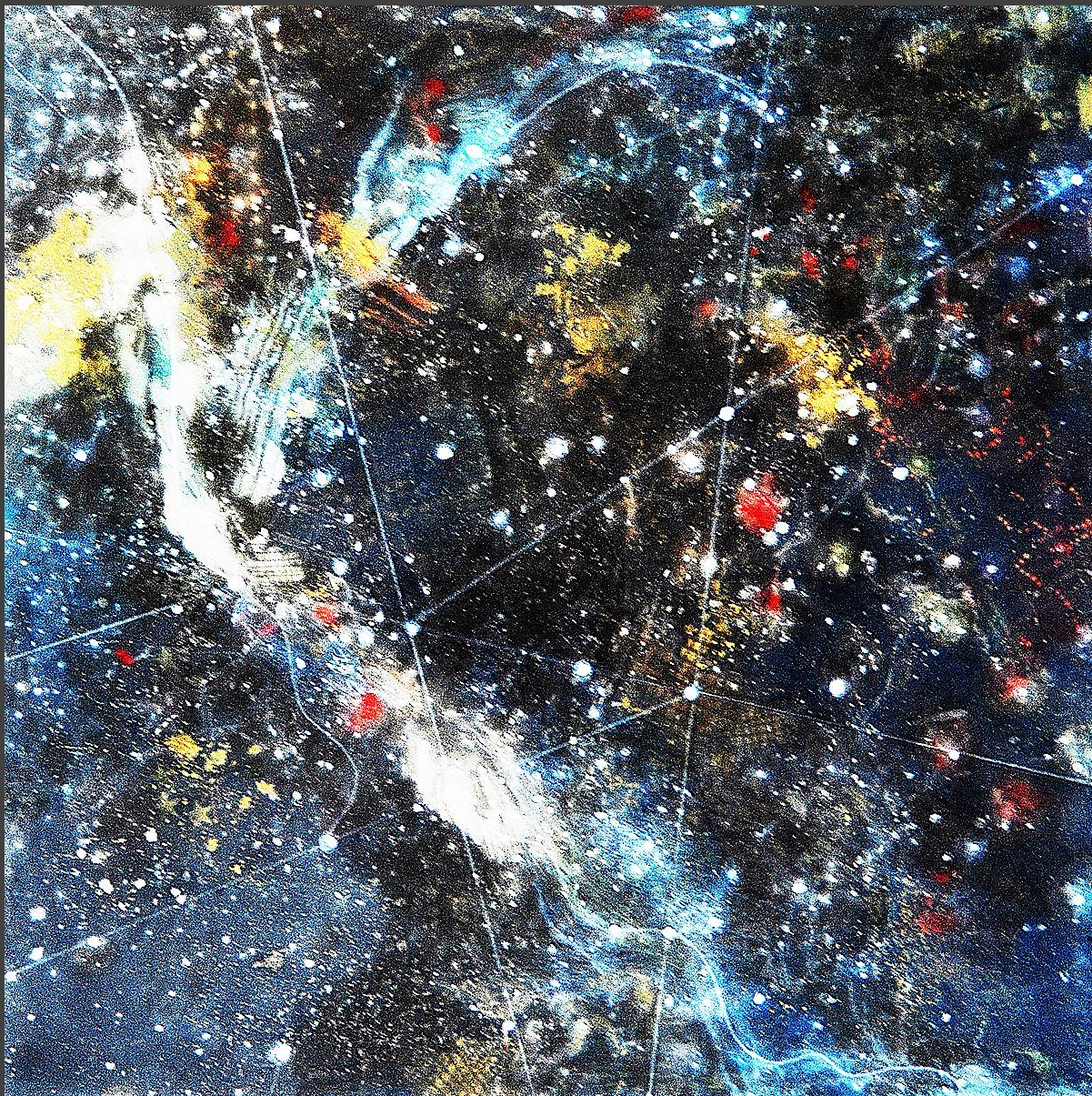
Kim Svoboda
New York NY

Louise Lachance
St. Anicet Quebec Canada
www.louiselachance.com

MEMBER ART



The piece above is from the webpage "Who's Collecting all the Tears We Shed" from new member **Odeta Xheka**. She writes, "I'm interested in thinking and writing about collage from an academic perspective and have just finished a piece "Painterly Influences on Contemporary Collage." <https://www.odetaxhekavisuals.com/collage-fine-art-project-contemporary-artwork>



Jean Hess, *Night*, mixed media: collage, acrylic paint and resin, dry metallic pigment, ink and pencil on cradled birch panel. 8x8"

Jean Hess says, "One of my collage paintings "Night" is included in the international exhibition "Night Visions: Cultural Interpretations of the Night Sky." The show is at Coconino Center for the Arts in Flagstaff, AZ, "the first International Dark-Sky City" with the world's first regulations protecting the night sky.

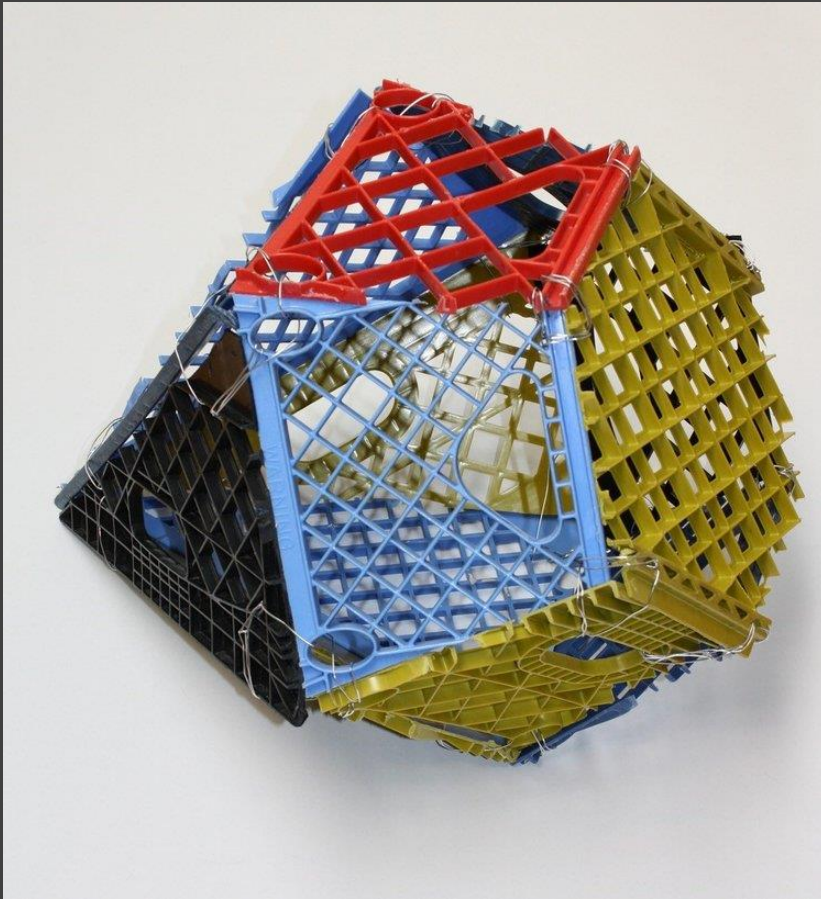
Co-curator is amateur astronomer and science writer, David Levy. Three renowned artist jurors Joseph McShane, Paula Jean Rice, and Jerel Singer selected the artwork from an international pool of submissions.

Barbara Tabachnick reports that she is in the show "Elements" at Art Fluent.
<https://www.art-fluent.com/elements>.



Barbara Tabachnick, *Glacial Tears*, 18" x 18" x 1.5," Encaustic collage

S.P. Harper had a one-person show at Gallery 825 in Los Angeles. *Natural Force: Solo Show* was sponsored by the Los Angeles Art Association, LAAA | Gallery 825 | 825 N. La Cienega Blvd Los Angeles, CA 90069 | 310.652.8272.
<https://spharper.com/index.html>



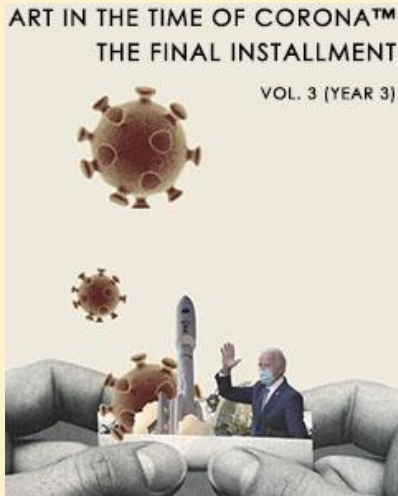
S.P. Harper, *377 Karats*
Repurposed milk crate and wire
24 x 22 x 22 inches

Marie Chapian is showing in RENEWAL:
ARTIST ALLIANCE AT FRONT PORCH
GALLERY
MARCH 13–MAY 7, 2022
Oceanside Museum of Art's Artist
Alliance is thrilled to present 41
artworks in their second exhibition at
Front Porch Gallery in Carlsbad.
Selected by juror Julie Weaverling,
many of the artworks are loosely
themed to the title, *Renewal*, exploring
both figurative and abstract
interpretations of fresh starts,
replenishments, new energy, and all
things renewed.
<https://oma-online.org/renewal/>



Marie Chapian, *Overheard*. Mixed media, 36x36

OPPORTUNITIES



Dab Art seems to have monthly listings with deadlines on the 10th of the month. For more info, it is suggested that you email them. Here are links to April's listings for Dab Art's exhibitions in L.A. and Ventura, but they may have expired by the time you receive the CAA newsletter (published on the 10th of each month).

https://artist.callforentry.org/festivals_unique_info.php?ID=10309

https://artist.callforentry.org/festivals_unique_info.php?ID=10311

https://artist.callforentry.org/festivals_unique_info.php?ID=10310

ART IN THE TIME OF CORONA™ (VOL.3) | The Final Installment—ETC.

Dab Art Co. 334 S Main Street, No. 5001 Los Angeles, California 90013

Contact Email: info@dabart.me

Entry fee: \$35.00 for minimum of three

Admin (Optional Video Consultation): \$100.00

Media Fee (per sample over minimum): \$5.00

ART IN THE TIME OF CORONA™ | A Global Art Project
GLOBAL PROJECT | In April of 2020, the Dab Art Co. launched an exclusive and unprecedented art project called ART IN THE TIME OF CORONA™ in response to the unfolding pandemic. We are still in full swing of this 3 year comprehensive pandemic project; selecting 30-40 new artists each month for exhibition.

MISSION | The goal with this innovative project is to record and exhibit defining artwork created during civil uncertainty.

CONCEPT | Director and curator in chief Yessica Torres wrote and released an essay about the importance of art and artists in a turbulent time

PHASE 3 | GALLERY EXHIBITIONS

The Dab Art Co. curators will collectively make selections for a multi gallery 8 week exhibition to be held simultaneously in 4 cities at all the Dab Art Co. Galleries; Los Angeles (CA), Ventura(CA), Austin(TX) and Mexico City(MX).

OPPORTUNITIES 2



Brand 50: Annual National Juried Exhibition of Works on Paper

https://artist.callforentry.org/festivals_unique_info.php?ID=9923

Contact Email: debra@associatesofbrand.org

Event Dates: 9/24/22 - 12/30/22

Entry Deadline: 5/13/22

Images - Minimum: 1, Maximum: 3

Total Media - Minimum: 1, Maximum: 3

Entry Fee (Entry Fee): \$15.00

Media Fee (per sample over minimum): \$15.00

The Associates of Brand Library & Art Center in Glendale, California announces its 50th Annual National Juried Exhibition of Works on Paper celebrating not only the artists chosen this year, but the many who have been featured in the past 50 years.

kolaj

Kolaj Magazine Artist Directory

<https://kasini.submittable.com/submit/37041/kolaj-magazine-artist-directory-sign-up>

<http://kolajmagazine.com/artistdirectory/>

Kolaj Magazine's Artist Directory is a tool for organizing and cataloguing artists who work in the medium of collage. Its audience includes the general public as well as independent curators, art venues, and writers. The editorial staff of *Kolaj Magazine* uses the Artist Directory to select artists to feature in the publication and to select artists for various curatorial projects. The Kolaj Magazine Artist Directory is the primary online gateway of the Kolaj Institute Artist Archive and is used to organize online information about artist members. We offer members an option for an Artist Advertisement in the printed magazine. The Artist Directory exists as a public resource for those interested in collage as a medium and is designed to put interested parties in direct contact with artists.

CAA BOARD

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shgoulden@sbcglobal.net

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CAA FACEBOOK GROUP

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

CAA SNAIL MAIL

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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.**