

COLLAGISTA

ISSUE TWELVE/ AUGUST-SEPTEMBER 2011

ISSN: 1837-4891 (PRINT)



ON THE COVER: Lindsey Macklem

www.fusedelegance.com

On the cover this issue is featured Lindsey Macklem's collaged glass pendant, 'Pink Sunset Tree of Life'.

More of Lindsey's work will be showcased next issue, providing an interesting opportunity to view collage work which melds traditional assemblage with glass craftsmanship. Stay tuned!

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EDITOR'S LETTER

Welcome to Issue twelve of Collagista!

This issue there is work from Lithuanian artist Lina Kasparaityte, Pierre Botardo, Dilar Periera, Javier Serna and Rogerio Santos.

There is also a funky zine, produced by Australian Mireille Pieterse, designed to show artists how to collage with Photoshop.

A subscriber, since last issue, has written in to ask about the ever fraught issue of copyright in collage art – wondering where the line between appropriation and copyright infringement actually lies.

I'm afraid I am no expert, but I have included a link later in the zine for a website dedicated to the subject, which looks enlightening, and which hopefully will prove useful to those of you out there wondering the same.

As ever, the Collagista blog continues to add new collage related information, so please drop by and check it out!

www.collagista.wordpress.com

Feel free to recommend any other sites or collage related info for inclusion on the blog, and remember, Collagista is now on Facebook!

To subscribe to Collagista, for more information, or to submit work for inclusion, please email us at:

collagista@hotmail.com

All the best,

John



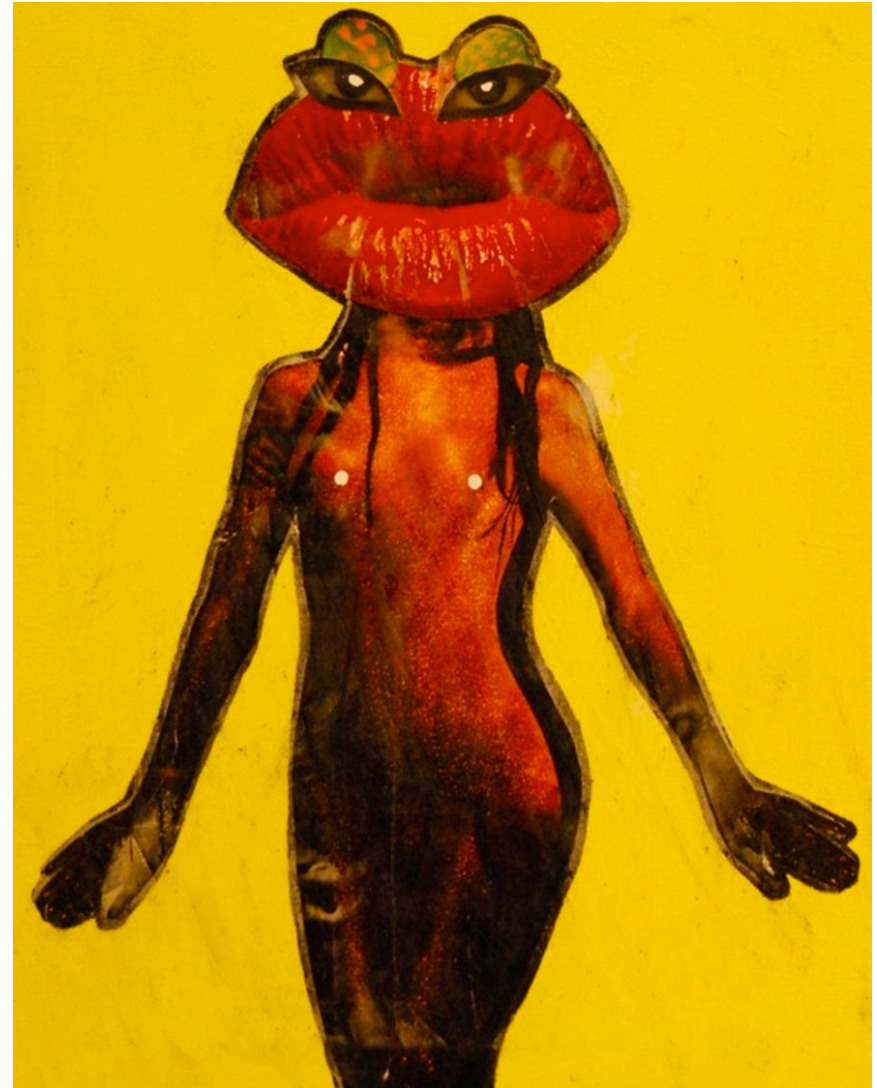
The National Collage Society is hosting the 27th Annual 2011 Juried Exhibit.

This exhibition is open to all artists and all works must be original, two or three dimensional, mixed-media glued collage. Each artist may enter up to two works.

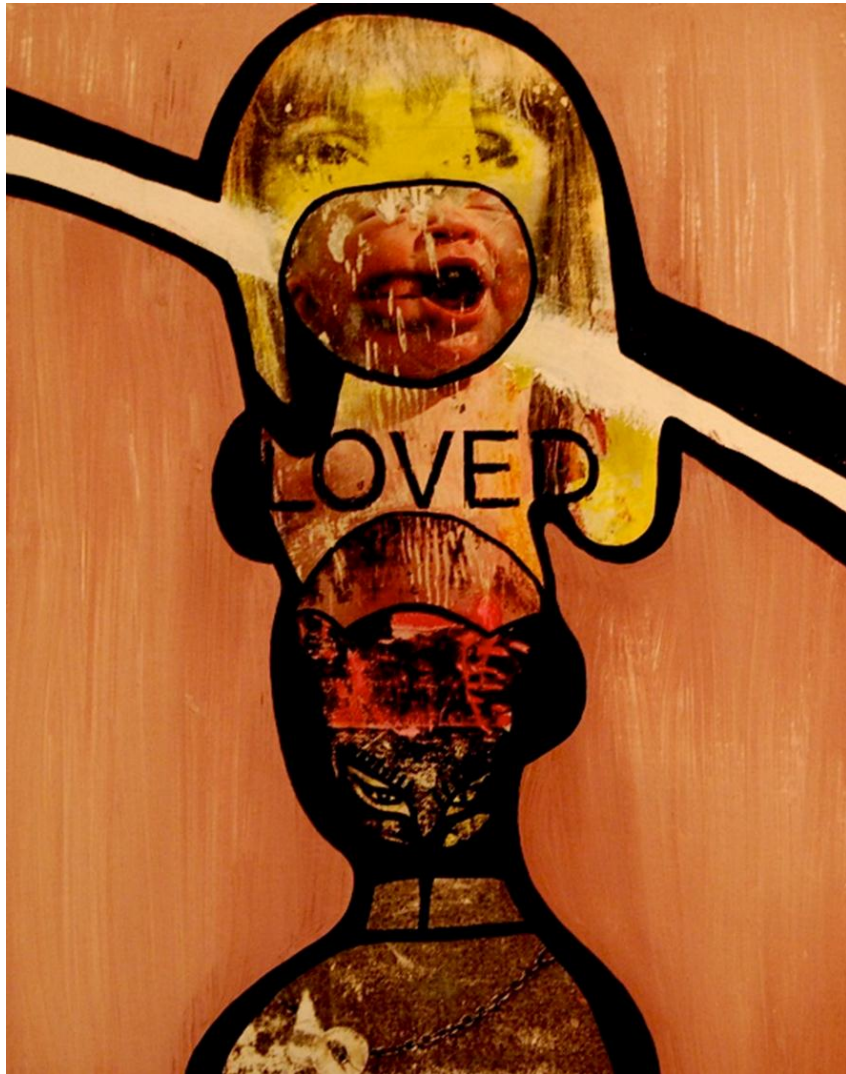
The entry fee for the exhibit is \$45.00 (\$35 membership fee and \$10 entry fee.) All entries must be received by Friday, September 2, 2011.

For more details and to download the entry form please visit the NCS website: http://nationalcollage.com/entry_forms/juriedform.html

LINA KASPARAITYTE



'Today Like This', collage



'To be Loved', Mixed Media Collage, 40x50cm



I'm a mixed media artist from Lithuania. I'm very new in collage art. My debut was in 2009. I can call my collages, mix between collage, decollage and decoupage. My work reflects my mood. Some evolved from conversations with friends, some are just my fantasy. In some I express my feelings on certain things. Some dominated by erotic themes.

More of my art you can find at <http://lincikas.weebly.com> and also on my Facebook page Lincikas-Art.

'Calling for Summer', Mixed media art collage on canvas, 80x80cm



For my collages I use old magazines, postcards , maps, interesting paper, playing cards, photo paper, feathers, some of my own art and photography , also a lot of image transfers in my own way.

My toolbox consists of ink, acrylic paint, pencils, sponges, brushes, glue, spray, polish remover, crayons, gel mediums, and cutting tools.

'Love', collage



'My Soul is Gone', 25x30cm



COPYRIGHT FOR COLLAGE ARTISTS

www.funnystrange.com/copyright/

A useful website which discusses copyright infringement issues in the visual arts – specifically within collage – with a range of links provided for further study.

The International Society of Assemblage and Collage Artists

Brushes, Hammers, Paste and Nails

<http://collagist.org/>

LOS VOLÁTILES INVITAN

EXPOSICIÓN COLECTIVA DE COLLAGE



PHOTOS FROM THE LOS VOLÁTILES EXHIBITION

Cristina Carroquino, Zó Correia, Jorge Chamorro, Rafafans, Enrique Lafuente, Raul Lázaro, Sean Mackaoui, Daniella Nicotra Carroquino, Juan Carlos Monroy, Nora Salem, Óscar Sánchez Lozano, Javier Serna Fernández, Kate Teale, Rubén, Mira Watanabe

LOS VOLÁTILES SOMOS UN COLECTIVO DE ARTISTAS QUE TRABAJAN EL COLLAGE. UNIÉNDONOS A LOS FASTOS DEL QUINTO ANIVERSARIO DE LA ERIZA NOS HEMOS MULTIPLICADO EN PROGRESIÓN CALEIDOSCÓPICA PARA CREAR LA ÚLTIMA COLECTIVA DE LA TEMPORADA. HEMOS INVITADO CADA UNO DE NOSOTROS A UNOS CUANTOS ARTISTAS QUE NOS INTERESAN. EL RESULTADO ES UNA EXPOSICIÓN VARIOPINTA QUE MUESTRA EL PANORAMA CREATIVO DEL PAPEL RECORTADO Y PEGADO DESDE VARIOS PLANTEAMIENTOS, UNOS COINCIDENTES Y OTROS YUXTAPOSIBLES AL SON DE LAS TIJERAS Y EL BISTURÍ.

LA EXPOSICIÓN SE INAUGURARÁ EL 9 DE JUNIO A LAS 20.30H.



PHOTOS FROM THE
LOS VOLÁTILES EXHIBITION

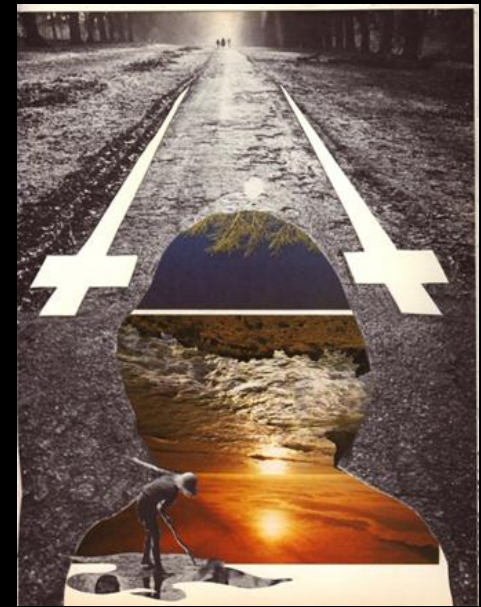


Mireille Pieterse

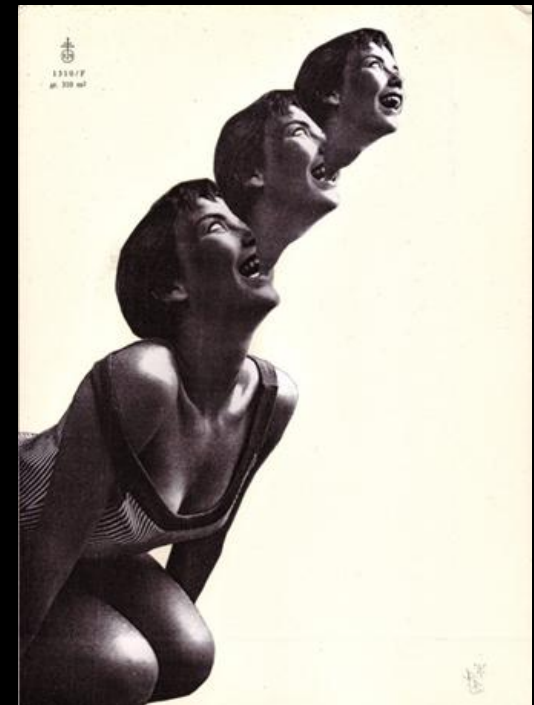
Collage tutorial zine, for Photoshop.

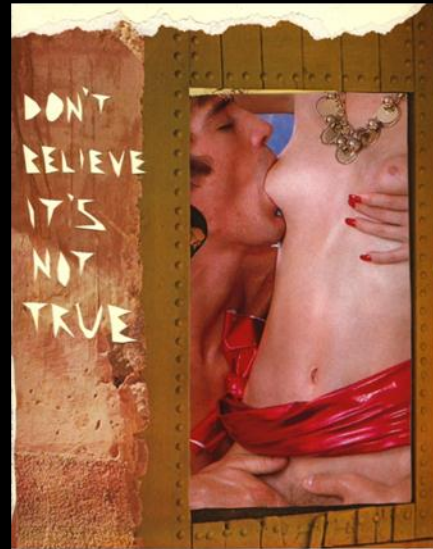
www.oftheperiphery.tumblr.com
www.seaburo.com





Pierre Botardo
<http://pierrebotardo.com/>





AMELIA ISLAND ARTISTS WORKSHOP

<http://ameliaislandartistsworkshop.com/>

STUDY WITH NATIONALLY RECOGNIZED INSTRUCTORS

The Amelia Island Artists Workshop is located on beautiful Amelia Island, Florida, the southernmost of over a hundred of America's East Coast "Sea Islands". Our headquarters is the Amelia SanJon Gallery, an award-winning fine art gallery. The Island setting is perfect for plein air paintings of the beach, marsh, victorian homes, especially when studying with nationally recognized instructors. The night life is perfect for relaxing after a hard day of figure painting. Workshops are given year-round because of our beautiful temperate weather .

See our main page link workshop schedule and details!
We want to make sure you learn, relax and create. In addition we are working with the Amelia Island Tourist Development Council to make sure your stay is interesting and fun.

Our mission is to provide a nurturing, educational place for you to grow and create as an artist. The programs are coordinated by two experienced artists, Mikolean M. Longacre, Executive Director and CEO and, Sandra Baker-Hinton, President and Artistic Development Director. Each year we bring you award-winning and nationally recognized artists in all media to give you an opportunity to take your art to the next level . See our instructors at www.ameliiaislandartistsworkshop.com/works. We are always updating our website, so check back frequently. We continually research workshops for all levels of artists, looking for the best instruction available so that you can perfect your skills, or sample a technique or, learn a new one.

The Workshops are held in locations around the beautiful town of Fernandina Beach. We provide you with a welcoming wine and cheese reception the night before the workshop begins, and light refreshments all day long. For lunch, you have many world class restaurants to patronize or you may choose to purchase catering so that you can focus on what is important; your creativity. For our four-five day workshops we provide an additional activity night, either a museum tour or lecture by a local artist.

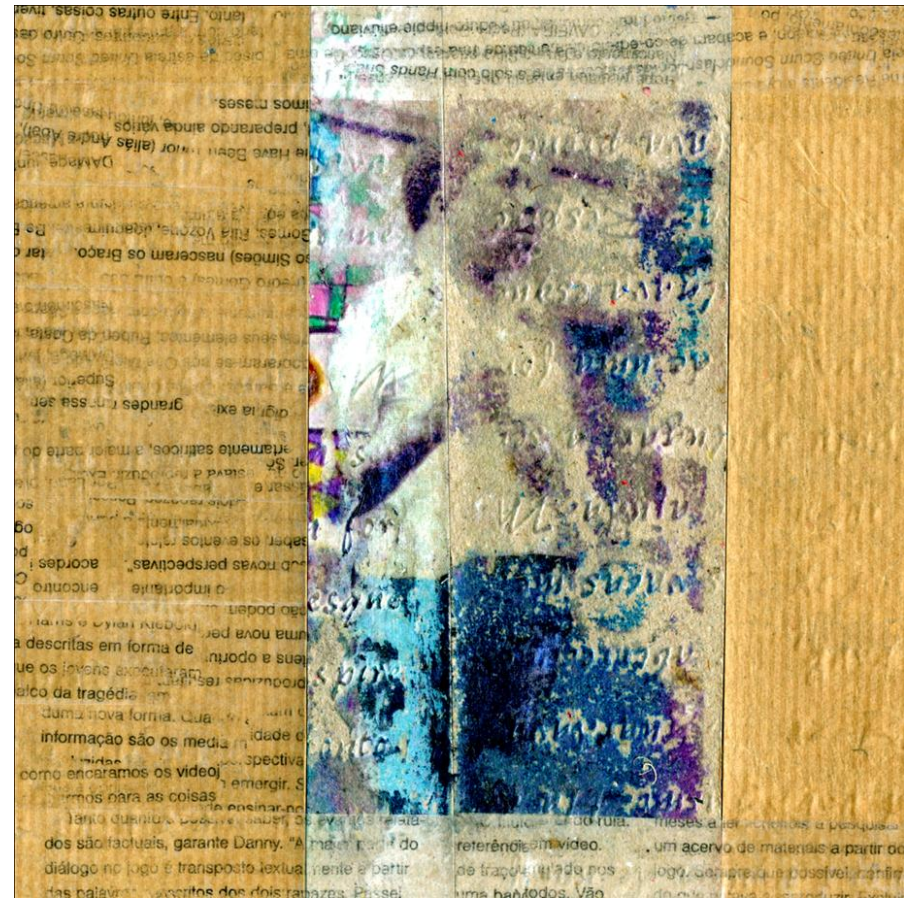
It will be quite an experience and we hope you will join us.

DILAR Pereira





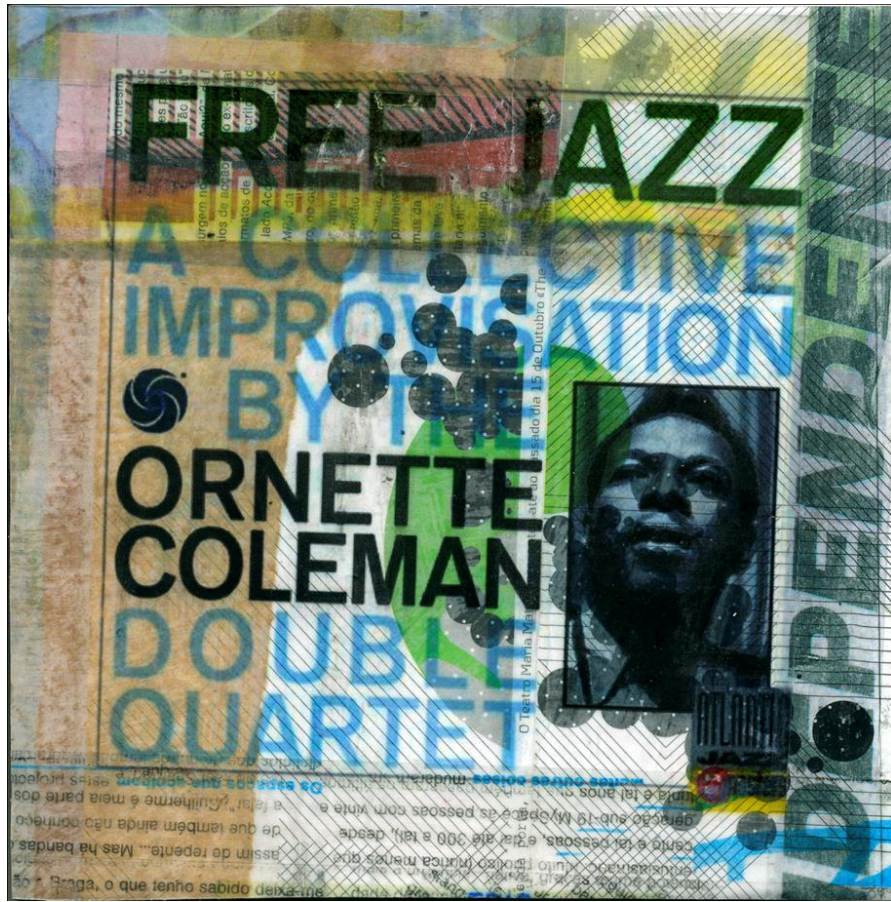
IMPROVisações, reúne um conjunto de obras recentes, que procedem da aplicação técnica da colagem. Estas obras manifestam uma intrínseca relação com o *Jazz*, cujos músicos, temáticas, sincronias e desconstruções, serviram de inspiração a cada um dos trabalhos. As colagens surgem como práticas de improvisação plástica, imbricações de *found papers* que rodeiam a vida quotidiana e que, geralmente, acabam por ter uma existência efémera. Cada obra é um impulso dinâmico do acto de rasgar, seleccionar e voltar a compor. O resultado plástico é uma combinação espontânea de formas, cores, palavras, texturas, equilíbrios, diálogos, tensões e confrontos, que se estabelecem entre os papéis encontrados, que acabam por adquirir novas significações. (Dilar Pereira)





IMPROVIsations, Improvisations collects a group of recent works which came from the collage technique. These works have an intrinsic relationship with jazz whose musicians, themes, synchronicities and deconstructions were inspirations to the works. The collages emerge as a practice of plastic improvisation, mix-ups of everyday ephemeral found-papers. Each work is a dynamic impulse of tearing, selecting and composing again. The final result is a spontaneous combination of shapes, colours, words, textures, balances, dialogues, tensions and confrontations between the found papers, ending with all new meanings. (Dilar Pereira)







<http://dailycollageproject.blogspot.com>

TO THE POWER OF N: WHERE N EQUALS 10

CALL FOR SUBMISSIONS

The medium of collage allows for the expression of concepts, ideas and emotions through the reinterpretation and recontextualisation of an endless array of discarded and then found materials.

But what if there were only a finite amount of pieces to choose from with which to make a collage? Would two collages created by different artists using the same materials end up looking the same, or at least similar? What about ten different collages by ten different artists?

Would a thousand monkeys at a thousand typewriters all eventually write Shakespeare?

To the Power of N: Where N Equals 10 sets out to answer these questions (except maybe the one about the monkeys).

Ten artists will be given a package of identical materials comprised of ten different elements, and each will be asked to create a single collage artwork using the pieces provided with the hope that, despite using the same components to create their work, each artists individual style and personal vision will result in vastly different artworks.

The experiment will culminate with an online exhibition of all of the completed artworks in October 2011.

To the Power of N: Where N Equals 10 is now accepting submissions from artists wanting to participate in the exhibition.

<http://www.tothepowerofn.com.au>

<http://www.facebook.com/pages/To-The-Power-Of-N/135409556527989>



Dear Artist Members of The Arts Map Community,

Two things...

1. There are two more new features on The Arts Map: the Mailing List Request Form and the Event Reminder Request Form. Now, when visitors click on your map marker or visit your detail page they will be able to request that you add them to your mailing list. When that happens, The Arts Map will send you an e-mail containing their request. Visitors can also ask to receive reminders of events or be put on the mailing list for an event. Reminders will be sent by The Arts Map. You do not have to do anything. But when visitors ask to be on your mailing list you will have to add their e-mail address to that list yourself.

2. Please help us decide on the best background color for The Arts Map's pages. Go to www.theartsmap.com/colors/colors.php and select the color you like best from the nine options. When you click the "Submit" button at the bottom of the page your choice will be recorded.

Thank you,

Robin & Jonathan, co-creators of The Arts Map

Collage/Assemblage Centennial 1912-2012

CALL FOR WORKS: DEADLINE NOVEMBER 15, 2011 (but the sooner the better)

<http://collagemuseum.com/centennial.html>

The modern use of collage techniques is considered to have begun in 1912 with a work by Pablo Picasso. Constructive art as been growing ever since. To celebrate this 100 year anniversary *The International Museum of Collage, Assemblage and Construction* (collagemuseum.com) would like to invite you to contribute one or more modest sized hand-made collages, assemblages, box assemblages or constructions representative of your working style, for a large (hopefully overwhelming) exhibition that will be held in 2012. A catalog of the exhibition will be created and made available to contributors at actual cost, then published and available everywhere. A PDF version of the catalog will be available to contributors for free.

No Fees, No jury, all works accepted and exhibited, none returned. Your contribution will become an important part of the Museum's permanent collection.

What is needed.

Please send one or more collages, assemblages, box assemblages or constructions of modest size (you decide what is 'modest') that is ready to hang on a wall or exhibit on a pedestal or shelf. Works on paper should be framed if possible or, at a minimum, send in a clear resealable polypropylene bag. Unframed works will be hung together like an installation.

Please send one of the museum's Deed of Gift forms filled in clearly and a photo of the work. To download a copy see:
<http://ontologicalmuseum.org/exhibitions.html>

On the back or bottom of the work please be sure to include your name and contact information as well as an email address and your website if you have one.

In addition, please send by email:

Additionally, send a digital (1000-1200 pixels on the long side) of the work by email with description and contact information for the web page that will be created for the exhibition.

A thoughtful statement expressing your views about collage, assemblage and/or constructive art as a contemporary form of art making and/or discuss the history of this genre and why it is interesting to you. These statements will be part of the catalog. Imagine that you are primarily speaking to the other artists who will be participating.

Send to:

Collage/Assemblage Centennial

The IMCAC
6955 Pinon Street
Fort Worth, Texas 76116
info@collagemuseum.com

* photo montage and digital montage will also be acceptable if printed in high definition/quality on archival material, unique and signed. However, hand made works are preferred.

The IMCAC is an artist run project dedicated to the collection, study and exhibition of collage, assemblage, construction, montage, photo-montage, digital collage, concrete poetry, collage poetry, film, sound collage, and other constructive arts.

--
Cecil Touchon, Director
The Ontological Museum
<http://ontologicalmuseum.org>
6955 Pinon Street
Fort Worth, Texas 76116
817-944-4000

JAVIER SERNA



I'm Javier Serna from Madrid and these pieces represent the work I have been doing for the past number of years. My interest in collage comes from childhood from when I was eight or nine years old. I wanted to create an alternative reality bringing together different images. I wanted to give a sense of fantasy to the banality of everyday life.

My work has grown entirely from me and my personal experiences. I have no formal training, so I grew and evolved as a collage maker at my own pace. This freedom allowed me to experiment with unconventional materials, such as stone and metal, in collage. However I also use paper, albeit in the same vein.

I exhibit every year, either solo or as part of the group of artists I belong to, 'Los Volatiles', which has been established for around five years now. This coming June we are exhibiting in 'La Eriza', which is a beautiful binding atelier in the center of Madrid. We are very excited about this particular exhibition because we have invited many other collage artists whose work we like, and they have confirmed their attendance so there will be lots to see and think about!. Also in June, I'll do an individual exhibit in a place called "El Rincón", not very far from the other one. So it's going to be a very busy month to me.

Have a look at my blog to see more of my work
<http://www.javiersernacollage.blogspot.com/>

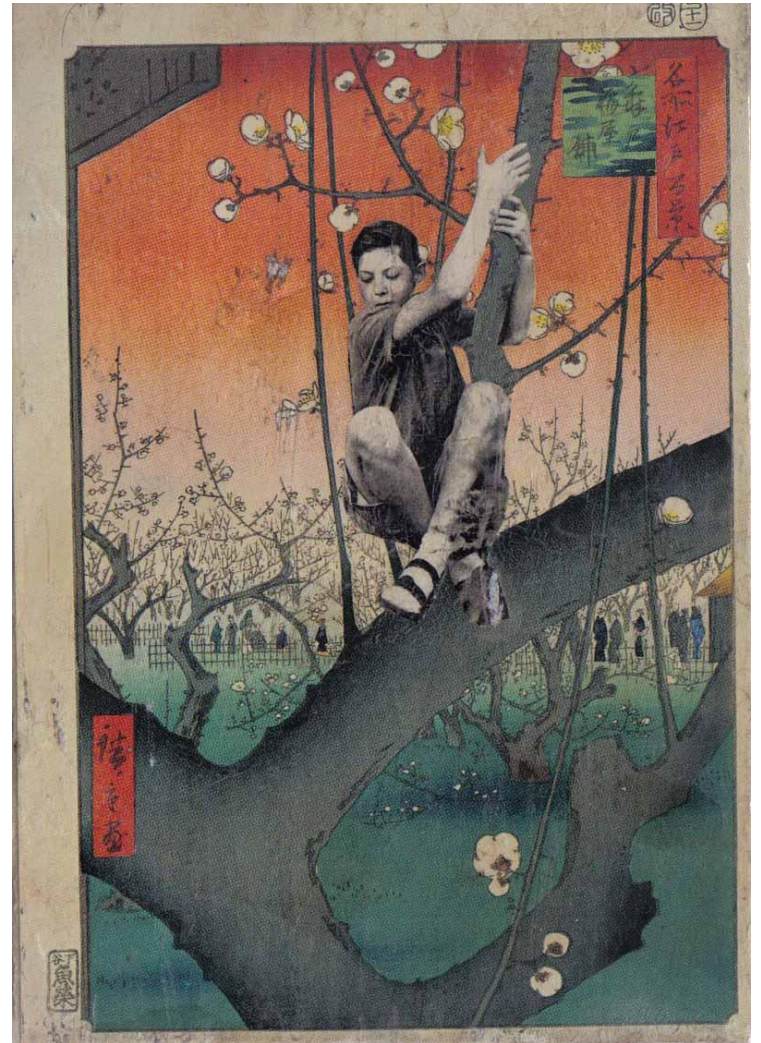
WOMAN WITH FEATHERS. Paper on metal with enamel. 21x14cm



AFRICAN FOLDING SCREEN. Paper on metal with enamel. 10.5x 16.5cm



I LEAVE!. Paper 29.5x21cm



MOUSE. Paper. 20x14cm



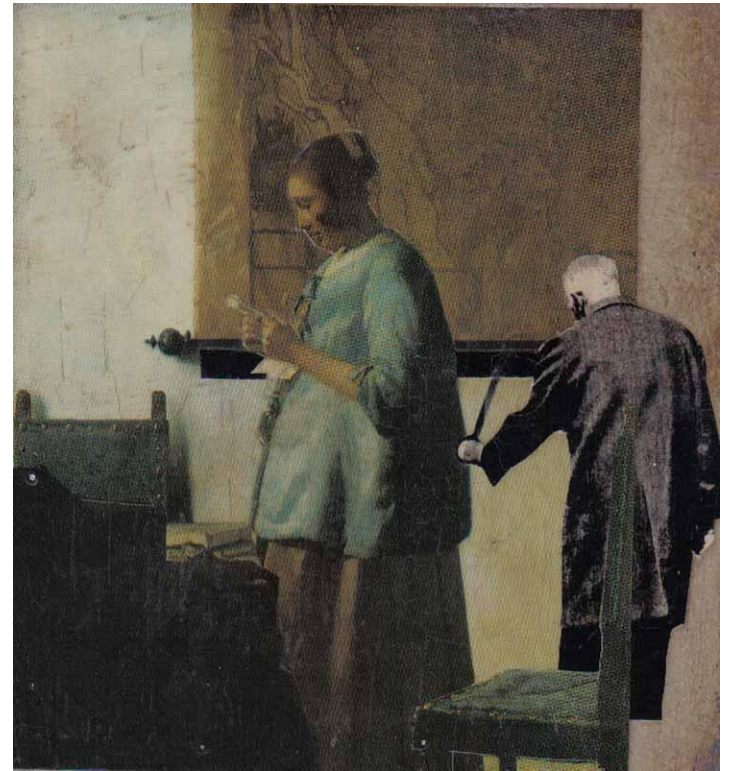
FEMENINE BULBS. Paper. 23x18cm



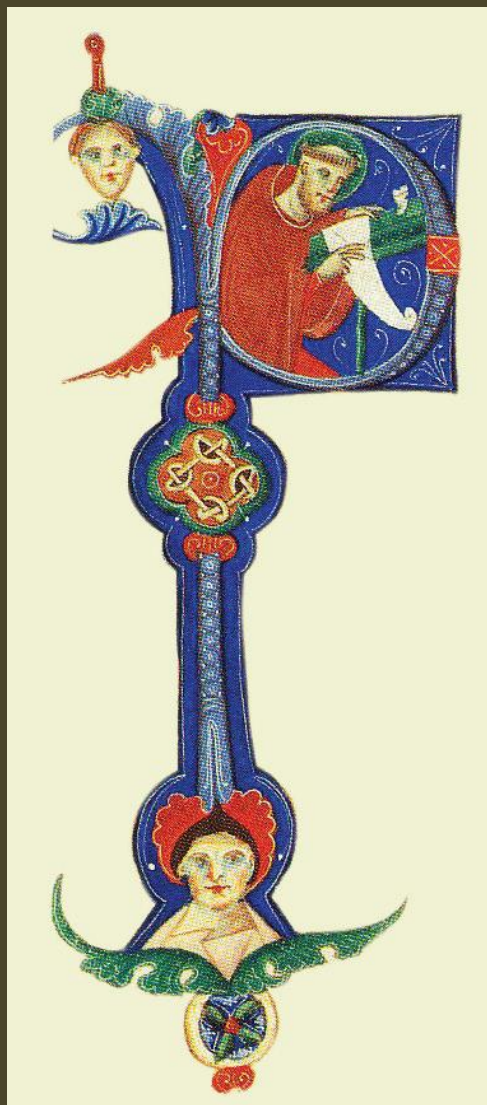
VENEZIA. Paper. 20.08x16cm



MOSES. Paper on metal. 13x21cm



THE BLIND. Paper. 14x13cm



POETRY with PAPER

A Collage Workshop in Tuscany (Cortona, Italy)

With Barbara Dunham / April 21-28, 2012

Study the beautiful illuminated texts, art, architecture and history of the Italian Renaissance. Immerse yourself in the food, wine and culture of Tuscany.

Visit an antiques market for elements, enjoy a tour of Florence, incorporate these experiences into your art.

Learn new techniques, explore beautiful Renaissance papers.

All-inclusive workshop, meals, hotel and tours; airfare separate.

ToscanaAmericana.com/barbarajdunhamhome.html

BjDunham.com / bjdunhamartist@gmail.com

BD

Contemplative Collage

4 week long

Online Workshop

"By being the curator of our images, we care for our souls."
Thomas Moore

Contemplative Collage
4 week long
Online Workshop
Beginning Monday, August 15, 2011

Carl Jung delved into the mysteries of dream symbols via active imagination. Lewis Mehl-Madrona brought symbols to life via the stories of narrative medicine. Come experience for yourself the marriage of these two modalities with Contemplative Collage.

As in dreams, collage offers an profound venue for the symbology of the inner Self to dialogue with the waking mind. Unlike dreams, which recede and fade with time, collage continues to offer a concrete snapshot, a workable thumbnail, of the conversations behind the scenes, the creativity and inner wisdom that exist within us all waiting our exploration.

Dante Jericho is an energy healer, mystic and artist. She is the author of "Sacred Changes, Sacred Choices: Meditations from the I Ching."

In this 4 week, self-paced course, students will create their own collage, then are given exercises to assist them in "reading" the images and messages contained within it. The class uses an FB format fostering a sense of creative community in which time is spent not only with their own work, but other students' work as well, broadening the interpretive experience.

Come discover your Inner Stories, and what they have to tell you. Come spend 4 weeks immersed in the magical world of Contemplative Collage!

Workshop Info:

When: 4 week online class beginning Monday, August 15

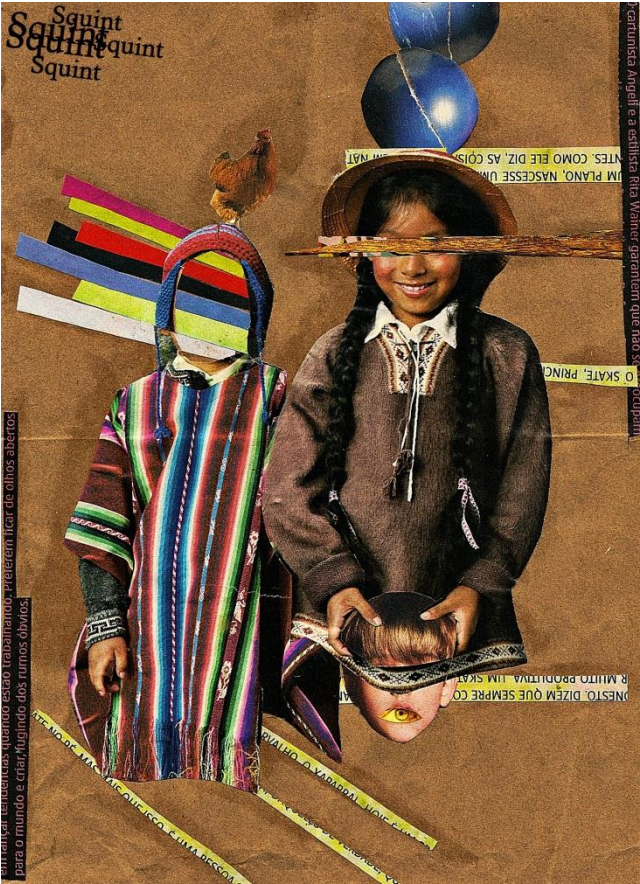
Where: Facebook, (all privacy settings set for students only)

Cost: \$69, all supplies included.

How to register: contact Dante at hoodoogirl@gmail.com for Paypal instructions.

Registration Deadline: Wednesday, August 10, (class size is limited to 12 students – please register early!)

ROGERIO SANTOS





Christian Gastaldi

"Poems from Inaudible Voices"



Visual poetry / Collages with torn posters from Paris.

A6 format - 40 pages - laser printing.

Thread and quarter cloth binding

August 2011

price: 15 euro / 20 US \$ / 13 UK Sterling

<http://www.redfoxpress.com/dada-gastaldi.html>



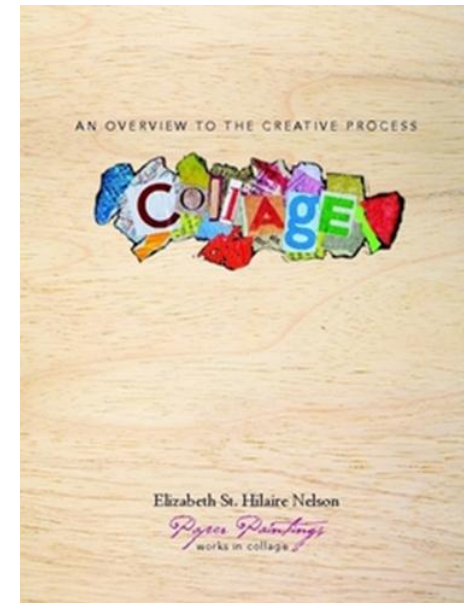
<http://nationalcollage.com/bookstore/bookstore.html>

The National Collage Society website has a range of wonderful catalogues on offer. Well worth a moments perusal.

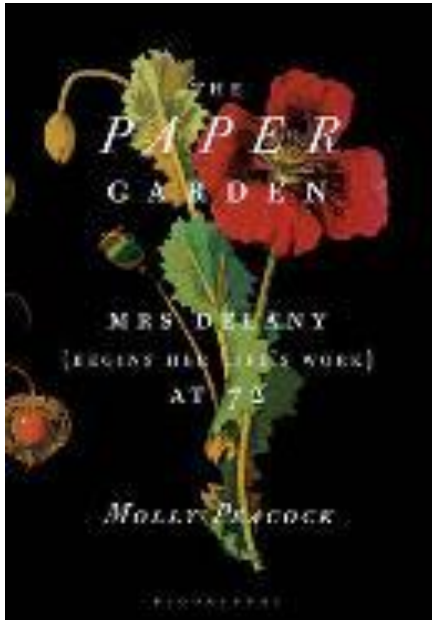
**Collage: An
Overview to the
Creative Process**
[By Elizabeth St. Hilaire
Nelson](#)

Hardcover, 40 pages
\$44.99

<http://www.lulu.com/product/hardcover/collage-an-overview-to-the-creative-process/6467744>



The Paper Garden: Mrs Delany Begins Her Life's Work at 72 Molly Peacock



9781408821015

Bloomsbury Publishing PLC

History of art & design styles: c 1600 to c 1800; Individual artists, art monographs; Biography: arts & entertainment

Hardback

416 pages

<http://www.abeys.com.au/book/the-paper-garden-mrs-delany-begins-her-lifes-work-at-72.do>

Mary Delany was seventy-two years old when she noticed a petal drop from a geranium. In a flash of inspiration, she picked up her scissors and cut out a paper replica of the petal, inventing the art of collage. It was the summer of 1772, in England.

During the next ten years she completed nearly a thousand cut-paper botanicals (which she called mosaicks) so accurate that botanists still refer to them. Poet-biographer Molly Peacock uses close-ups of these brilliant collages in *The Paper Garden* to track the extraordinary life of Delany, friend of Swift, Handel, Hogarth, and even Queen Charlotte and King George III.

How did this remarkable role model for late blooming manage it? After a disastrous teenage marriage to a drunken sixty-one-year-old squire, she took control of her own life, pursuing creative projects, spurning suitors and gaining friends.

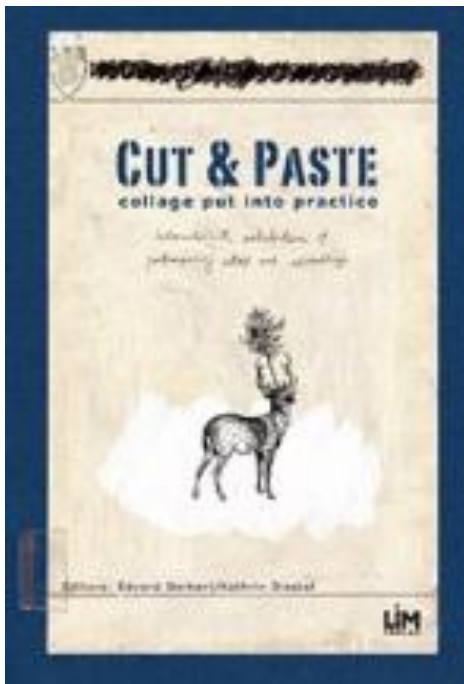
At forty-three, she married Jonathan Swift's friend Dr. Patrick Delany, and lived in Ireland in a true expression of midlife love. But after twenty-five years and a terrible lawsuit, her husband died.

Sent into a nether land of mourning, Mrs Delany was rescued by her friend, the fabulously wealthy Duchess of Portland. The Duchess introduced Delany to the botanical adventurers of the day and a bonanza of exotic plants from Captain Cook's voyage, which became the inspiration for her art.

Peacock herself first saw Mrs Delany's work more than twenty years before she wrote *The Paper Garden*, but 'like a book you know is too old for you', she put the thought of the old woman away.

She went on to marry and cherish the happiness of her own midlife, in a parallel to Mrs Delany, and by chance rediscovered the mosaics decades later.

This encounter confronted the poet with her own aging and gave her-and her readers-a blueprint for late-life flexibility, creativity, and change.



Cut & Paste – collage put into practice – Edvard Derkert and Kathrin Diestel. Graphic Design Edvard Derkert 80 pages size: 158 – 230 mm Texts in Swedish and English. Images in greyscale and colour! Stockholm 17/9 2009 Price 120 Swedish Crowns

The collage is the most important and influential artistic discovery of the twentieth century. The art-collage has been around for 100 years now but is still very much alive and thriving. Gallery [KG52] invited 21 artist from all over the world to participate in the exhibition Cut & Paste. Some have worked with collage for over 40 years and some just started out. The oldest artist is 66 and the youngest 19. Some artists are amateurs and some professionals. Many are well schooled while some are self taught. Something they all have in common is a sense of humour, playfulness and openness for the unexpected. This book includes their portraits as well as two longer texts about the theory and practice of collage in English and Swedish by Edvard Derkert.

Artists presented in the book are:

Maria Bajt / Sweden, Liz Cohn / USA

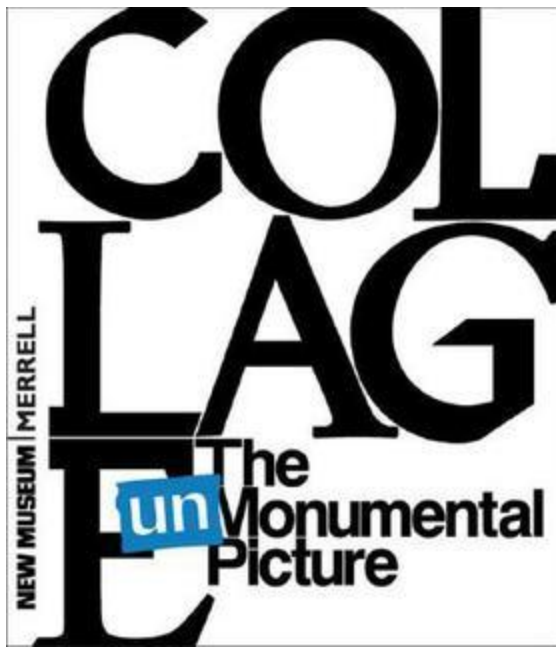
Edvard Derkert / Sweden, Fred Free / USA

Piotr Golonka / Poland, Eva Eun-Sil Han / Belgium Sophia McInerney / Australia, Randy Mora / Columbia Sandra Müller / Germany, Mia Mäkilä / Sweden Eva von Platen / Germany, Vesna Pešić / Serbia Px(c) / Canada, Kareem Rizk / Australia Richard Russell / USA, Kate Stehr / Australia Jan Stenmark / Sweden, Igor Skaletsky / Russia Christer Themptander / Sweden Woefoep / Netherlands, Gamze Özer / Turkey



Smashing Champion Secrets - 2010 Texts, pictures and graphic form Edvard Derkert. 24 pages. The booklet contains words and pictures from three numbers of Popular Mechanics from 1948. So called found poetry and collages in black and white, a very small numbered edition (67) Price: 40 swedish crowns

Both books can be found at: <http://dad.a.se/lim/glues/books.html>



Collage: The Unmonumental Picture

<http://www.amazon.com/Collage-Unmonumental-Picture-Richard-Flood/dp/1858944473>

Paperback, 142 pages
\$29.95

The simplicity of collage, together with its strong graphic presence, lent the medium a sense of revolutionary possibility when it was first adopted by avant-garde artists almost 100 years ago. During the twentieth century collage gradually became identified with such artistic practices as Cubism, Dada and Surrealism, and today it has gained new momentum as an energetic art form with a strong political dimension. This stunning book explores the role of collage in contemporary visual culture. Featuring the work of both established talents and a new generation of artists, it examines how collage is used to confront and comment on a world that is dominated by the mass media and obsessed with conspicuous consumerism.



Collage: Assembling Contemporary Art

<http://www.lulu.com/product/hardcover/collage-assembling-contemporary-art/10054461>

[Edited by Blanche
Craig](#)

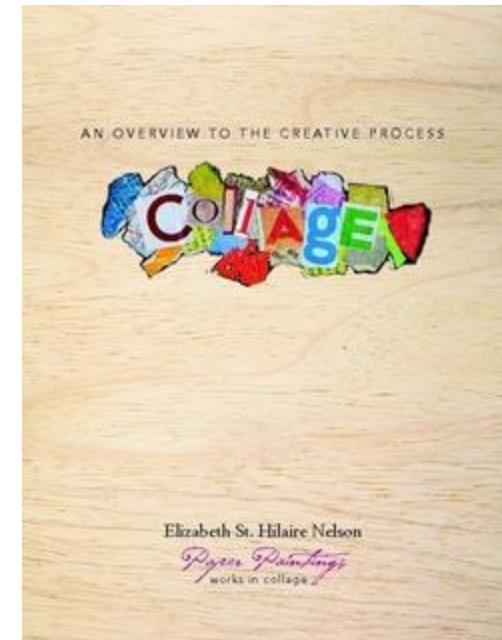
Hardcover, 238 pages
\$65

Collage: An Overview to the Creative Process

[By Elizabeth St. Hilaire
Nelson](#)

Hardcover, 40 pages
\$44.99

<http://www.lulu.com/product/hardcover/collage-an-overview-to-the-creative-process/6467744>



The collage community is spread far and wide, and in the age of the internet a zine has a lot of potential to act as an information distribution tool. To ensure that we can continue to collate and distribute collage related material the zine needs contributions from the art community. Please distribute the zine to anybody you feel would be interested and feel free to contribute text pieces or images for subsequent issues! All collage related material is accepted, naturally, however, essays or other text pieces related to art/contemporary art in a more general sense are more than welcome, as collage sits within a wider art community.

We are particularly interested in artist interviews, artist statements, essays on collage, exhibition or art reviews and information on upcoming exhibitions and collage competition opportunities.

collagista@hotmail.com

Please send text pieces as an attachment or the body of an email to the above email address.

Please note, these articles do not necessarily need to be in English, as more than half of our current subscribers have English as a second language. An English translation would be nice but is not necessary.

When submitting images, please email jpg files of the work, as well as the following information, to the email address above.

- Work dimensions
- Materials
- Date made
- Artist name/title of the work
- A short statement about the work is optional but would be well received.

TO SUBSCRIBE, JUST SEND AN EMAIL TO THE ABOVE ADDRESS

NEW ISSUE