



collage artists of america

NEWSLETTER

JUNE 2023



S.P. Harper, *'Mahuika' Round-cut Diamond*  
Acrylic on tablecloth salvage, 36 x 36 inches

## THE NEXT SHOW!

Coming up in November is a new virtual open exhibit titled “CONNECTIONS.” The show has been moved from September to November. Stay tuned for more info coming up soon! The juror will be Kristine Schomaker from Shoebox Arts.

## 2023-2024 DUES

**Save \$5 by paying before July 1st,  
when the annual dues will  
increase from \$50 to \$55.**

<https://www.collageartists.org/join-us>

## CAA'S NEW MAILING ADDRESS

The UPS store with the CAA mailbox was forced to move when the building was sold.

Effective immediately, the new official mailing address is:

11239 Ventura Blvd., Ste. 103-274 (or Ste. 103274, no dash also works)

Studio City, CA 91604

In the meantime, mail is being forwarded from the old address, so no worries!

## NEXT NEWSLETTER WILL BE AUGUST 2023

**TO ALL COLLAGE ARTIST MEMBERS: YOU ARE WELCOME TO SUBMIT DIGITAL IMAGES/PHOTOS OF YOUR ARTWORK FOR PUBLICATION IN THE NEWSLETTER. THE PIECES DO NOT HAVE TO BE IN A SHOW. SEND IN YOUR FAVORITE BY AUGUST 2.**

**Kweilin111@aol.com**



# ZOOM MEETING MAY 19

## SCHOLARSHIP WINNER: ANGINEH ANGIE AYVAZIAN

Angineh (Angie) Ayvazian transferred to CSUN from Glendale Community College in fall 2022.

She is exploring the connection between her culture and the future in a piece that combines traditional Armenian art elements and a child that looks to the future with a magnifying glass.

The doors around the central image open to reveal Armenian rug patterns. The piece, shown below and behind her, is the start of a massive wall scale project.



BELOW: She has also made an assemblage with a plaster hand combined with foot, which are inseparable and equally essential. The thumb is a bird claw, and the appendage is trapped by a rope. This piece expressed her fears of birds and the loss of a fully functioning hand following an accident.

Angie was born and grew up in Iran. She also lived in Armenia and Austria before moving to the US.



# FEATURED SPEAKER: ANDREA BURGAY



[www.andreaburgay.com](http://www.andreaburgay.com)

“I find that life is made up of these endless cycles of growth, loss, and regeneration, but it is the possibility of transformation which makes these cycles bearable.”



As a contributor to the book *What Kind of Collage is That?* by Katie Blake, Andrea Burgay named her own type of work: **Regenerative Collage**. She uses both deconstruction and reconstruction in “a spiritual renewal or revival. I think of giving a new life to an object or material as a way to bring the past, and the unwanted and overlooked, into the present in a new form . . .”

Katie Blake’s book allows “collage” to be defined by naming and documenting its very large number of types and techniques: <https://theweirshow.info/2023/04/02/what-kind-of-collage-is-that-katie-blakes-taxonomical-adventure-to-highlight-the-mediums-endless-possibilities/>

*Courage (strength in the face of pain or grief), or Collage, 2019*

Paper, wallpaper samples on a discarded paperback book titled “Courage” but whose title, when partly obscured, also passes for “Collage”





*All That's Prophesied*, 2018, mixed media collage, acrylic, 30 x 44 – from her series “Requiem” where she reconstructed places and experiences through the lens of memory, emotion, and imagination. Her process of sorting, organizing and separating individual parts from an enmeshed whole has been a lifelong psychological process that’s mirrored in her work.



*What Is Real?*, 2020, mixed media collage, acrylic, 30 x 44  
Andrea Burgay represents the walls of the past she once inhabited. Memories are evoked by using the actual materials such as her notebook drawings, saved collage clippings, as well as current painted paper and wallpaper samples. Surfaces are complex, and digital reproduction does not fully capture them.





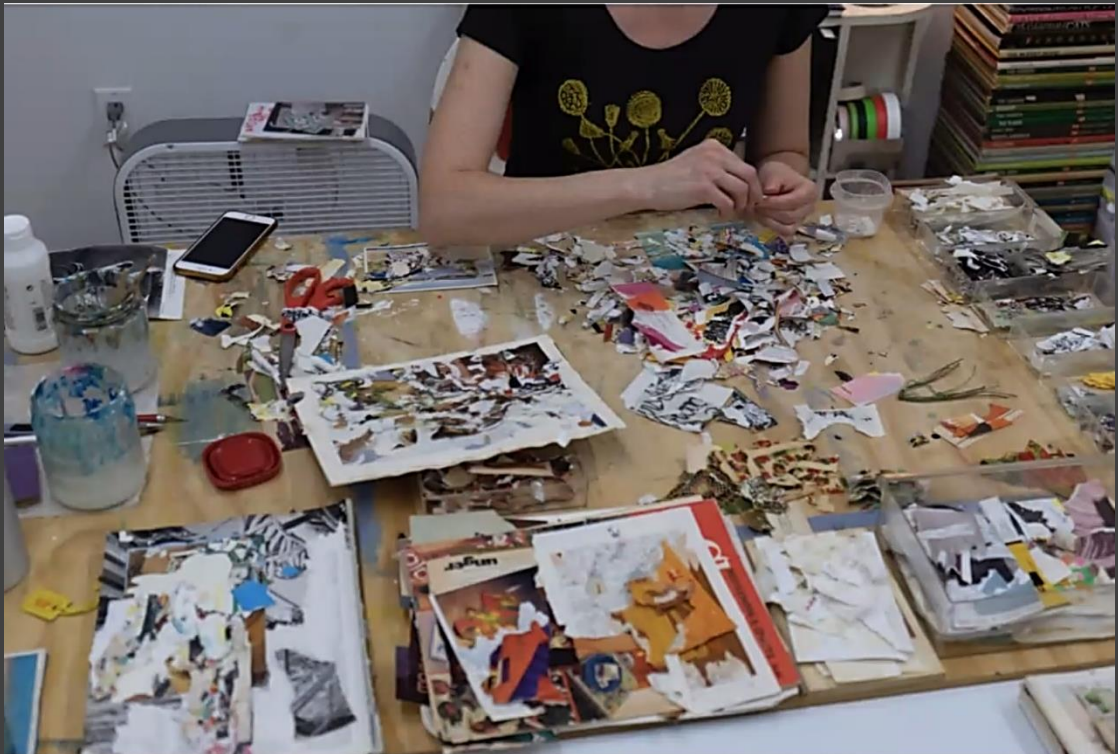
*The Gift* recalls her grandmother's house and uses vintage home decor elements, paper handpainted to look like wood, and wallpaper with woven patterns. Early in the process of working the piece, Andrea photographed the parts laid out. She arranges and forms connections for a long time before she commits to attaching the parts.







For smaller works, Andrea Burgay is less involved with memories than with her response to materials. Her palette is a vintage food tray. Shown here are paper chunks made of pages that had already been glued together, then torn apart. The pieces were used to build up again.



In her Brooklyn studio she arranges and attaches layers, then tears, carves, or takes them apart. Removed pieces become chunks that can be broken down more. Steps are repeated multiple times to create a cycle that takes time and mirrors the effects of the passage of time, including weathering and destruction.





*Things Not Seen* process

For a piece that was a requiem to a friendship, the artist started with a collection of mementoes (left) like a wallpaper sample, bracelets, and a sticker. Layers were built up on a book. She tore the entire chunk out (center), moved it, and put it back in a different direction (right). It was part of her process of arranging, tearing away, and rebuilding.

At right is the final work. Some things, including some original materials, are not seen.

*Things Not Seen*, 2019,  
Paper, wallpaper  
samples, brass, felted  
wool, thread on found  
book, 16 x 11 x 2"







*Words*, from Andrea Burgay's 2017 series "Neighborhood," slightly predates and is a pathway to her mature work. She explores the deterioration of language and communication. Posters deteriorate and the original message is lost and becomes something else. Linear shapes suggesting letters were overlaid. There is a sense of the passage of time in the process.



*Untitled 3*  
Andrea Burgay, Issue 1



*Dr. Strange*  
Cless, Issue 2

There was a creative breakthrough with the start of *Cut Me Up* magazine in 2018. It was a collaborative exercise that rejected the preciousness of paper publications.

[www.cutmeupmagazine.com](http://www.cutmeupmagazine.com)

For issue 1 Andrea Burgay offered up her work as a starting point. She invited readers to participate in Issue 2.

For issue 2 readers literally cut up her pages and made new work, which was then published. Happily there were many responses.





*Untitled 9*  
Andrea Burgay, Issue 1



*Between The Waves*  
Jess Costanzo, Issue 2

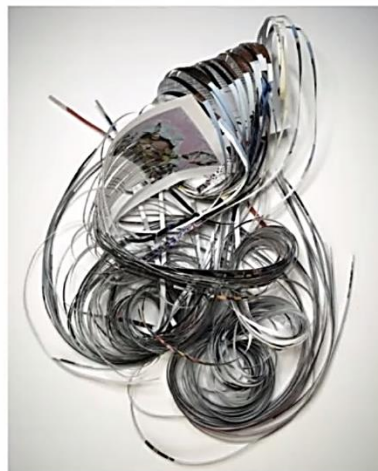


*Air*  
Luciana Frigerio, Issue 3

Issue 3 was curated by Todd Bartel, who called for artists to consider landscape history and to incorporate a subtractive issue like erasure of some kind, and to integrate the idea of blank space.



*Inside the Belly of a Swan*  
Dana Sherwood, Issue 6



*Loop 1*  
Iain Machell, Issue 7



*Taxis derma III*  
Nina Fraser, Issue 8

The progression became three dimensional with people cutting up the entire magazine and by issue 8 making 3-D structures. By issue 5 the initial works by Andrea were pretty much gone, but by the current issue 11 they reappeared because readers had saved the originals and brought them back.



# CREATIVE CORNER

Happiest of summertime to all of you. Those of you at our May meeting met collage artist Andrea Burgay. It was really a thrilling presentation. As curator of "Cut Me Up" her general philosophy is how do we, as artists, connect with our art. It is important to focus on what resonates within and see if one can feel what the artist is trying to "say!"

She emphasizes that there are feelings that unify us all as joy, love, suffering, and contemplation. These give us the permission to force ourselves to look within.

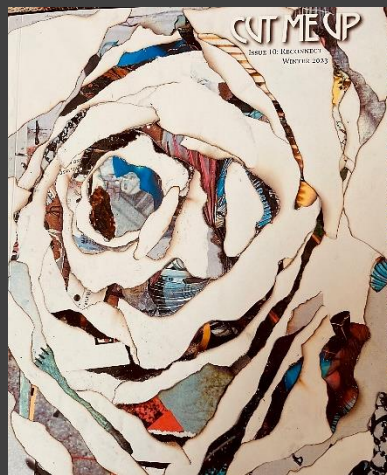
Please be inspired by the pieces below from Andrea Burgay's Issue 10, Winter 2023, of "Cut Me Up." If you are interested in sharing your work, email me at [barbaraslif49@gmail.com](mailto:barbaraslif49@gmail.com). Looking forward to connecting with you. ♡

Fondly, Workshop chair, Barb Mathis



Gail Elkin-Scott  
*Serve and Return*

Mixed media- acrylic paint, paint pens, torn paper, pencil, alcohol inks.



CENTER TOP: Ian Tothill  
*Fireproof*



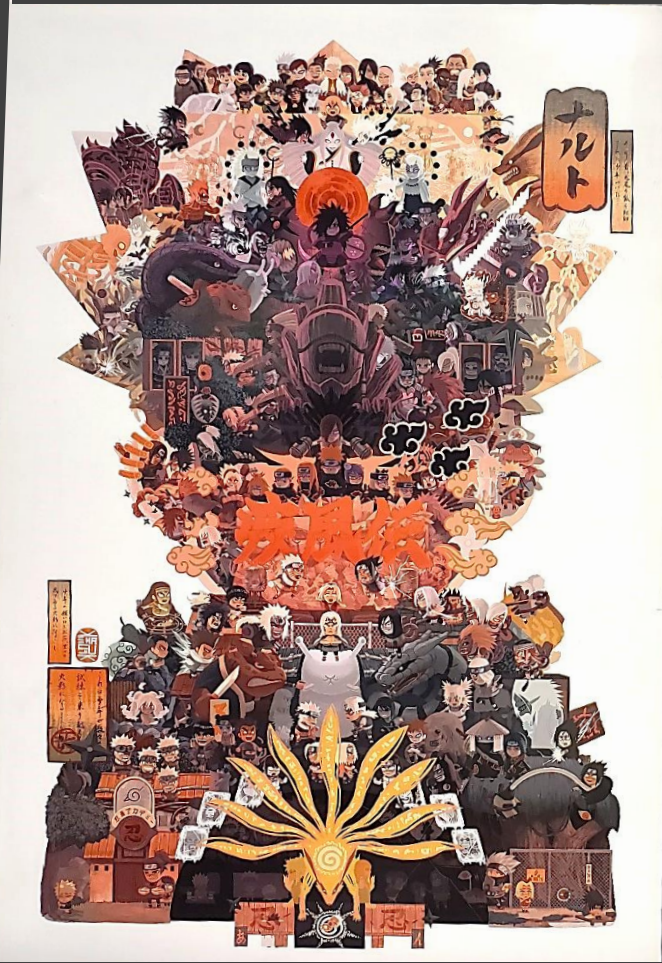
Gregory Malphurs  
*Threads*

Mixed media- oil, graphite, colored pencils, oil stick on arches oil paper

CENTER BOTTOM: Monica Church  
*Dynamite*  
Uses matches, matchbooks, and embroidery floss on top of colorful cut outs



# LINKS



By the artist Kehasuk (@Kehasuk) -- at Wondercon, Anaheim CA-- <https://www.pinterest.com/kehasuk/>



## LINKS 2



#PH

*Say a Little Prayer*--Collage installation at the Philadelphia airport by Lavett Ballard—

<https://www.phl.org/node/2088> -- The lights near top center are reflections, not part of the piece, but parts of the end pieces, right and left, are backlit.





# A LAST LOOK AT "PUSHING BOUNDARIES"

## VIEW THE RECEPTION VIDEO ONLINE AT

<https://www.youtube.com/watch?v=DcTqJQXkE84>

Huge thanks to Mitch Plessner for producing the video.

The following brief summaries show the many stated intentions, or even lack thereof, in making and conceiving the award-winning works.



FIRST PLACE

**Wendy Tigerman**

*Olde Phonograph*

Wendy is a non-concept driven mixed media artist who starts by picking something like a background, object, or sentient being. When making her work, she reacts, then reacts, then reacts until she gets a feeling inside and oh, it's done.

SECOND PLACE

**Melinda Warren**

*Hanging by a Thread*

One of the many strange vintage parts in Melinda's large assemblage was the inspiration: a wild boar jawbone from Hawaii. She lets the viewers interpret her pieces for themselves.



THIRD PLACE

**Kim Svoboda**

*Dancing on Your Grave*

This piece evolved very slowly on Kim's wall and is made of fabric scraps from other finished projects. Some would be sewn together, then go back on the wall, with no goal until it was time to finish and put the piece out in the world.



CAROLANN WATTERSON AWARD

**Elaine Daily-Birnbaum**

*The Happiness of the Soul*

Elaine used compositional balance, unity, and muted colors to reflect harmony and peace, qualities unrelated to physicality or the material world. The papers were handmade except for a card a friend sent her.



HONORABLE MENTION

**Sarah Esmi**

*writer's block 2*

In this two-part piece, the head of the body sitting on the boat is a window with a duck. Sarah, also a lawyer and poet, uses collage to succumb to writer's block, to let the body and the mind go, and experience life and light.



HONORABLE MENTION

**Carol Priamo**

*At the Gallery*

Carol layered a handmade collage and three photos of her art opening in order to capture, in a limited space, several groups and the energy of the event.



HONORABLE MENTION

**Jennifer Robertson**

*Cyclical Satori*

Jennifer's analog collage shows a black-and-white and color version of a figure, plus a lion. Her title, Cyclical Satori, refers to gaining secular social consciousness, a multidimensional process of ever new cycles of awareness.



HONORABLE MENTION

**Patrice Gelband**

*Sightlines*

When Patrice turned her piece upside down, the perspective lines (enhanced by the newsletter editor) opened up instead of converged. The openness reflected her shift from pre-planning to an intuitive way of artmaking.



HONORABLE MENTION

**Barbara Tabachnick**

*In the City Buildings*

Barbara's mashup of NYC photos in Sept 2019 shows buildings and people, with no boundaries between people in buildings and those on the street. In NYC, unlike LA, people walk as a means of transportation.







**RANDOM SELECTION OF WORKS--VIEW THE ENTIRE SHOW AT  
<https://www.onlinejuriedshows.com/ClosedShowThumbs.aspx?OJSID=56515>**



# CALENDAR

## 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.

## 2023

### **BIG CHANGE!!!!**

CAA ONLINE SHOW  
"CONNECTIONS"  
NOVEMBER 1-30  
(NOT SEPTEMBER)  
SFVACC.COM

JUROR:

KRISTINE SCHOMAKER  
MORE INFO COMING

FRIDAY SEPTEMBER 22  
GENERAL MEETING  
11 AM PDT

FRIDAY NOVEMBER 17  
GENERAL MEETING  
11 AM PST



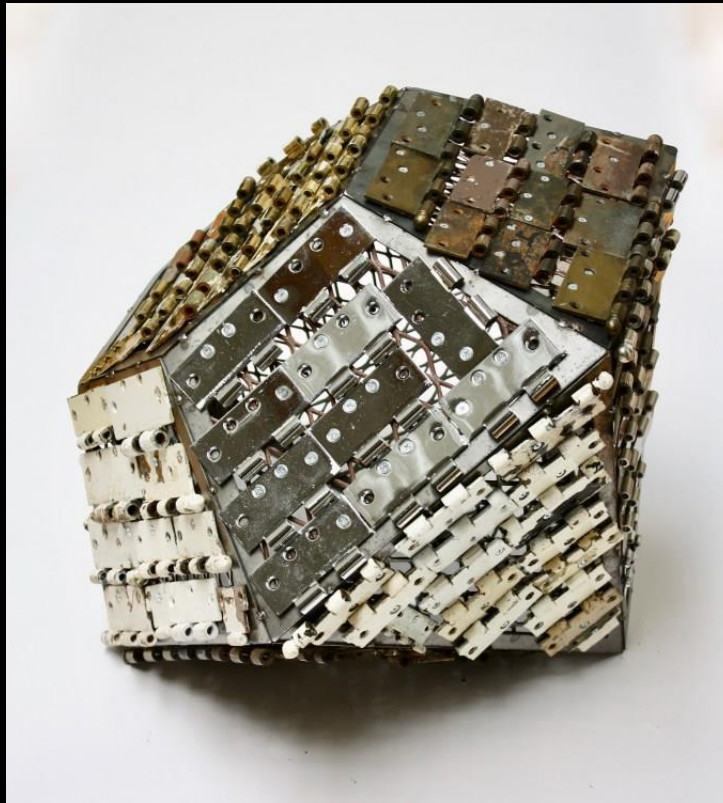
# NEW MEMBERS

Sarah Robertson Palmer  
Seattle WA  
[www.saropa-art.com](http://www.saropa-art.com)

Karen Ard  
Temescal Valley CA

Susan Rochester  
Sutherlin OR  
[www.susanrochester.com](http://www.susanrochester.com)

# MEMBER ART



*75,025 Karat*  
Repurposed steel,  
aluminum and door  
hinges, 24 x 24 x 24  
inches

**S.P. Harper** was featured in the Artist Spotlight in Art and Cake, a Contemporary Art Magazine with a Focus on the Los Angeles Art Scene.

<https://artandcakela.com/2023/05/13/artist-spotlight-s-p-harper/>

### **“What inspires you?**

My work is intensely personal, inspired by a diamantaire (diamond-cutter) grandfather, and was formerly dismissed by many viewers and collectors who do not know the story and could not recognize the vision expressed in the pieces. Working in such a vacuum became difficult without public recognition. However through sheer perseverance, I have witnessed increasing understanding developing over time through art talks and interviews like this.”

Barbara Tabachnick is delighted to be juried into in a small onsite exhibit, "Joy," in New Mexico at the Museum of Encaustic Art. The show is online as well.

[www.eainm.com/joy](http://www.eainm.com/joy)



“‘Winter in Finmark’ (photo encaustic, 8 x 8 inches) depicts my love of travel, not to mention my joy in combining photography and encaustic. Other joys include experimenting with various encaustic techniques, such as burning shellac onto encaustic and heating an image over colored wax until the color comes through the image. “



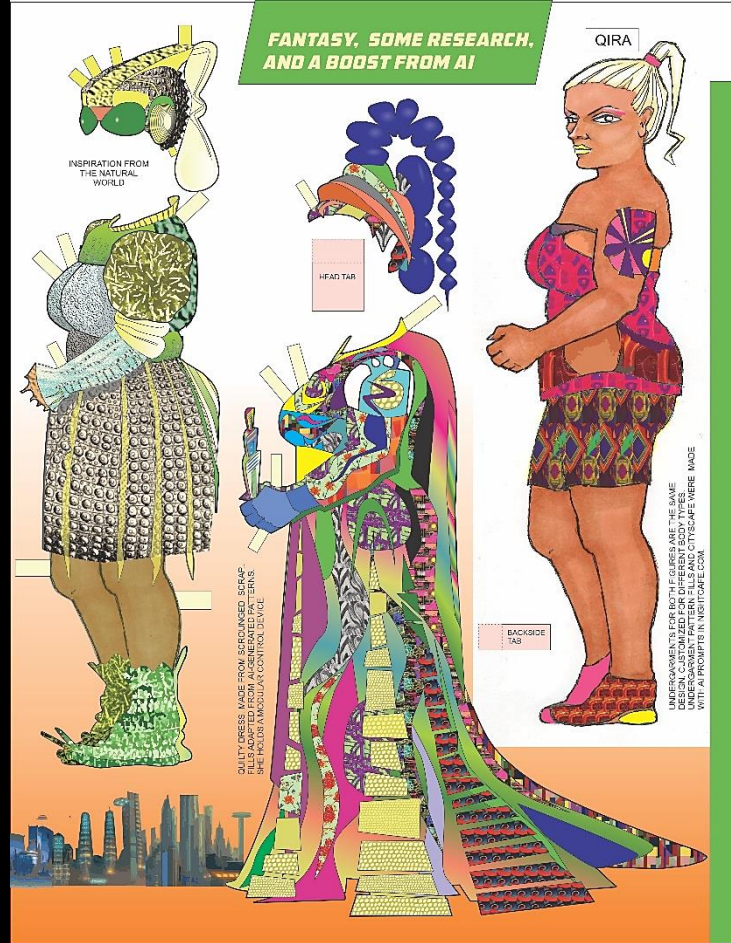
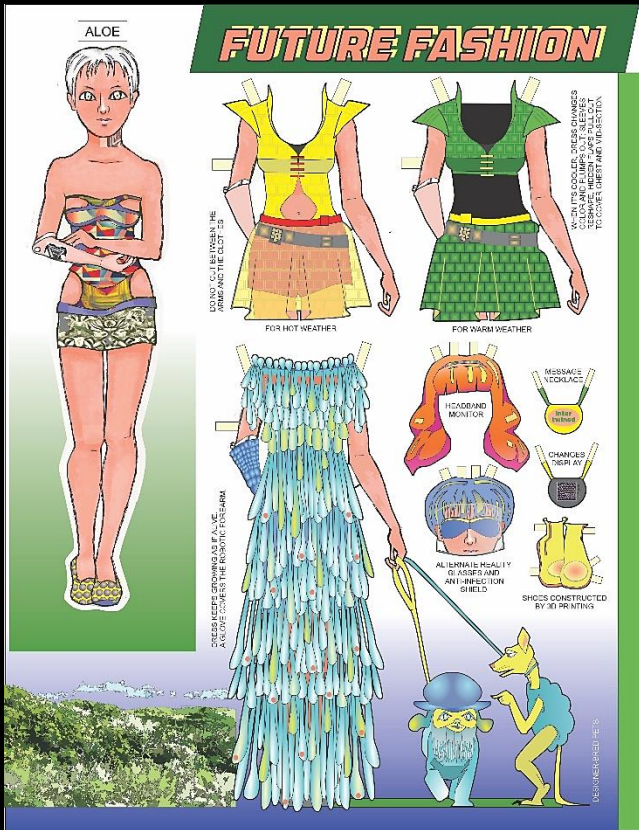
Watch the trailer and rent the video of Esther Pearlman’s play “Re-inventing Me” at

<https://vimeo.com/ondemand/reinventingme>

It will be available through June and maybe July..



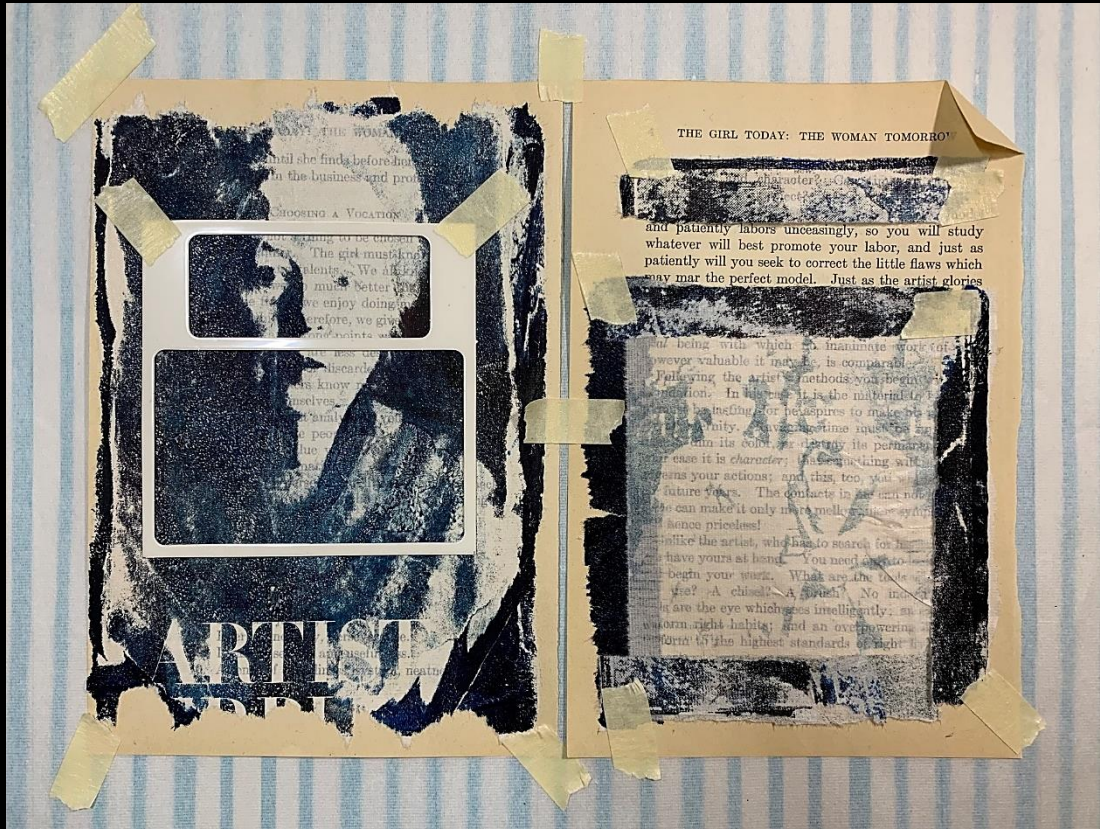
In late May 2023 Kwei-lin Lum attended a paper doll party, "Imagining the Future," in Philadelphia PA and illustrated event souvenirs which incorporated digital collage. She used public domain images plus pattern fills generated by AI.



Collage found its way into the paper doll party in the form of a commissioned handmade coat with layered imagery derived from paper dolls sets. Also on display was a collage by Amy Albert Bloom of hybrid characters wearing vintage paper doll clothes.



**Pennie Fien** is excited to have her collages on display this summer in the ALL MEDIA 2023 at the Irvine Fine Arts Center as well as the Shoebox virtual show TEXT/MESSAGES juried by Kristine Schomaker who we will be honored to have as our juror for the CAA November show CONNECTIONS. <https://shooboxprojects.com/text-message/>



ABOVE: *ARTIST-Female (For Alice Neel)*  
 Monoprints, Rice paper, Paint, Gift Wrap,  
 Tape, ID Plastic, Vtg Book 11" x 14" x 1"

RIGHT: *Mixed Messages*  
 Paper, board, watercolor, ink, beads,  
 trim, wood 13" x 11" x 1"





**Jean Hess, CAA's Program Chair, is featured in an article in [knoxtntoday.com](http://knoxtntoday.com).**

“Finally, Hess says she likes to relax by hand-stitching old fabrics into quilt-like panels that are intricately worked, rich in color and surprisingly nuanced because “I like to incorporate accidental rips, crumplings and frayings into the surface with snarls of thread and ribbon.”

<https://www.knoxtntoday.com/jean-hess-master-artist-and-master-gardener/>



# OPPORTUNITIES

**THE  
ART  
FAIR** **OTHER**

The Other Art Fair is a global gathering of creative thinkers, game changers and pleasure seekers sharing emerging talent and unforgettable experiences. Set against the backdrop of the world's biggest cities, each of our fairs is different. We combine boundary-pushing yet always accessible artworks from over 100 independent artists like you, with immersive installations, performances and a few curious encounters. The result is an inspiring, evocative, inclusive and fun event that reframes how art can be perceived and creates lasting connections between artists and art lovers.

THE APPLICATION DEADLINE FOR THE LOS ANGELES EVENT (SEPT 21-24) IS ALMOST TOMORROW, JUNE 15 2023. BUT THIS IS AN INTERNATIONAL ORGANIZATION WITH AN INTERESTING PREMISE WITH OTHER VENUES PLANNED. YES, IT SEEMS GEARED FOR THE UNDER-50 CROWD, AND A BOOTH IS EXPENSIVE, BUT THERE'S LOTS OF ENERGY AND YOU NEVER KNOW. SO HERE ARE SOME LINKS:

<https://www.theotherartfair.com/artists-apply/>

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

<https://www.theotherartfair.com/la/>



## CAA BOARD

### PRESIDENT

Sylvia H. Goulden  
[shgoulden@sbcglobal.net](mailto:shgoulden@sbcglobal.net)

### FIRST VICE PRESIDENT, EXHIBITS

Pennie Fien  
[pmfine50@verizon.net](mailto:pmfine50@verizon.net)

### EXHIBITS CO-CHAIR

Sylvia H. Goulden  
[shgoulden@sbcglobal.net](mailto:shgoulden@sbcglobal.net)

### SECOND VICE PRESIDENT, PROGRAMS

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[jeanhess@bellsouth.net](mailto:jeanhess@bellsouth.net)

### THIRD VICE PRESIDENT, MEMBERSHIP

Susanne Belcher  
[susannebelcher@yahoo.com](mailto:susannebelcher@yahoo.com)

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Karol Blumenthal  
[karolblu@aol.com](mailto:karolblu@aol.com)

### TREASURER

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### PARLIAMENTARIAN

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Kwei-lin Lum  
[kweilin111@aol.com](mailto:kweilin111@aol.com)

### PHILANTHROPY CHAIR

Position open

### PUBLICITY CHAIR

Lauren Rechner  
[lauren.rechner00@icloud.com](mailto:lauren.rechner00@icloud.com)

### WORKSHOP CHAIR

Barbara Zager-Mathis  
[barbaraslife49@gmail.com](mailto:barbaraslife49@gmail.com)

### SCHOLARSHIP CHAIR

Helen Merken  
[merken1821@gmail.com](mailto:merken1821@gmail.com)

### WEBSITE MANAGER

Barbara Tabachnick  
[btachnick@csun.edu](mailto:btachnick@csun.edu)

### HOSPITALITY CHAIR

Barbara Zager-Mathis  
[barbaraslife49@gamail.com](mailto:barbaraslife49@gamail.com)

### INSTAGRAM SPECIALIST

Position open

# CAA MEDIA AND CONTACT INFORMATION

## CAA WEBSITE

<http://www.collageartists.org>

## CAA FACEBOOK GROUP

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

## CAA SNAIL MAIL

### ATTENTION—NEW ADDRESS!!!

Collage Artists of America  
11239 Ventura Blvd. Ste. 103-274  
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 2<sup>ND</sup> OF EACH MONTH.**