

collage artists of america

NEWSLETTER

JUNE 2022

FROM THE PRESIDENT



Happy summer dear CAA members!

We have completed our 2021-22 CAA Fiscal Year of events: including five online Zoom meetings introducing marvelous, stimulating presenters, two juried art exhibits featuring artists from all across the U.S. and Canada, with online opening receptions and great jurors, fun challenge projects, plus the World Collage Day event.

For our September meeting we will return with our new Board member installation, more projects to stimulate your creativity, and the International Open Exhibit in November, along with our continuing invited speakers at our meetings. We are so proud that CAA has been growing with new members in many States, Canada and beyond.

My latest Mandala, shown here, is titled "Imagine; Love; Create; Peace." These thoughts I wish for each of you.

Keep creating wonderful art and have a healthy, fun summer!
Sylvia Hamilton Goulden



CAA IS ELECTING ITS BOARD OF DIRECTORS

It's Election Time at CAA



VOTE

LAST CHANCE!

**BALLOTS WERE SENT BY E-MAIL TO MEMBERS ON JUNE 7.
REPLY BY EASY E-MAIL.**

SUMMER CREATIVE CORNER

from Workshop Chair Barbara Zager-Mathis -- email: barbaraslife49@gmail.com



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. As workshop chair, I will continue to proudly display any work you have made. Any time in the summer, just forward to my email. One point I want to stress, is that you can always stop a piece, start another and go back! You can get in touch with a fellow artist, and I will always be available.

It is important to define the four main types of collage.

Papier-mâché Colle –

Printed decorated paper, cut or torn out , applied to a surface(substrate). Solids and prints with use of glue or medium.



Decoupage-

Arranging and pasting paper to create a scene or image. Usually, the image is sealed with a varnish. Technique has a long history. For fun, see Matisse "Blue Nude II" 1952. Popular in decorating furniture.



Photomontage-

Use of the seamless element by using photos to form an image. Presently, popular edit on software. There are apps like GO ART to embellish photo or picture. You can find these easily online to insert.



Assemblage-

Three-dimensional images are created by adding found objects to a flat surface. Build in any direction. I recommend E6000 glue or glue gun. Check out Pablo Picasso using metal scraps. Reliefs are frequent.



There are zillions of suggestions about how to find a topic. Sometimes it's fun to open a dictionary to three different pages. Out of these, choose ONE word! When you do your artwork, *go back and pretend you are 16! So freeing!*

WORLD COLLAGE DAY MAY 14

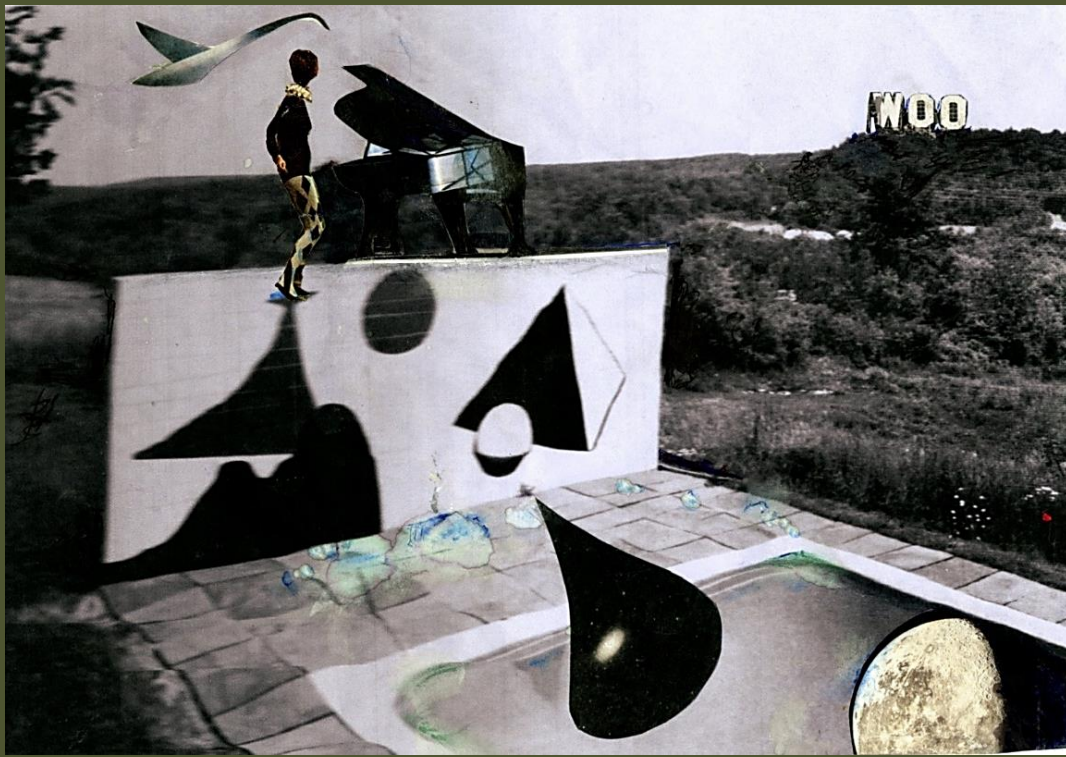
BEHIND THE ARTIST



For World Collage Day, CAA sponsored a zoom meeting, headed by Lauren Rechner, which featured eleven artists who spoke about their work. A hot topic was fair use and copyright. Lucy Julia Hale said that nothing about copyrights is universally accepted right now, and there are pending court cases that might redefine what artists can appropriate without getting into trouble.

Beth Rommel and others make their own imagery to avoid infringement, Elaine Langerman keeps detailed logs of her sources, Lucy Hale makes sure that her work is sufficiently transformative, and Susanne Belcher gives attributions, keeping in mind that images shown publicly on the street may still be subject to copyright. She also noted that Robert Burrige, juror for “Mixed Metaphors,” said that if you do the work to transform another’s work, it’s your own work until after you die. We were all warned about Getty Images’ aggressive cease and desist orders and the consequences of using unauthorized images of actual individuals.

Another hot topic was self-publishing your work in book format. Esther Pearlman compiled digital images of her pieces and hired a graphics person to assemble the book and interface with the printer (Xlibris). Susanne Belcher collaborated with a writer to publish a book through the now-defunct Create Space, which has been replaced by Kindle Direct Publishing. Kwei-lin Lum has used KDP with no start-up costs because she makes her own pdf documents that resemble the CAA newsletter. Kindle Direct then puts the book on Amazon which prints on demand if there is a sale.



Lucy Julia Hale finds images of cultural stereotypes and subverts them. She gets around copyright infringement by making her work transformative. The piece above is titled *WOO: Women Artists Still Climbing Old Walls for a Place to Practice*.



For *Man and Woman Dancing* **Esther Pearlman** used Sharpie pen and washi tape. She has a huge selection of tape in her house. Many of her washi pictures are published in her 11 books.

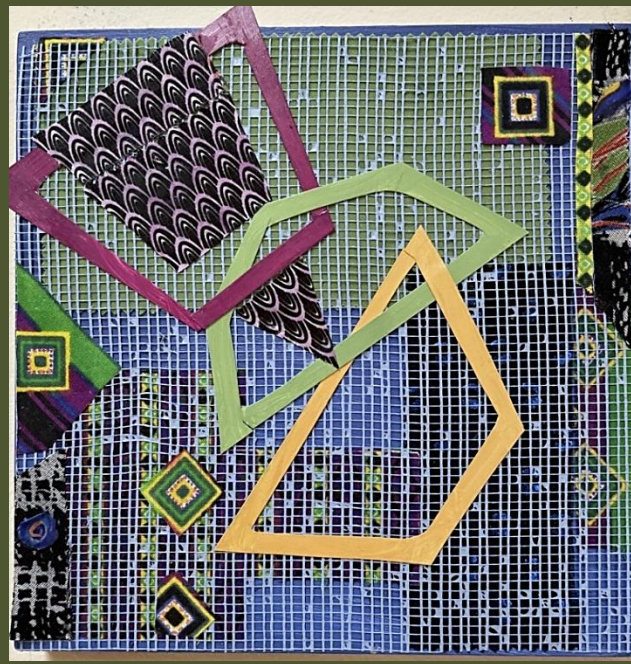


Reflections of Olvera Street Past is a cut and paste work by **Susanne Belcher**. She used a photo of a Sol LeWitt retrospective (left) as a ground and collaged into it. She used her own photos and images of Olvera Street by the late artist Vera Staples. Some paint, ink, and pencil were added to the piece.



Maelys Renaud from France, now based in Los Angeles, started to do collage during the pandemic. She has been a science-based diplomat and a pole dancer so is inspired by the environment and movement. In *The Fate of the Rivers is the Fate of All People*, a dancer's arm transforms into a river which irrigates a wildfire.

Maelys R. 2022



Lucie Hinden made *Day and Night* on two 8"x8" wood panels, using acrylic, fabric, mesh from the hardware store, and paper. She let the piece develop as she arranged its parts and worked on both pieces at the same time. Lucie recommends the Textile Arts L.A. Newsletter and the organization's fabric exchange. The event is held in Culver City at the Helms Bakery. <https://textileartsla.org/>

Mike Goebel had been an avid cut-and-paste collagist before the internet. He now works in Photoshop, having discovered that layers enable digital collagemaking. In *You are Now Free to Move About the Cabin*, he delved into his feelings following the passing of his father. The viewer is encouraged to interpret it the way he or she wants.





All the Strangers (left) started with a neighborhood fence upon which **Kwei-lin Lum** envisioned active people who were strangers to each other, and strangers to their new life early in the pandemic. The piece is a digital collage which uses digitally traced photos of figures that the artist hand cut from paper. The piece at right is a cut and paste collage that shows similar figures up close.

Tweeting Still Life was collaged by **Beth Rommel** on top of a 2' x 3' painting that was mostly gessoed over. She used torn or cut botanical jelli prints that she made on rice paper. After a big move from the Georgia mountains to Houston, she strove for a calming and soothing look. She collages color instead of images because she is concerned about copyright infringement.





With acknowledgements to Robert Burrige, **Barbara Zager-Mathis** ripped up black and white checkered paper and put it on the bottom of her piece. Then she applied titanium white with thinner or water over the paper to layer the image. Anything that she didn't want to keep was wiped away. With those techniques she built *Dancing Man*.



La Charette by **Elaine Langerman** was made on top of a pre-made book which was sanded and collaged upon. Some of the images are painted over. Tyvek was used to reinforce hinges. Elaine keeps a log of her sources, which are from the internet or her own photos.



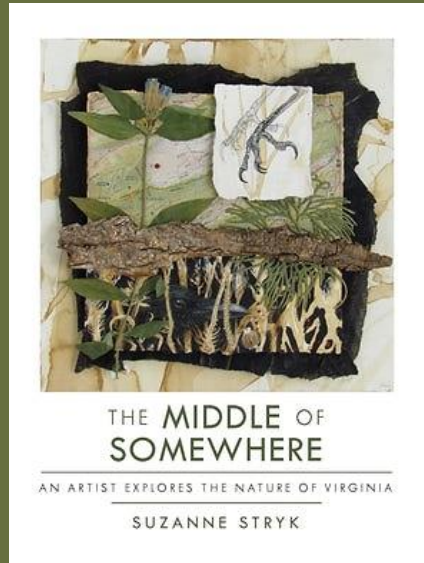
Bunt Im Dreieck II
Lauren Rechner

Bunt Im Dreieck II was inspired by Wassiliy Kandinsky's 1929 piece of the same name. **Lauren Rechner** used different colors from 2020 editions of the New Yorker magazine to echo happiness and communication through the arts and other media. There are crushed mirrors in the center of the piece as a reminder to be present and encourage a smile. As a cellist, the artist also infused musicality into this uplifting work.

Lauren Rechner just graduated from Loyola Marymount University in Art History. She reports that she will be studying at The Courtauld Institute in London in the fall for a MA in the History of Art with a special option focusing on Soviet and Post-Soviet works. She did her senior thesis on Russian artist Naum Gabo Pevsner and analyzed his sculptures through the lens of Wassiliy Kandinsky's texts. Lauren's work has been published in the LMU Honors Program Journal.

GENERAL MEETING FRIDAY MAY 20

FEATURED SPEAKER: SUZANNE STRYK



Suzanne Stryk's new book The Middle of Somewhere was launched in early 2022. The University of Virginia has purchased every work in the book. Her Asheville gallery – Blue Spiral – exhibits this collection through June 22.

Stryk creates stunning dimensional, mixed-media work that any of you will recognize as coming from a **bricoleur** sensibility. She experiments with materials and methods. She layers imagery and found objects, sometimes using shadow boxes in order to create tableaus. She juxtaposes imagery in unexpected combinations.

Stryk's collage/assemblage techniques involve found materials from the natural world. Yet her highly accurate and deep-feeling depictions of nature's "finds" are even better.

Rarely borrowing from other print sources [maybe the occasional map and other ephemera], Stryk re-mixes and re-frames fragments of her own original drawings and paintings. This allows for surprises, detours and new directions -- a remarkable sensibility for someone trained in exactitude and tradition. Suzanne's drawings and paintings involve skillful deployment of classical realism's methods and ideas. She can depict and dissect with scientific accuracy, offering us an opportunity to see details rarely captured in photographs.

And yet, unlike a textbook illustrator, Stryk manages to convey sincere emotion with each brushstroke and line. Her gaze is intimate, careful, thoughtful. She adds resonance by writing poetically about her practice and the ways in which the natural world inspires her to look closely.

--Jean Hess



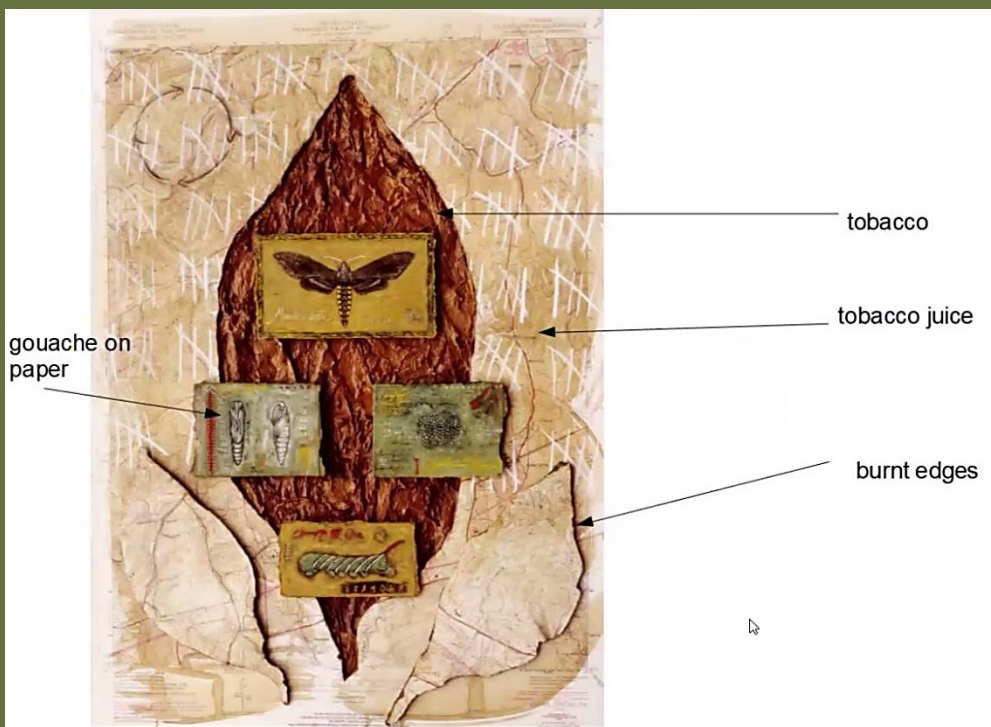
Suzanne Stryk, *Snake Doctor*, gouache on paper

An early work, *Snake Doctor*, shows that although she goes to the source for imagery, Suzanne Stryk's vision is interpretive; this piece is based on Southern myth.



Suzanne Stryk, *Code (Pandora Moth)*

Code is acrylic on wood panel with a real plant that the artist painted. In the background is the actual DNA genetic code for the Pandora Moth.



Suzanne Stryk diagrammed some of her processes for this piece on tobacco, where she used real materials and burned edges, a reference to how we use tobacco.



From the chapter *Nest-Making*:

"After years collecting stuff, after racking my brain about what to do with it all, the assemblage I now stood before seemed inevitable. It occurred to me then that the sense of inevitability is what all artists are after. . . . whether an artwork took two hours or two years to create, . . . whether created with traditional oils or with a mash-up of materials, it must hold together as if it were destined to be that way."

The nest was woven intricately from collected junk and layered onto a map (bottom layer) and a piece of glass with images.

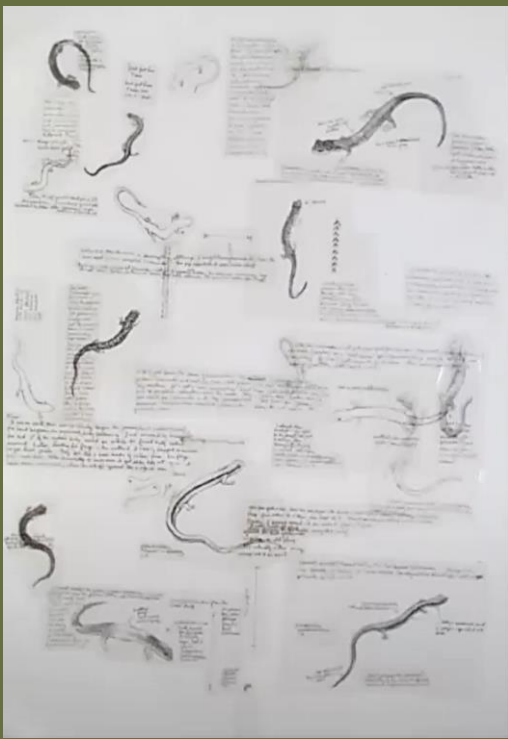


A layout from her art/nature/history travel book, the first two pages from the chapter *Coal Tattoo*.

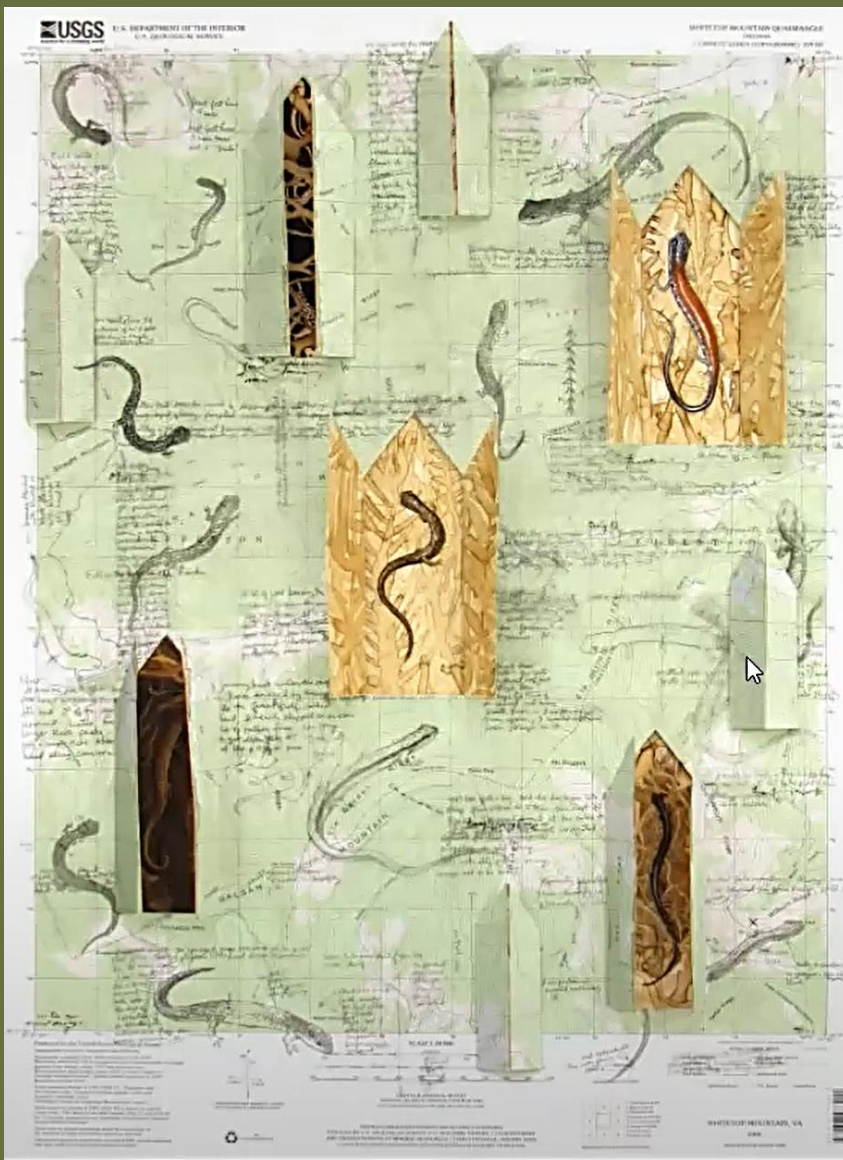
Suzanne Stryk, *How the Past Returns*



A piece about the Chesapeake bay with text on mylar, partly painted sketches of horseshoe crabs, and painting of the bay on plexiglass (from a map of Virginia in the background). The paint is black gesso because of its opacity, with a little gel medium so it will stick to the plexi.



These are not antique engravings, they are Suzanne's detailed scientific illustrations. Pasteups are copied at an architectural firm onto high quality mylar. The mylar is glued onto a USGS map image, with glue skillfully placed under dark spots and behind door shutters, so it won't show.



Niches with doors are made, turning the piece into a cabinet of curiosities.



This piece is dimensional and layered. There is paper collage, glass, collected pollen, real dandelion, and a bee.

TIPS AND TRICKS -- SUZANNE STRYK

“That’s the way I am all the time. I get an idea, I don’t know how I’m gonna do it, but I’ll figure it out.”



Suzanne Stryk provided a diagram about the adhesives she used to make *The Green Fuse*. It’s about the Shenandoah Valley and its grass..



Real grass kept falling off an early version of the piece, so she made her own out of mylar. Mylar was painted, and the grass was hung so the edges could be painted, too.



Gluing grasses with Golden soft gel; carbon paper that is layered over the glue will hide it.

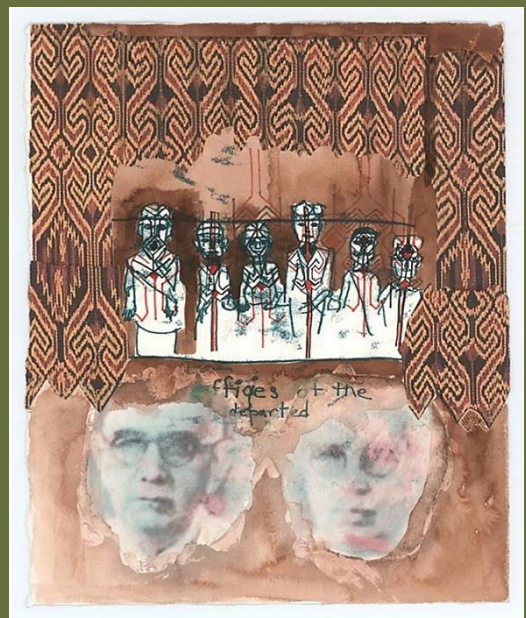
SCHOLARSHIP WINNER

ELIZABETH SOUZA

Born in the Netherlands of parents raised for generations in Indonesia, Elizabeth Souza draws from the mixed race diaspora for her art themes. In *Batavia Jakarta*, she used an image of an Indonesian bride reminiscent of ancestors whose stories have been lost. She incorporated images of Dutch tiles with symbols of Indonesia and ships, signifying colonialism, then added endangered birds, symbolizing rarity and freedom. In *Effigies of the Departed*, she depicts ancestor worship in the island of Sulawesi. The Toraja people wrap their deceased in beautifully woven cloth and create carved wood effigies which here are juxtaposed with pictures of her grandparents.



Elizabeth Souza, *Batavia Jakarta*, 2022, oil on canvas, 48" x 36"



Elizabeth Souza, *Effigies of the Departed*, 2021, 15.5" x 11.5", Mixed media collage, photo transfer, ink, trace monotype, marker

LINKS

Check out the Happy Valley Cultural Center and Beatrice Wood Center for the Arts in Ojai CA. There are programs and workshops.
Phone (805)646-3381.

<https://www.happyvalleyfdn.org/about.html>
<https://www.beatricewood.com/>



The Art Cloth network website was brought to CAA's attention by new member Priscilla Smith.

ART CLOTH is cloth TRANSFORMED by adding or subtracting color, line, shape, texture, value, or fiber to CREATE a compelling surface. Below is a screenshot of the members page.

<https://www.artclothnetwork.com/>



Barbara James



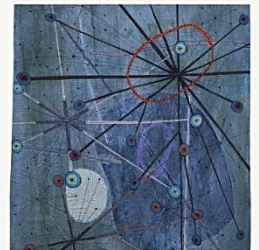
Judy Langille



Mary-Ellen Latino



Joy Lavrencik



Russ Little



Regina Marzlin



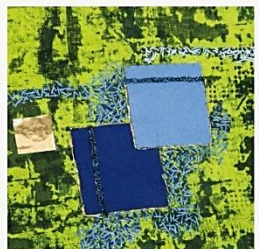
Barbara Matthews



Sherri Lipman McCauley



Mary Ann Nailos



Lorraine Ross

CALENDAR

2022

FRIDAY SEPTEMBER 23
GENERAL MEETING

OPEN ONLINE EXHIBIT
INTERNAL DIALOGUES
SFVACC
JUROR
JIM MORPHEUS
NOVEMBER 2022

FRIDAY NOVEMBER 18
GENERAL MEETING

2023

MAY 2023
CAA EXHIBIT AT THE
BETSY LUEKE CREATIVE
ARTS CENTER-BURBANK
JUROR
KATHERINE CHANG LIU

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

Betty Schabacker
Pittsboro NC

Julianna Curtis
Redlands CA
Juliannamarieartist.com

Karen Alpert Entous
Encino CA
Karenalpertentous.com

MEMBER ART

Barbara
Tabachnick,
Blue Bagels



Barbara Tabachnick has been in many shows lately, including the following:

CAL "Reflections", online show at <https://www.californiaartleague.com/> --

SFVACC "Food for Thought", online show (see above) at <https://sfvacc.org/> --

Fusion Art "Landscapes", online at <https://www.fusionartps.com/7th-annual-landscapes-art-exhibition-may-2022/>

ONLINE Loft Gallery Show

first thursdays
salon group



FIRST THURSDAYS SALON
GROUP SHOW

Tom Zizzo, Jackie La Lanne, Pennie
Fien & Naomi Tamura

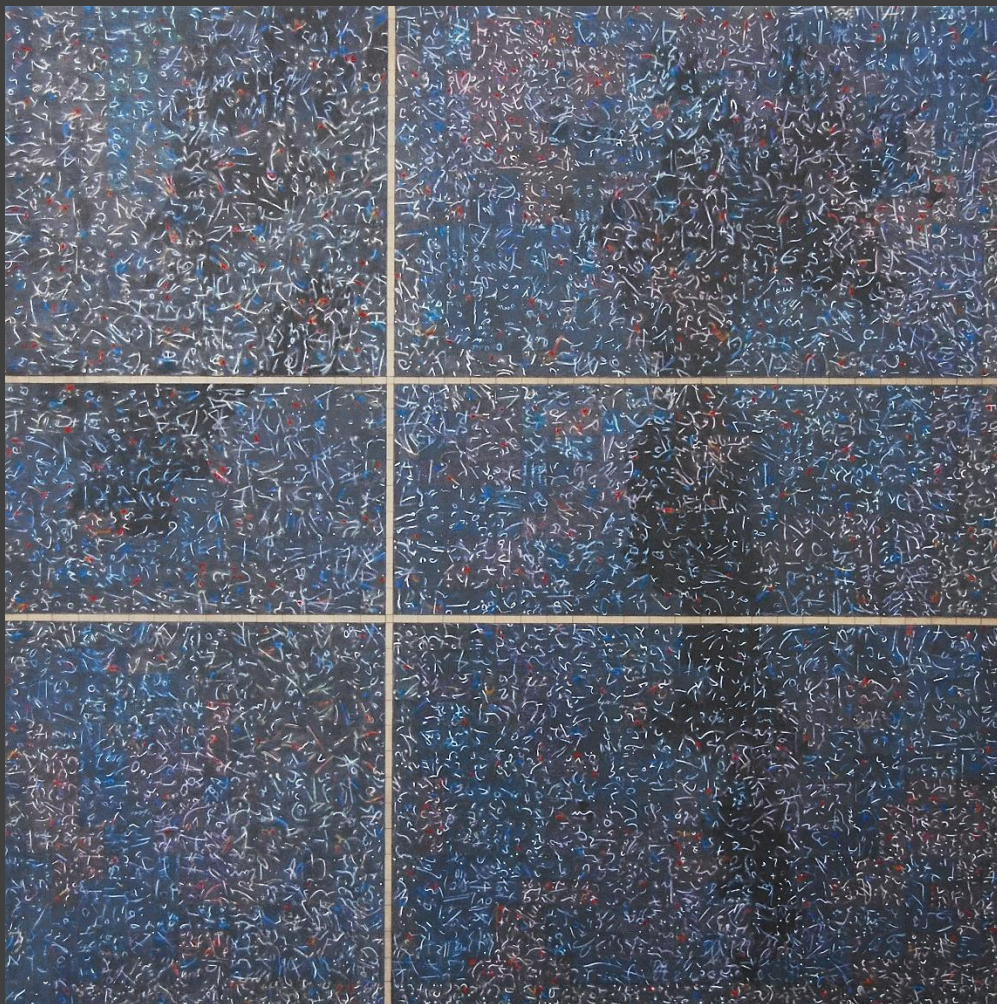
June 1 – 30



Pennie Fien, *Growing*

Pennie Fien is one of four artists in the O'Hanlon Center for the Arts "First Thursday Salon Group Show". It runs June 1- June 30 in the Online Loft Gallery.. The piece in the promo is by Naomi Tamura.

<https://www.ohanloncenter.org/2022/05/thursday-salon/>



The work of member Jean Hess is presently on exhibit at Knoxville Museum of Art in their new show *Currents: Women Artists from the KMA Collection*.

This exhibition pays tribute to contemporary women artists represented in the collection of the Knoxville Museum of Art. This show and *Women Artists: Highlights from the Hunter Museum of American Art* (one floor up) document what two important Tennessee cultural organizations are doing to support and empower women artists.

Look for *Found Lines 11*, a 31x31" mixed-media collage painting. This is one of an ongoing series inspired by the marks left by children in school books in the early 20th Century.

The show runs through August 14, 2022.

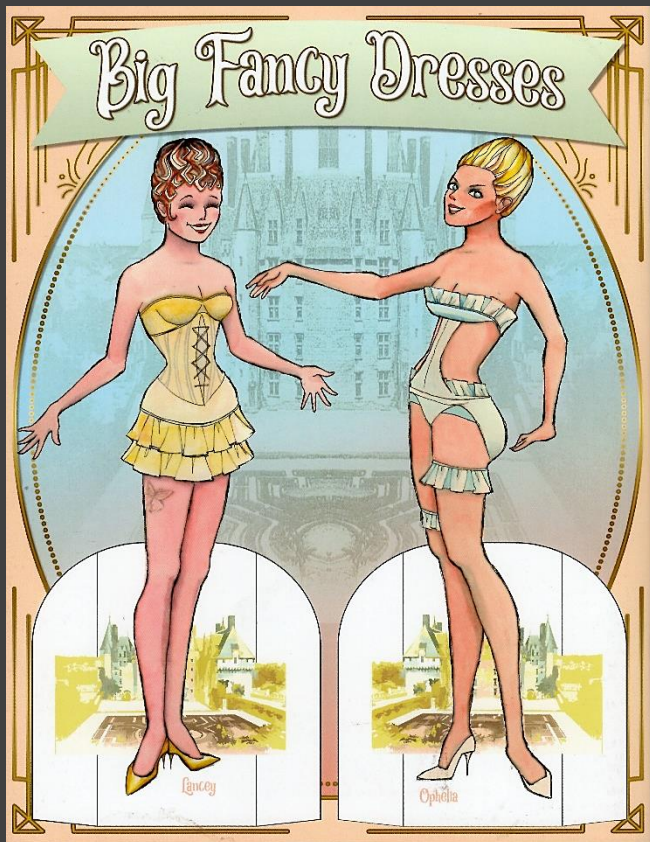
<https://knoxart.org/exhibitions/currents-women-artists-from-the-kma-collection/>



Susanne Belcher had two of her latest works accepted in the WPW (Women Painters West) juried exhibit "Inspiration Point" at the Betsy Lueke Burbank Arts Center, Burbank, June 3 - 30th.

Above: *A Magic Carpet Ride*
Mixed Media Acrylic on Canvas
24"X24"

Kwei-lin Lum's paper doll book, *Big Fancy Dresses*, has been released by Paperdoll Review. Although it is primarily illustrated with pen, marker, and pencil, a little digital collage was incorporated in the drawings.



Julie Matthews, Kwei-lin Lum, and Jenny Taliadoros, collaborative back cover for *Big Fancy Dresses Paper Dolls*



Kwei-lin Lum, *Presents and Poodle* from *Big Fancy Dresses Paper Dolls*

OPPORTUNITIES

What's Next!

<https://scwca.org/>

southern california women's caucus for art



WHAT'S
NEXT

This exhibition aims to make visible the complex concerns of self-identified women artists living in Southern California. The theme may be broadly interpreted from a political, personal or formal context.

The entry fee is \$25 for SCWCA members and \$40 for non-members, 3 images per entry.*

*Artists may join SCWCA and then submit at the reduced members rate.

Visit www.nationalwca.org to join and be sure to select CAS as the chapter.

Eligibility: Open to self-identified women artists residing in the Southern California region. This exhibit is sponsored by the Southern California chapter of the Women's Caucus for Art (SCWCA)

and juried by Erika Ostrander, director at the University Galleries at Cal State Northridge. **

Entry Deadline: June 30, 2022.

Hand Delivery only for accepted entries (with possible dropoff locations): Aug 1

Show is August 10-25

Betsy Lueke Creative Arts Center, 1100 W Clark Ave , Burbank, CA 91506

Submissions:

All submissions must be done online at

ENTRYTHINGY

Questions contact Karen Schiffman at karen.j.schifman@csun.edu

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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.**