

COLLAGISTA



ISSUE THIRTEEN/ OCTOBER-NOVEMBER 2011
ISSN: 1837-4891 (PRINT)

ON THE COVER: Irina and Silviu Székely

On the cover this issue is featured 'a short inventory of subdivided conversions' – a handmade paper collage, 14 X 19 cm, by Irina and Silviu Székely

More of Irina and Silviu Székely's work will be showcased next issue.

CONTENTS

- 2 - Editor's letter
- 3 - Ship of fools reloaded: Call for submissions
- 4 - Lindsay Macklem
- 9 - Michel Recloux
- 11 - Los Volatiles
- 18 - Pierre Botardo: Carpaccio Magazine
- 19 - Teratoporno
- 21 - AnthraxLeprosyMu
- 31 - To the power of N: Call for submissions
- 32 - Arts Map
- 33 - Collage Centennial 1912-2012
- 35 - Claire McAteer
- 45- Interview with Richard Leach
- 53 - Elizabeth St. Hilaire Neson: Collage Workshop
- 55 - Poetry with Paper, Collage Workshop
- 57 - All that remains: Exhibition
- 62 - Bookstore

EDITOR'S LETTER

Welcome to Issue thirteen of Collagista!

This issue there is work by Lindsay Macklem, Michel Recloux, AnthraxLeprosyMu, Claire McAteer some interesting 'Tetraporno', and an interview with Richard Leach.

This is an exciting issue, as it marks the end of two years of collagista – an impressive milestone, of which there shall hopefully be many more.

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 on Facebook, so please come check us out!

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

collagista@hotmail.com

All the best,

John

Mail Art Call - "Ship of fools - reloaded"

More than 500 years ago Sebastian Brant wrote the book „Ship of fools“ Today I would like to invite you to a new “Ship of fools”.

<http://narrenschiff-reloaded.blogspot.com/>

Please send me an original piece of Artwork to this address:

Heike Sackmann
Schwaikheimer Str. 9
71397 Leutenbach
Deutschland/Germany

No jury! No return!
Technique free!
Postcard 10 x 15 cm

Deadline: 11.11.2011

Printed documentation to each participant. ...

FIND MORE INFO ABOUT HEIKE'S EXHIBITION AT:

<http://www.cafe-konkurs.com/Konkurs2011/12102011Sackmann/2011OktSackmann.html>

Lindsey Macklem

www.fusedelegance.com





All glass is hand cut and shaped, and is fired in a kiln at 1500 degrees to get this wonderful shape. All my pieces are properly annealed for durability. These piece are 100% glass, not paper or paint on glass.



Michel Recloux

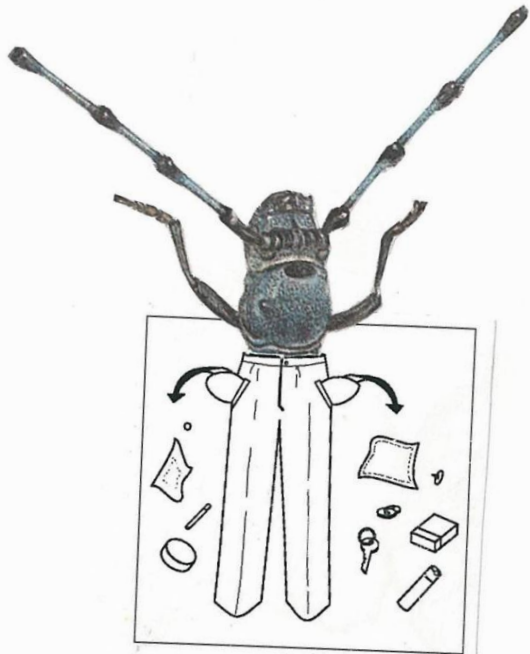
mlrx est né en 69. Il est mort un de ces jours. D'ici là, il assemble des bouts de papier avec de la colle qu'il commente (pas toujours). On peut dire qu'il compense son manque de talent pour dessiner par les images des autres qu'il détourne pour en faire des jeux d'images/de mots, des dictons, etc qui sont comme des petits messages laissés à sa muse, aka Tchoupette, et au monde, appelé aussi Gros Bordel. Pour lui le collage c'est "la rencontre fortuite sur une table de dissection d'une machine à coudre et d'un parapluie"(Lautréamont) ou la rencontre improbable sur un massicot d'un tube de colle et d'un dictionnaire.

mlrx was born in 69. He died, one day. In the meantime, he assembles pieces of paper with glue and sometime, he comments them. You could say he lacks in talent to draw from the images from others that it diverts to make non sense pictures / puns, sayings, etc., which are like little messages left at his muse, aka Tchoupette, and the world, also known as Big Brothel. For him, collage is "the chance meeting on a dissecting table of a sewing machine and an umbrella" (Lautreamont) or the unlikely meeting on a guillotine of a tube of glue and a dictionary.

Lien : mlrx.blogspot.com



**VOUS AVEZ
LE DROIT D'ÊTRE
DE MAUVAISE
HUMEUR**



Retirez les corps étrangers

Programmes spéciaux

⊗ Essorage spécial

*Machine à racer
races à laver*



Liturgie dans le vinaigre

CONSCHRISTIANISME

Religion fondée sur "des opérations" destinées à sauvegarder, pendant un certain temps, les propriétés des substances pouvant aisément se détériorer.



YES MEN

'the yes men', 240 x 100, 25 novembre 2005, papier, colle



rouges à Guerre
ou
casse-tête à lèvres,
de

'Rouges à guerre', 200 x 125, 5 mai 2011, papier, colle

Tchouette,
"jeu de balles, jeu de tron de bolle"
dicton scato-pocfiste.

Tchoupa?





La non-demande en mariage.

Hey friends,

I just got notice that my collages are featured in the newest issue of Carpaccio Magazine. Carpaccio is an online, as well as printed, publication that caters to up and coming artists. I'm very excited and proud about this so please check it out. The artists I get to share the issue with are amazing and very talented.

CARPACCIO MAGAZINE

www.carpacciomagazine.com



Best,

Pierre Botardo
Pierrobotardo.com

TERATOPORNO

<http://lichtdurchlassigkeit.deviantart.com/>



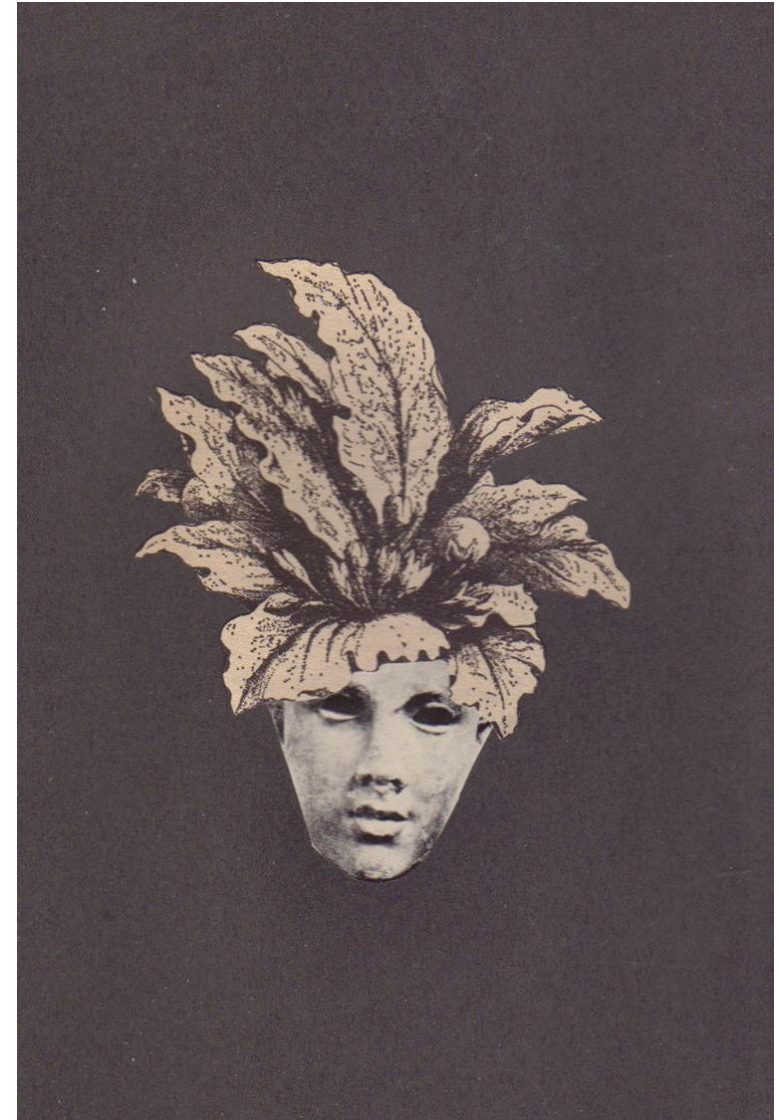
Teratoporno #1

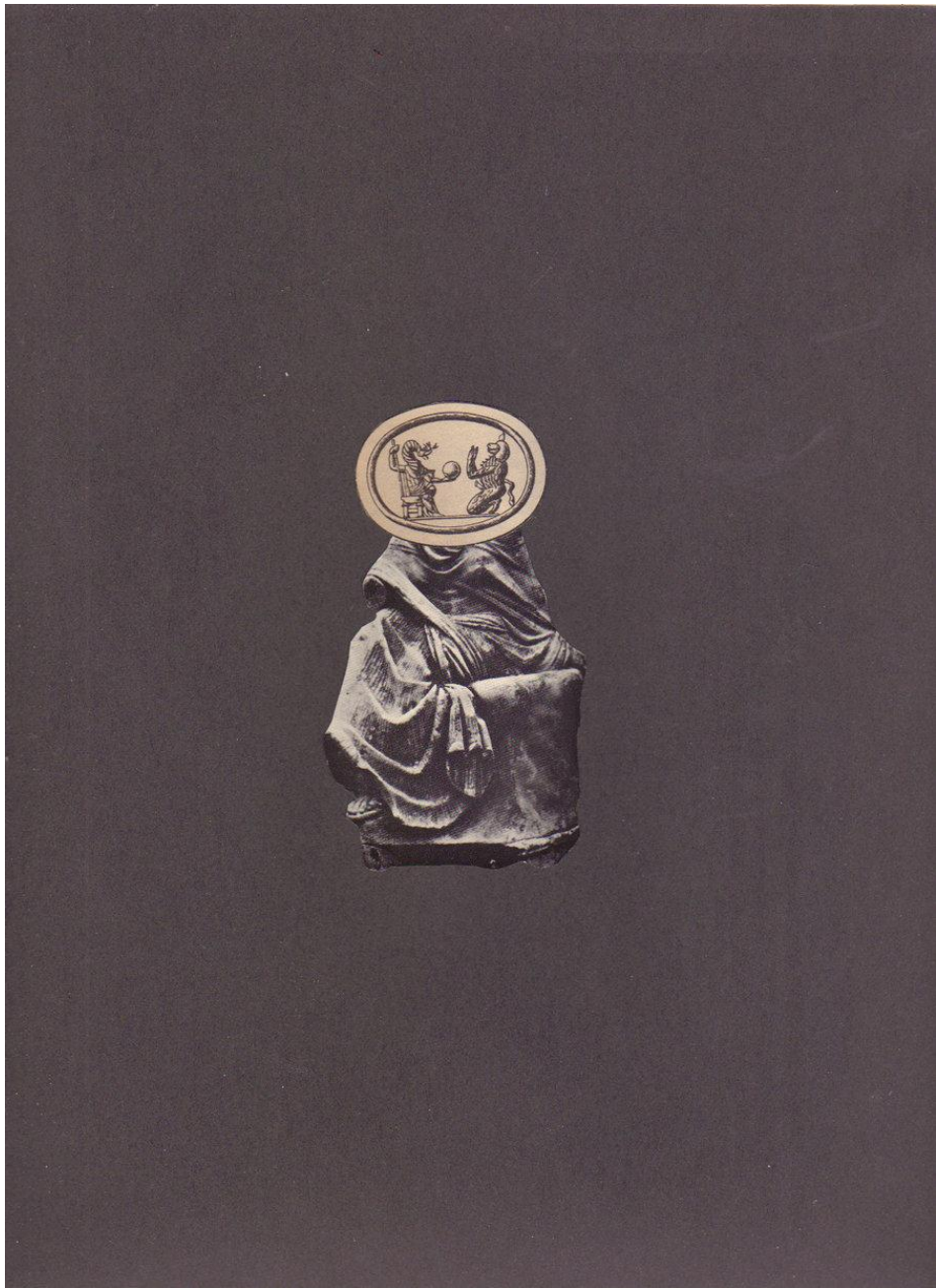


Teratoporno #16

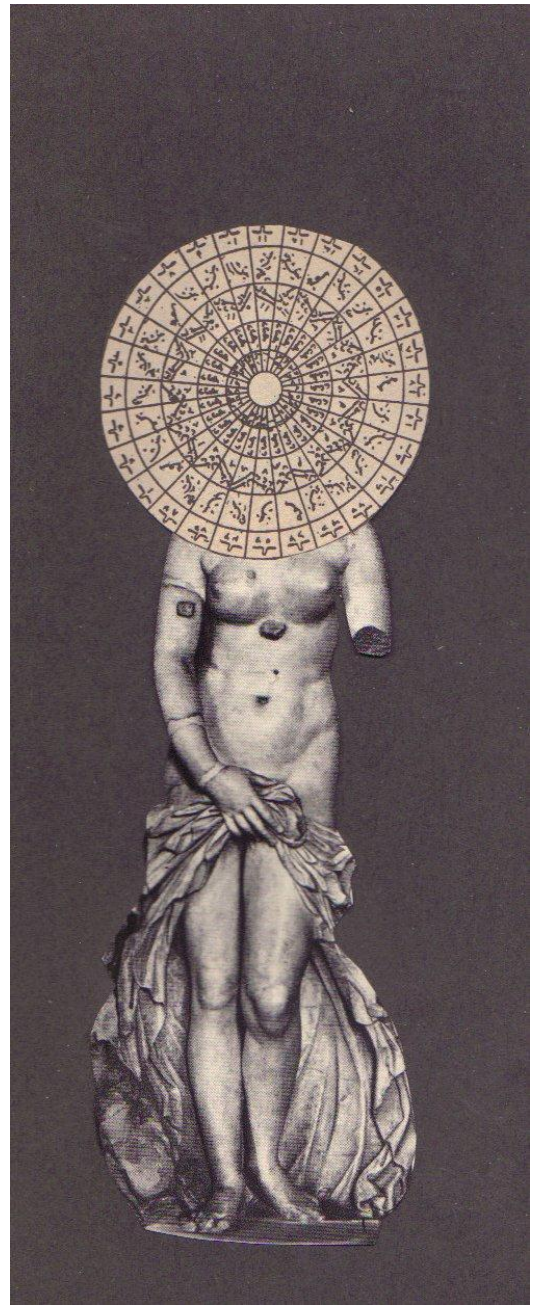
AnthraxLeprosyMu

<http://anthraxleprosymu.deviantart.com/>

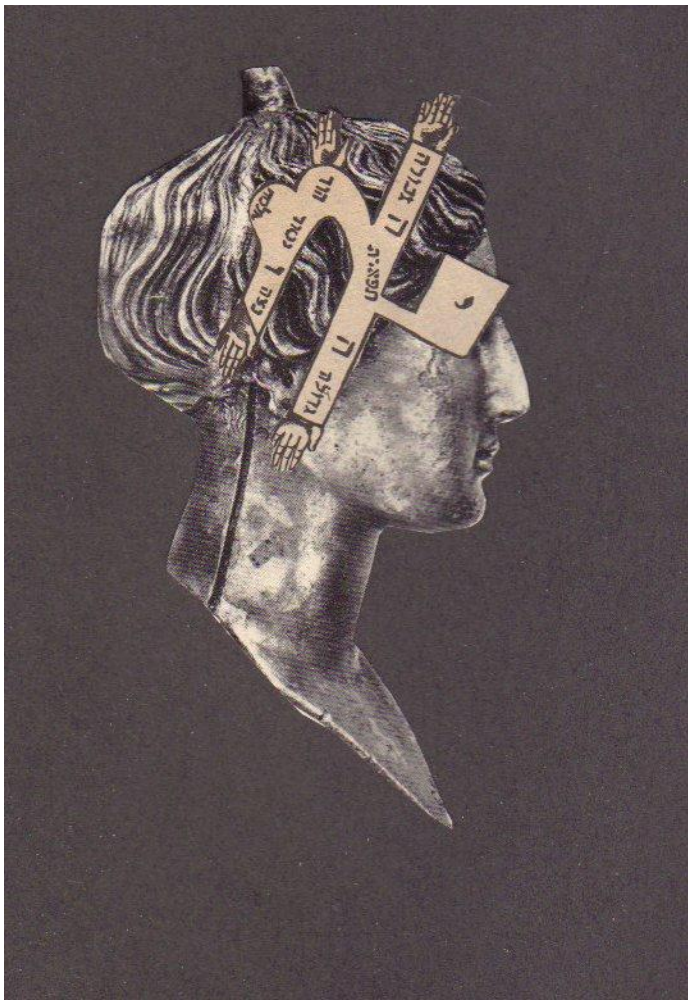




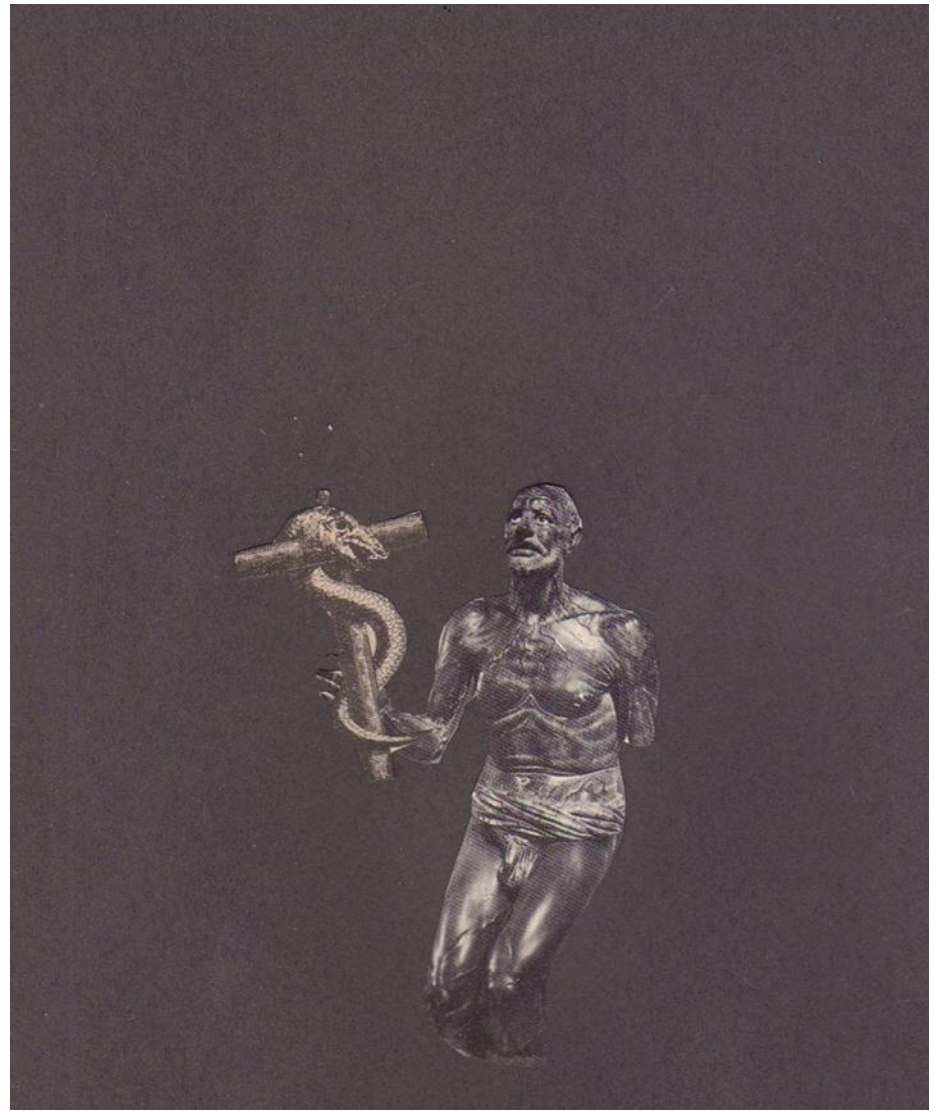
'Cameoface', Collage



'Dischead', Collage



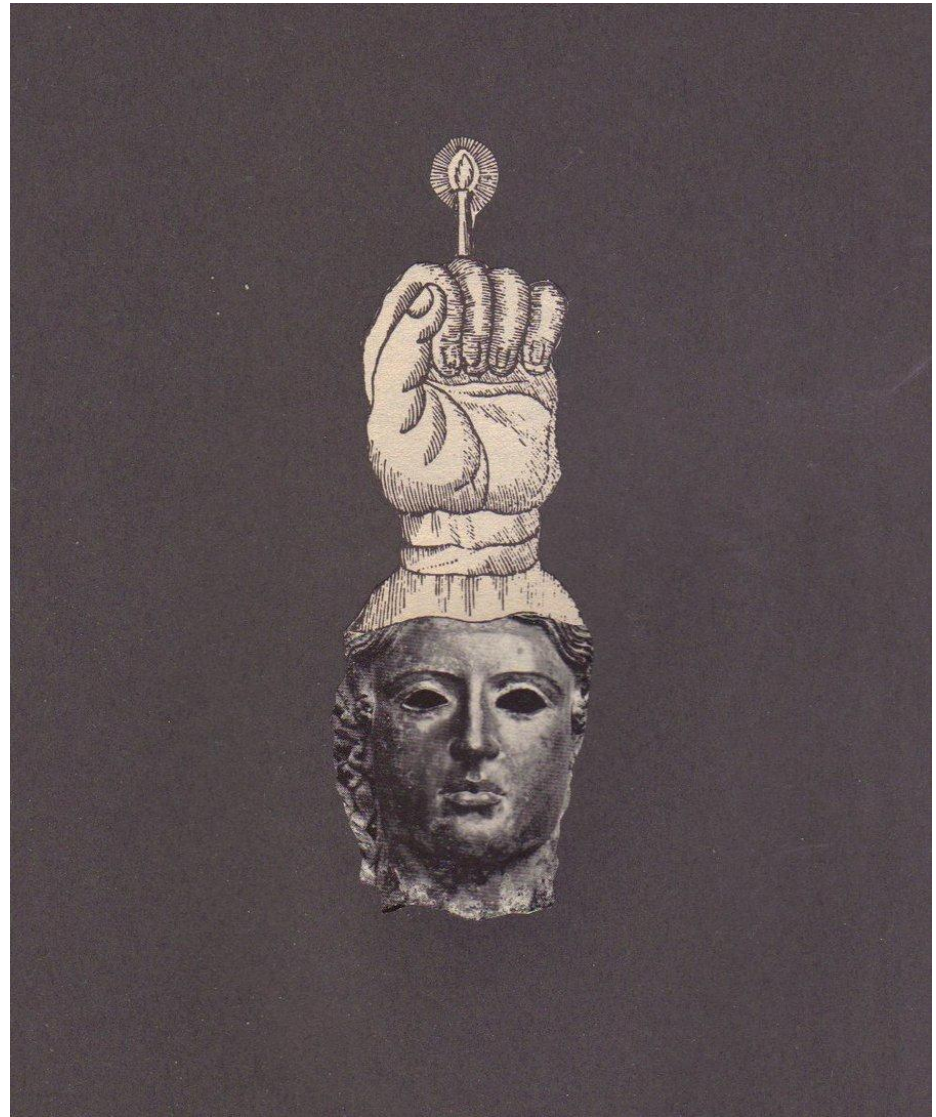
'Alephyes', Collage



'Great Work is Tiring', Collage



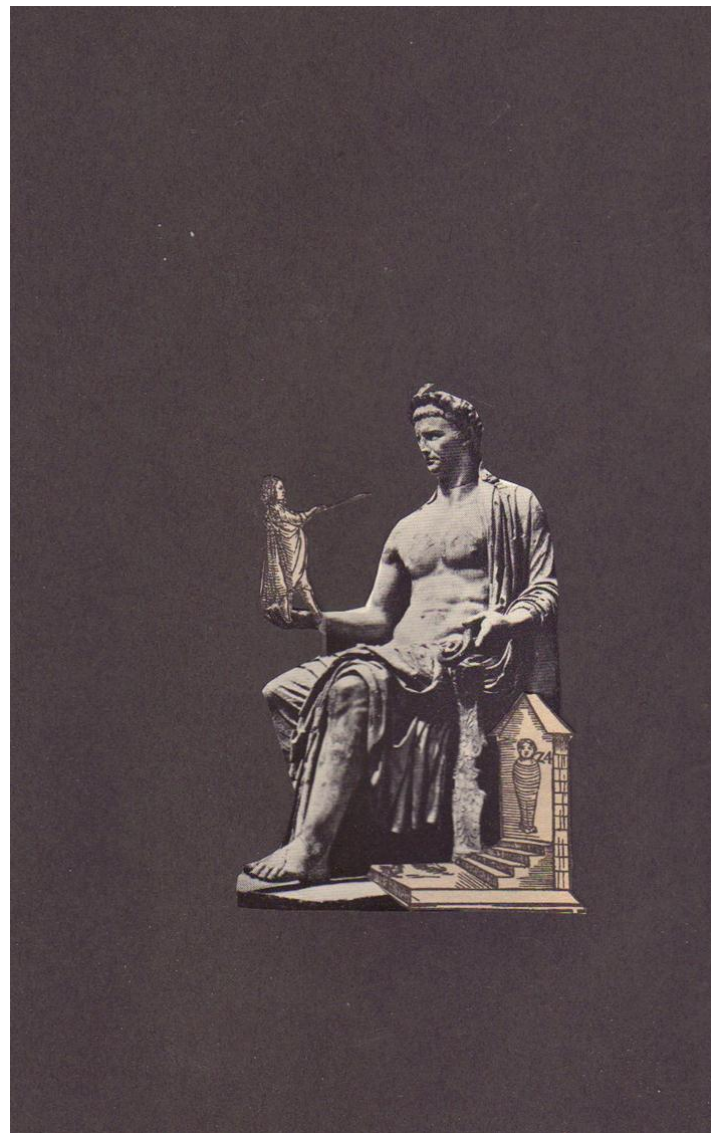
'Lil Miss Discus', Collage



'Head of Glory', Collage



'Truncated Alchemist', Collage



'Teraph', Collage

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

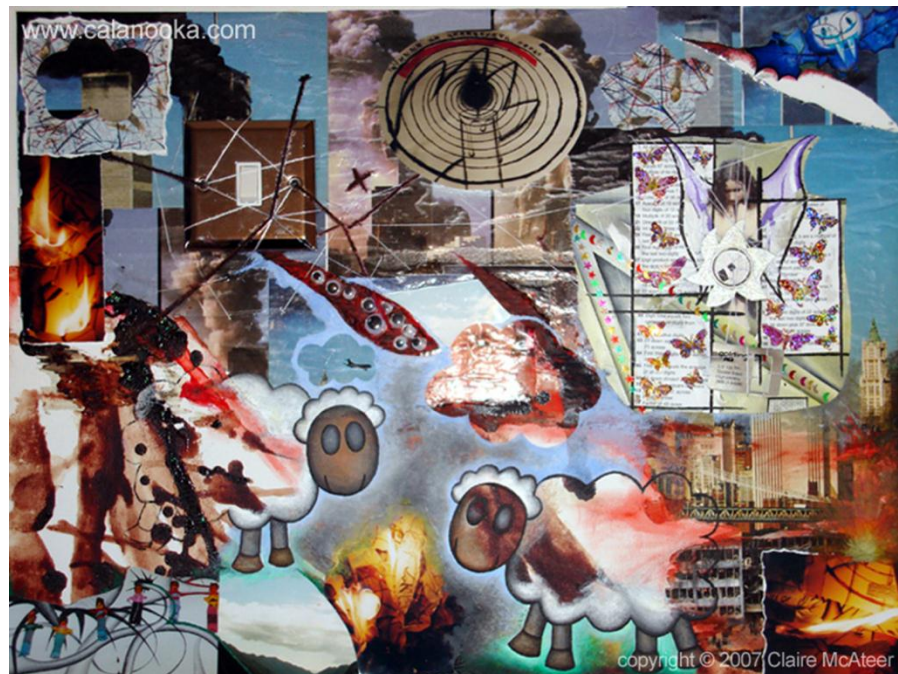
* photo montage and digital montage will also be acceptable if printed in high definition/quality on archival material, unique and signed. However, hand made works are preferred.

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

Claire McAteer

www.calanooka.com



Seven years ago, I was diagnosed with Dissociative Identity Disorder, the mental illness formerly known as Multiple Personality Disorder, and I had to begin the task of fitting seventeen incredibly different characters together to make one whole personality. Around this time, I was attracted to the medium of collage as a means of expressing my chaotic, fragmented nature. My work has always been incredibly autobiographical, so it seemed logical that I became attracted to the idea of fitting disparate visual elements together to make one whole composition.



I am influenced by film, literature and music as well as other visual artists, which I believe brings a lyrical, narrative quality to my work. I like each piece to tell a story. My work is loaded with symbolism and psychological connotations, and I wish to leave each piece as open to interpretation as possible, avoiding literal storytelling in favour of hints and allusions. I avoid being too specific, because I want people from all walks of life to identify with my work. I'm trying to reach a point of shared understanding and create work that connects with the core truths of being human.



Over the past couple of years, my health has improved and my confidence has increased to a point where I am now able to share my work with a wider audience. I've had work selected for exhibition in open shows, I sell prints online and in local shops, and I'll be having my first solo exhibition at the end of the year.



My full online portfolio can be seen at www.calanooka.com. I create drawings, paintings, photography and digital art as well as collage, as my varied nature constantly seeks new forms of expression, and each medium serves as a psychological outlet in a different way. Collage is what I turn to when I need to make order out of chaos. Drawings, paintings and photographs from completely separate projects can end up on the canvas, along with toys, make up and various random objects that have find their way into my life and call out to be immortalised in my latest twisted dreamscape.



I'm hoping to raise public awareness of mental health issues through my work, and to show people how mental illness can be creative as well as destructive. My aim is to inspire others to use artistic expression as a form of catharsis. I'd like to work as an art therapist one day. Art has been a fantastic therapy for me, and I know it can help many other people too.



INTERVIEW WITH RICHARD LEACH: by George Teseleanu

Date of birth:
August 7, 1953

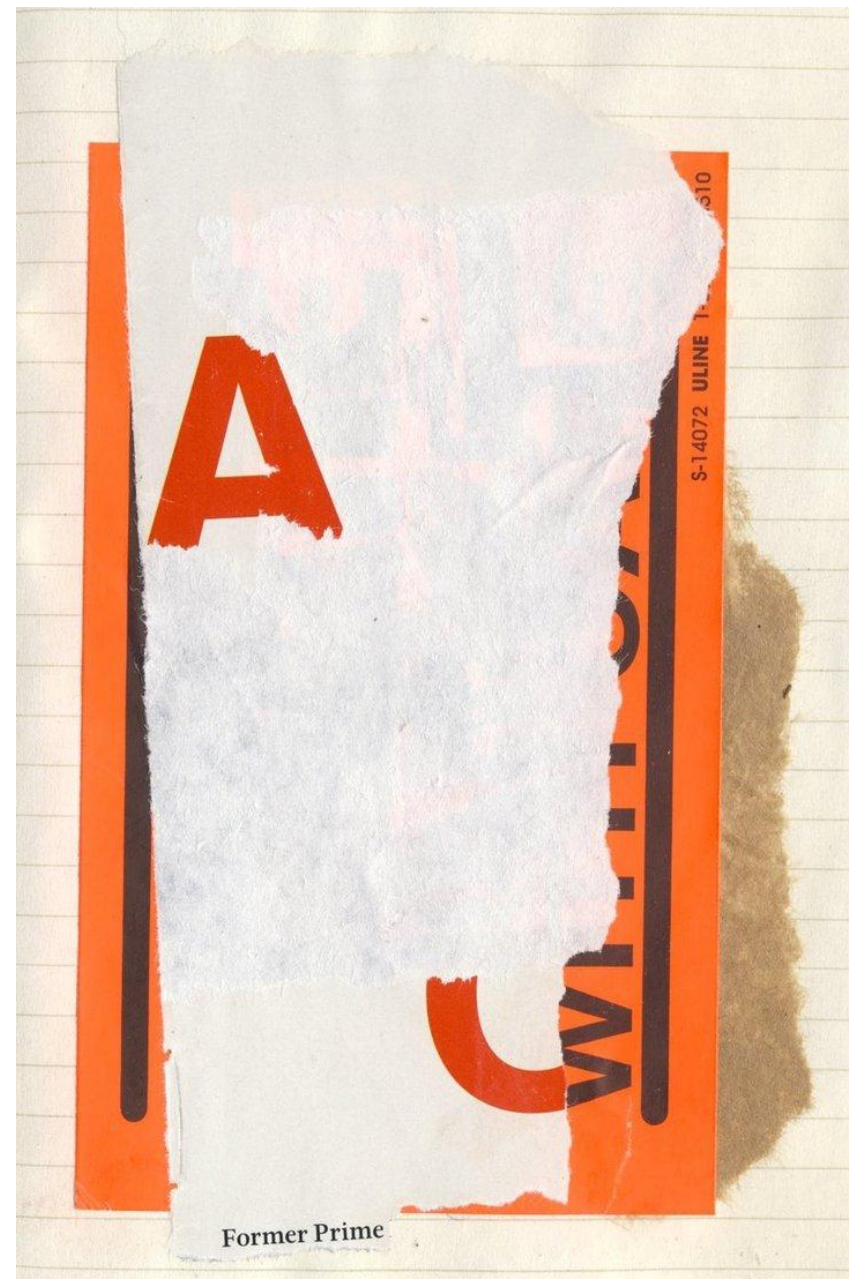
What is your current location:
Northeastern Pennsylvania, USA

Tell us a little about the art styles that you use:
I don't know what label to put on my style. I'm open to suggestion about that! I can describe my medium, paper collage on cardboard or paper backgrounds. I use everything from last Sunday's New York Times to books from the 19th or early 20th centuries to junk mail and envelopes of personal mail. I begin with the paper scraps themselves rather than with an idea of what to make them do. Sometimes a narrative or idea may be read out of the piece when it's done, but it isn't there when I begin. I tear some edges and cut others and stain some pieces of paper with tea. Letters or words or phrases almost always play a part. I'm especially pleased by my work when it has a feeling of almost making sense but can't quite be explained logically.

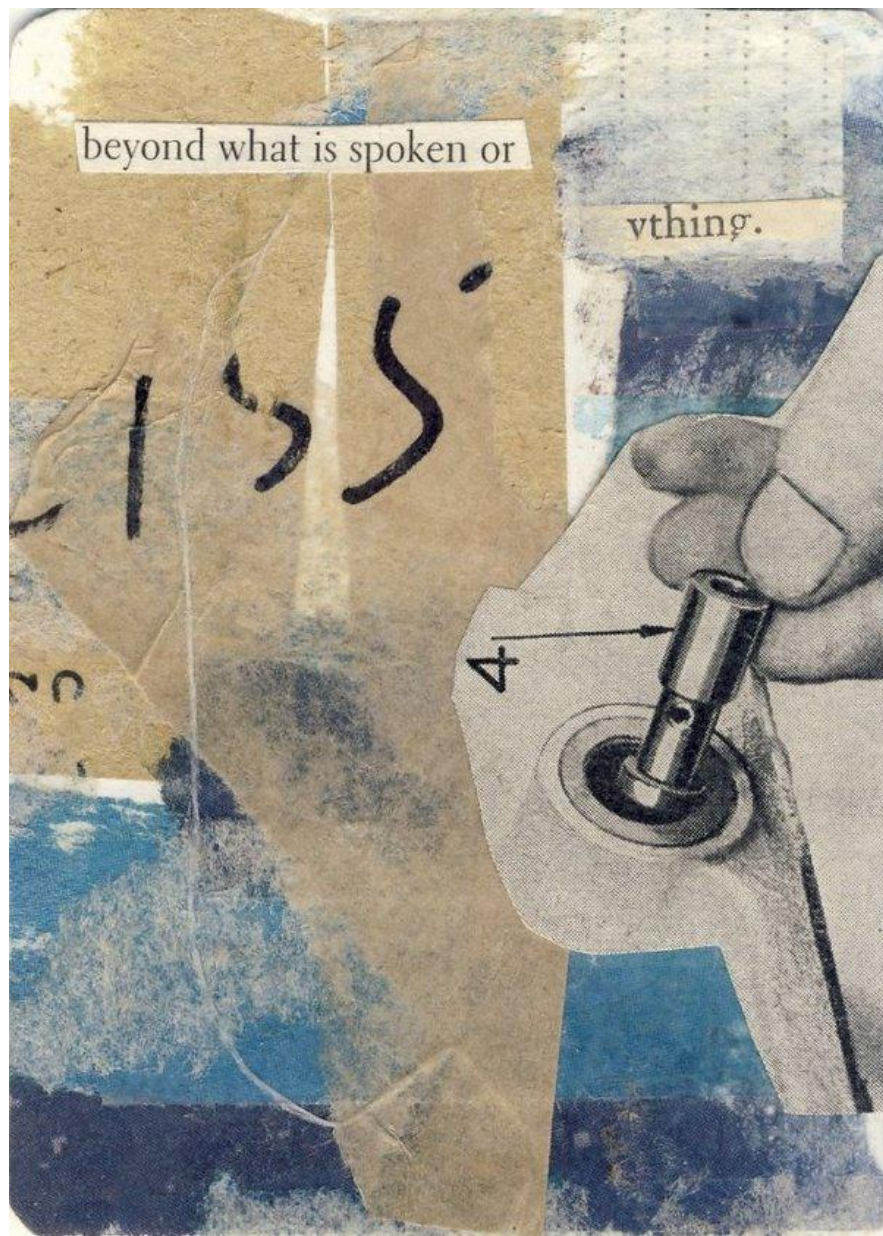
What are your tools of trade:
Paper, cardboard, single edge razor blade, scissors, glue, tea stain, cellophane tape; sometimes ink, paint, pencil.

Why did you choose this art style:
This is a style I felt myself drawn to after many decades of seeing and enjoying art of all kinds. I like it because it is intuitive and expressive and materials for it are always at hand.

What other art styles would you like to experiment with:
I would like to try expressionist painting someday, or perhaps visual poetry in the style of Kenneth Patchen.



'Former Prime', Collage



'Beyond What', Paper collage on cardboard, 2.5 x 3.5 inches.

What is your favorite art movement and why:

I don't have a single favorite art movement. 20th century American abstract expressionism and contemporary outsider art appeal to me a lot. When I have a chance to visit an art museum I like to see whatever is newest.

Who is your favorite artist and how do you connect with his/her works:

My favorites of the past include Henri Matisse, Robert Motherwell, Cleve Gray, Kurt Schwitters and Joseph Cornell. Of people who are with us, I find Henrik Drescher's drawings scratch an aesthetic itch that no one else quite reaches. Hanan Kazma (<http://partiallyhere.deviantart.com>) is a photographer and friend whose work I value greatly in itself and also as an inspiration for poetry, we did a book together (<http://www.lulu.com/product/paperback/unlike-things/14304676>).

I follow many excellent artists on deviantART. My very favorite collage artist is Fred Free (<http://fredfree.deviantart.com>) of Boston. His work is surprising, odd, funny, poignant, and always inspiring.

What influenced you to become an artist:

Like many children, I drew a lot, to pass the time, to amuse myself, to escape boredom. As the years went by, I never quite stopped drawing or occasionally making a collage, although sometimes I did very little and often no one but me saw the work. In the 1980s I was browsing at a newsstand when Print magazine's graphic design annual caught my eye. It was expensive but I bought it and was enthralled. I subscribed to Print for many years after that, looking at and reading about graphic design. In 2009 my children were grown and my professional life had changed to give me more free time than I'd had in many years. Trying to make productive use of it, I began to make more art in notebooks and to surf the web looking at collage art. I found deviantART, joined it, and began sharing my work. Encouraged by the response, and inspired by other artists, I did more and more.

How long have you been an artist:

I've been an artist in a public way since 2009, and in a personal or private way since I was a boy.

How did your family and friends react to you being an artist:

They have generally been supportive, amused and entertained. Some of them don't seem to get it, but it isn't personal, they don't appreciate other artists who do what I do either.

Where do you get your inspiration from:

My inspiration comes from the materials I work with – from the ephemeral paper scraps of daily life, and from a few older books and magazines that have turned up. And it comes from the delight I take in odd juxtaposition, nonsense, degrees of randomness and hints of meaning.

What determined you to do collaborations:

I was invited into collaboration by a friend, Kathrin Diestel (<http://jkd-kat.deviantart.com>).

What can you tell us about your first collaboration:

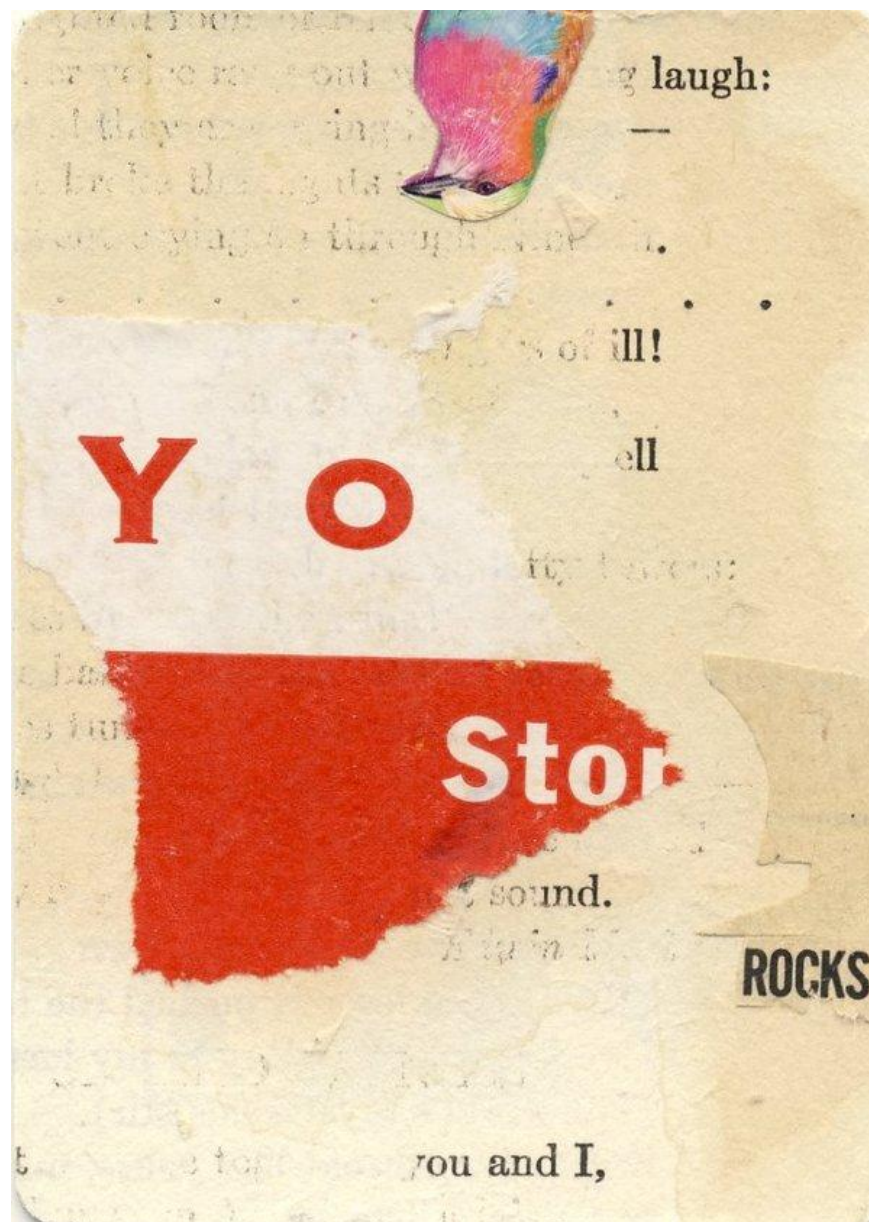
The first collaboration I did involved six other artists from Europe and the U.S. We created seven collages together on small art boards. Each artist added pieces than mailed it to another until all seven had contributed. The work can be found at <http://7panels.deviantart.com>.

Can you tell us how collaborations influenced your art:

I enjoy the challenge of collaboration, of finding an artistic “move” to make when one is not obvious.

Can you tell us how collaborations influenced you:

It's a pleasure to interact with my fellow artists this way.



'Yo', Paper collage on playing card. 2.5 x 3.5 inches.



Do you promote/ sell/ showcase your artworks. If you do, how:
I showcase my artwork at deviantART. Through invitations from deviantART friends I have shown pieces in galleries in Stockholm and Tehran.

Where can people see your artworks:

My art is on these sites:

deviantART: <http://tinkwig.deviantart.com/>

deviantART portfolio: <http://richardleach.daportfolio.com/>

And in these books:

Seven Sins, with Kathrin Diestel:

<http://www.blurb.com/bookstore/detail/917882>

Full Deck: <http://www.lulu.com/product/paperback/full-deck/14315000>

How did the internet influence your art:

Seeing so much varied work on the web helped me to realize what I liked best and to develop my own particular style. The internet connects me with fellow artists, and allows me to receive feedback and encouragement on my work in the absence of a local community of artists to interact with in person.

How can people contact you:

tinkwig.deviantart.com

rleach@ltis.net

*Elizabeth St. Hillaire Nelson's Painting
with Paper Workshop
October 7-9. Cost \$350*



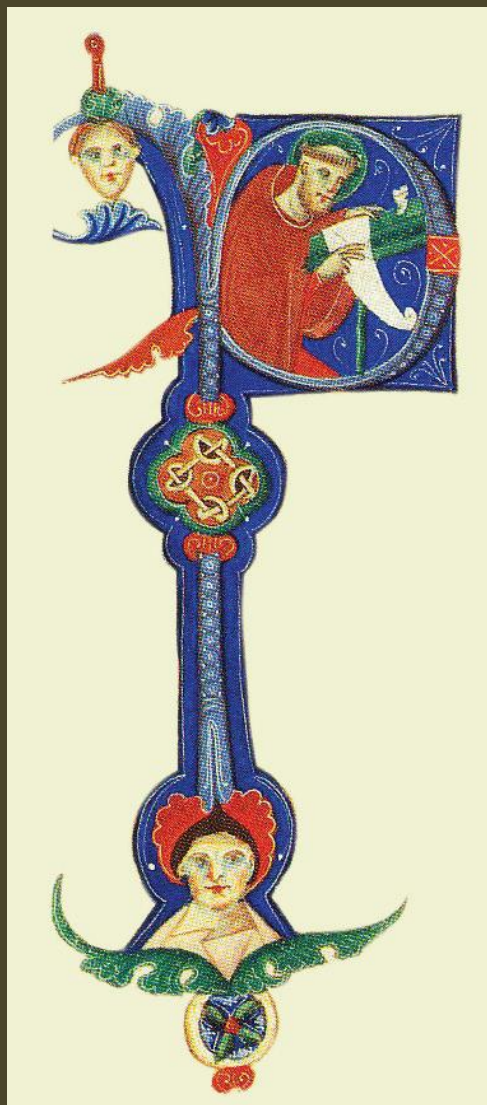
Early Bird Discounts through September 6.

Elizabeth St. Hillaire Nelson is back for the third year for her Painting with Paper Workshop, sponsored by the Amelia Island Artist Workshop. In this three-day workshop students of all skill levels will cover hand-painting and hand-staining papers for collage, materials to use for ground, glue and varnish, how to make your collages archival, and of course design, composition and color, directional ripping and paper choice. Torn bits of hand-painted papers make up the unique and vibrant collages created by Artist Elizabeth St. Hilaire Nelson.

Richard Colvin curator for the Maitland Art Center says, Elizabeth St. Hilaire Nelson's "Paper Paintings" have a fresh quality that belies the way they are constructed." Nelson's "Paper Paintings" were featured in a solo exhibition at Maitland Art Center in 2010 called Exquisite Harmony. She is being featured at this time in The American Art Collector Magazine and won first place in the 2010 Artists Magazine All Media competition.

This rising star in the art world is a workshop leader who inspires her students to jump into collage art and using the techniques learned head off in their own creative directions. The workshop will be held October 7-9 at the Amelia Hotel at the Beach. Registration information can be found at

<http://www.ameliaislandartistsworkshop.com> or by calling 904-491-8040.



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

UGLY ART ROOM PRESENTS

all that

REMAINS

OCT. 21ST - NOV. 19TH, 2011
338 WYTHE AVE, BROOKLYN
RECEPTION OCT. 19, 7-9PM

AN INTERNATIONAL COLLAGE SHOW OF EPIC PROPORTION

UGLY
ART
room



UGLY ART ROOM PRESENTS: ALL THAT REMAINS

October 21st - November 19th, 2011

Ugly Art Room (via Picture Farm)

338 Wythe Ave, Brooklyn, NY 11211

Opening Reception: 7-9pm, Friday, October 21st, 2011

Paul Burgess, Virginia Echeverria, Fred Free, John Gall, James Gallagher, April Gertler, Jenkins, Gordon Magnin, Clarita Mata, Jeffery Meyer, Tom Moglu, Randy Mora, Nicole Natri, Julien Pacaud, Ciara Phelan, Emmanuel Polanco, Eduardo Recife, Kareen Rizk, Javier Rodriguez, Valerie Roybal, Katherine Streeter, Leigh Wells, Charles Wilkin, Lionel Williams, Bill Zindel

About the Show

From its abstract roots in Cubism to the political and counter culture movements of Dada and Punk, collage has always been a product of its environment. With the rise of 24 hour media cycles, social networks and search engines, contemporary culture has effectively rendered print media obsolete, creating a virtual boom in discarded paper ephemera for collage artists to examine and reinvent.

Through these discarded remnants collage artists have become the archivists and activists of this post modern age, paralleling the frenetic pace in which we live while exposing the voyeuristic and often disjointed nature of popular culture.

From this cultural and historical foundation All That Remains will act primarily as a bridge between the past, present and future, while surveying contemporary collage through a select group of 25 artists exploring a variety of techniques and formats. Each artist however will be asked to submit work based loosely on the following metaphors: memory, obsession, connections, disenchantment and revelations. These curated themes will provide the necessary conceptual framework while presenting a deeper examining of both collage, its conceptual heritage and the analogous sensations created by modern expectations.

In keeping with the situational history of photomontage, the site-specific curatorial project Ugly Art Room is exhibiting All That Remains at Picture Farm, a working photography studio. The ever-fluctuating history of collage finds itself on the walls of a room that also redefines itself for changing needs. Both the gallery and art within have the capacity to re-imagine situations ranging from commercial use to radical experimentation. The works selected spotlight the currency of this reshaping discipline, with a reshaping history, in a reshaping space.

About the Gallery

Ugly Art Room

uglyartroom.com

Ugly Art Room, a roving curatorial art project based in Brooklyn, New York seeks unusual and unique spaces to curate art exhibits in order to challenge the "white box" gallery tradition and present work in consideration of its relationship to its environment physically, conceptually and historically. This adds a challenge to the curatorial process where context is brought to the forefront and a story develops between the artwork and the space. Ultimately, a unique and inspiring viewing experience results. Ugly Art Room, a 4 person team consisting of Jennifer Galatioto, Julie Feldman, Scott Chasse and Martin Esteves has produced 10 successful art shows since its October 2010 inception.

About the Curator

Charles Wilkin

www.charleswilkin.com

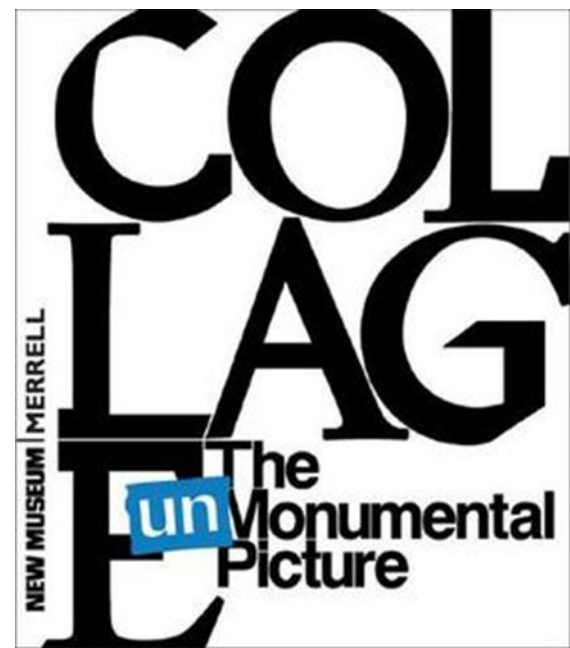
www.daysarenumbered.com

Born in Buffalo, New York Wilkin has been a working collage artist for over 15 years. His work has been featured in numerous contemporary art and design magazines, including; Juxtapoz, Idn, Metropolis and Rojo. His work has been exhibited in New York City, Los Angeles and Byron Bay, Australia in both groups and solo shows. Several of his pieces are currently in the permanent collection at the Museum of Decorative Arts in Hamburg, Germany and in the Library of Congress in Washington, DC. He we has also lectured extensively across the country about his work and received his BFA from the Columbus College of Art and Design, in Columbus, Ohio in 1992. When Wilkin is not working he is busy keeping bees, practicing speed metal guitar and is currently contemplating getting a pilots license. He currently lives Brooklyn, New York.

For More Information Contact:

Ugly Art Room
Jennifer Galatioto
295 Kingsland Ave #3
Brooklyn, NY 11222
uglyartroom@gmail.com

Charles Wilkin
102A Eckford St. #1
Brooklyn, NY 11222
charles@charleswilkin.com



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.

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>



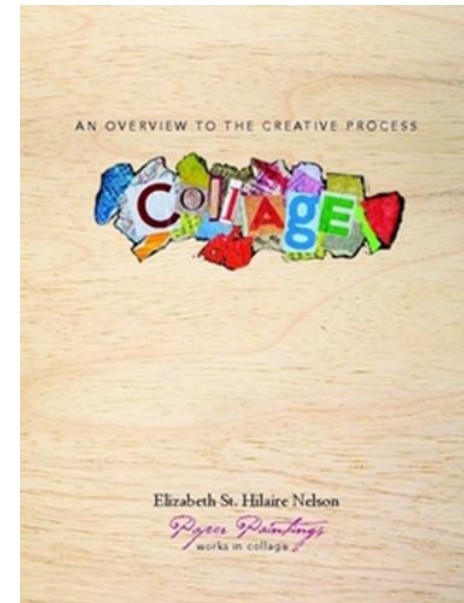
<http://nationalcollage.com/bookstore/bookstore.html>

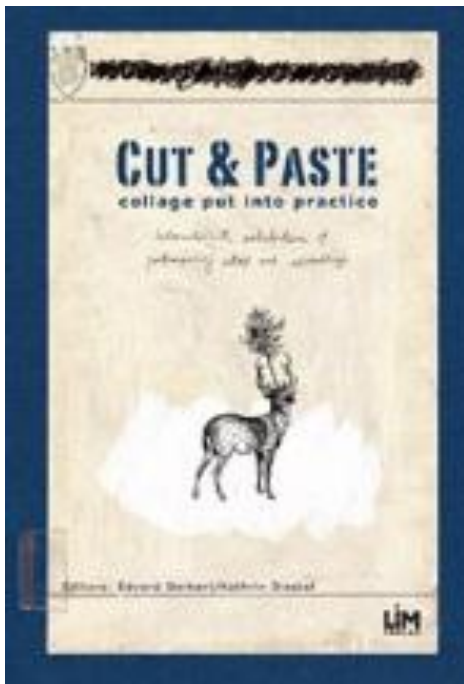
The National Collage Society website has a range of wonderful catalogues on offer. Well worth a moments perusal.

**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>





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>

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