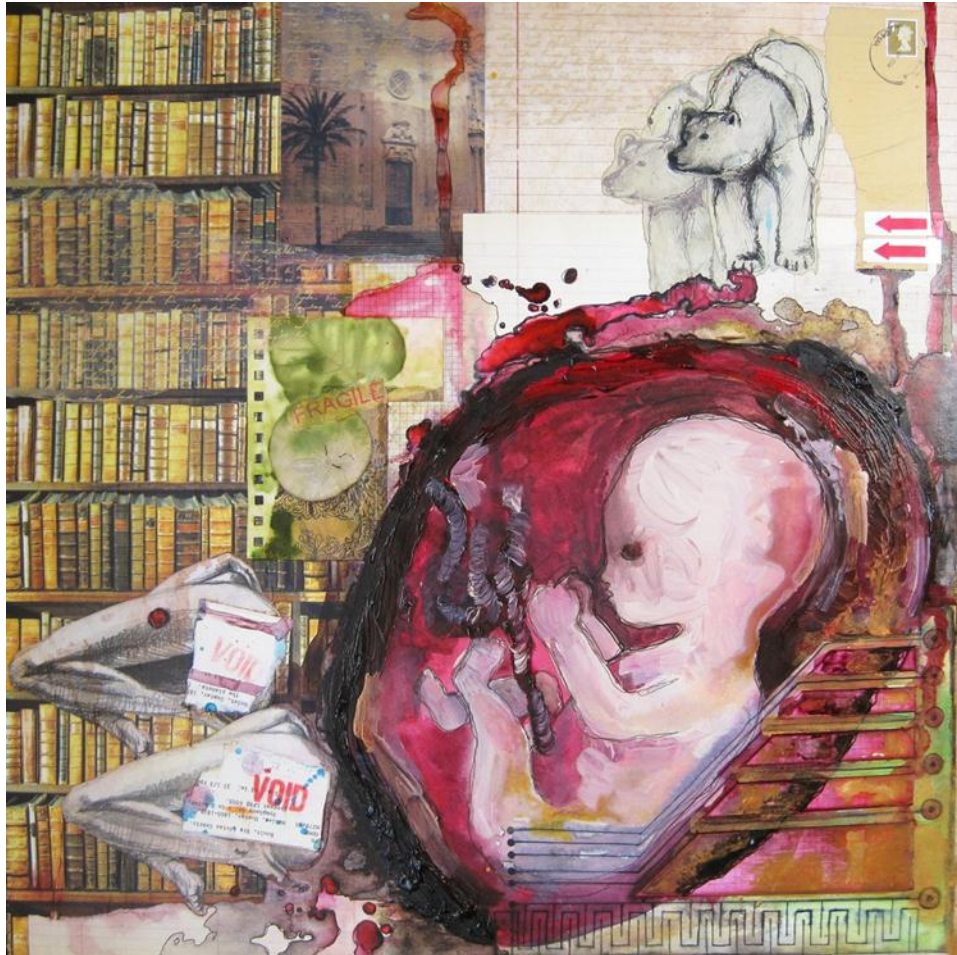


COLLAGISTA



ISSUE FOURTEEN/ DECEMBER 2011 - JANUARY 2012
ISSN: 1837-4891 (PRINT)

ON THE COVER: Carly Swenson

On the cover this issue is featured '*Science without Humanity I*', mixed media on canvas, 24"x24", 2010', by Carly Swenson.

More of Carly's work will be showcased next issue, so stay tuned!

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EDITOR'S LETTER

Welcome to Issue fourteen of Collagista!

Before going on, I must apologise for a typographical error in the last issue., where the 'Teratoporno' were misspelled 'Tetraporno'.

This issue there is work by Irina and Silvie Szekely, Jorge Chamorro, Julia Still and Venezuelan artists Bernat Parra and Valeria Verlezza. There is also an interesting interview of 'All That Remains' curator Charles Wilkin, by Ron Wild.

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

Irina and Silviu Székely



'rhyme or reason' - handmade paper collage, 23.5 X 25 cm

Irina and Silviu Székely

Short biography

Born in Romania in 1980 in two different parts of the country, Irina and Silviu met 19 years later in Cluj-Napoca, Transylvania, where both were studying Philosophy. They spent a few months in Lyon, France, studying for their Masters Degrees. Two years later they moved to Italy and in 2008 they moved to the UK where they currently live and create their collages.

Imaginary biography

Born in a communist country ravaged by the nonsense of a grotesque power, we struggled to understand if there is a real possibility to express and to live the idea of freedom. After several years we decided to study and to experiment various philosophical ideas in an attempt to define ourselves as what we may call nomadic substances trespassing the limits of being.



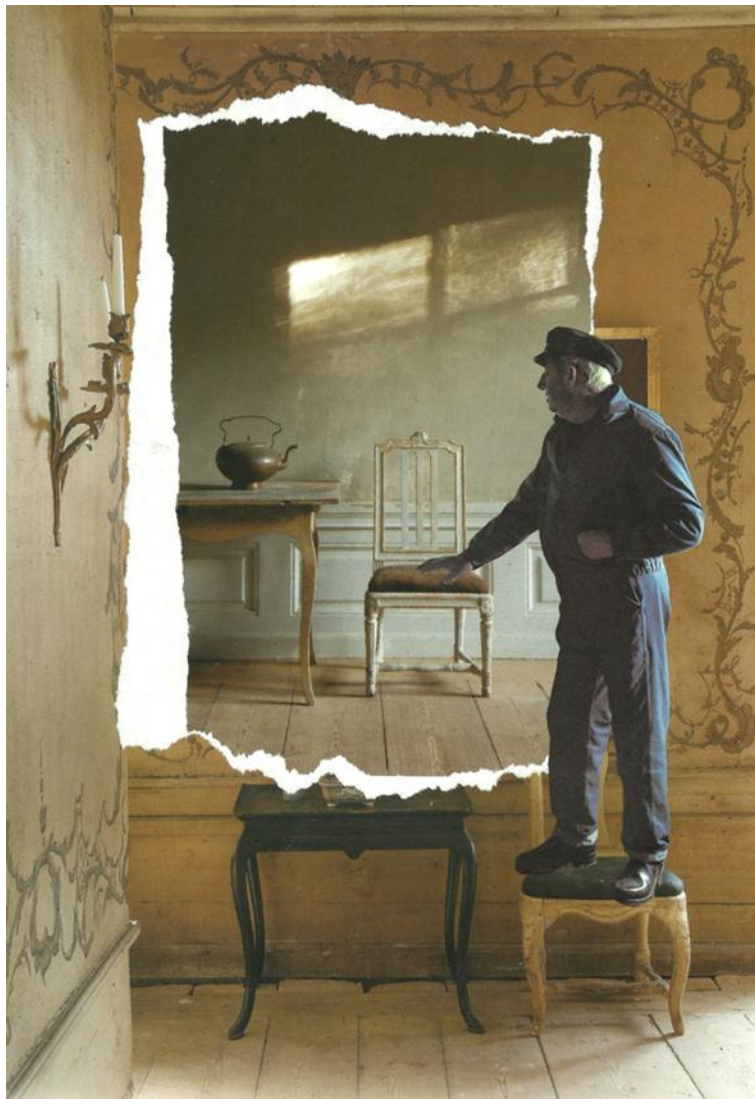
'sometimes she tried to imagine a tiny little tiger like an eraser, roaming the galleries of the ant-farm' - handmade paper collage, 20 X 30.5 cm



As if this wasn't enough, we pushed our insatiable appetite for reasoning towards exploring parallel ways of narrating the dialectical relation between space, power and freedom: we arrived at that point in which collating pieces of space and mirroring interiors against an exterior that never happens could become the most effective visual attempt of disseminating the complete broken screen of a thought without object.

This is why we were nominated by the Honourable Minister of Delicate Instruments as the chief surgeons responsible for all the incisions and decisions regarding the spiritual amputation of our beloved patients. However, the precision of our Reversible map remains to be confirmed only because sooner or later we might lose the simulated sense of freedom within a network of tunnels running beneath reality.

'what counts is on the contrary the interstice between images, between two images'
handmade paper collage, 22 X 27 cm



'he is seated on a saddle fixed to the rear leg of the tripod' - handmade paper collage, 22 X 30.5 cm



'the world is a colossal mirror in which man contemplates himself' - handmade paper collage, 23 X 29 cm



'readiness to serve, and refusal to compromise' - handmade paper collage, 21.5 X 27 cm



'ces bouquets de fleurs séchées' - handmade paper collage, 18 X 29.5 cm



‘the word vast does not really belong to the objective world ‘ - handmade paper collage, 22 X 22 cm



‘power-operated steering gear with the conventional type steering wheel ‘ handmade paper collage, 15.5 X 23 cm

Academic Qualifications:

January 2011

Award: PhD in Philosophy

“Al. I. Cuza” University, Iași, Romania

July 2004

Award: Masters in French Philosophy

“Babeș-Bolyai” University, Cluj-Napoca, Romania

July 2003

Award: Bachelor of Philosophy

“Babeș-Bolyai” University, Cluj-Napoca, Romania

Exhibitions:

Off The Wall Gallery Cardiff (August 2011)

Open Exhibitions:

The Gate Arts Centre Cardiff (21 July – 15 August 2011)

Translations:

Michel Foucault, Psychiatric Power (from French to Romanian) – Idea,
Cluj-Napoca, Romania, 2006



‘a short inventory of subdivided conversions’
handmade paper collage, 14 X 19 cm

ILLUMINATIONS



*Collages by Barbara Dunham
and Assemblages by Robert Koch*
Palas Jewelers

Nov 5-Dec 20

3209 Paces Ferry Place #10

Atlanta, GA 30305

itsliquid

www.itsliquid.com FIRST EDITION 2012

INTERNATIONAL CONTEST

It's LIQUID International Contest | First Edition 2012

Submission Deadline: January 19, 2012

Winners Release: March 08, 2012

It's LIQUID Group, in collaboration with International ArtExpo, is proud to present "It's LIQUID International Contest - First Edition 2012".

The contest is born with the goal of promoting contemporary art, photography and design through all the divulging tools that the communication platform It's LIQUID has used for years (press release, mailing list with more than 60,000 subscribers, international contemporary art and design events realization).

Who can apply?

The contest is open to solo artists and designers as well as groups from all over the world without any limit of age and nationality.

Categories

The contest will have five main categories:

- painting and drawing
- sculpture and installation
- photography
- videoart
- product design

Awards

- n.5 prizes, of the value of 15.000,00 euro, consisting in one year of interviews, publications and specials on the It's LIQUID Platform and one year of email announcements sent to the mailing list dedicated (more than 60.000 subscribers), to the winner artists of all categories.

- A collective exhibition about winner artists of all categories at the Rearte Gallery, Wien (Austria).

- The realization of a site-specific artwork set in the context of the city of Venice, for winner artists of sculpture and installation, videoart, product design categories. The prize is offered by Contaminante, an interactive project between planners, artists and territory which carries out site specific shows that become in the end integral part of the heritage of the city.

- Prize of the value of 5.000,00 euro consisting in one year of participation to the International Videoart Festivals organized by International ArtExpo Group.

- A special about winner artist of videoart category on one of the most important videoart platforms (videoartworld.com).

- The participation to International Videoart exhibitions organized by the group "The Palestinian Social Cinema Arts Association", for the winner artist of videoart category.

There is a 30 euro entry fee to submit up to 2 artworks.

A maximum of 20 artworks may be submitted, per person. You can submit to one or all of the categories, not exceeding a total of 20 works.

When will the winners be announced?

The names of the winners, one for each category, will be notified on the official website of the contest through a press release on March 08, 2012.

The winners will be selected following the criteria of quality of the work, originality, uniqueness. The jury reserves the right to nominate a maximum of n.3 honorable mentions for each category that will be communicated through the same press release.

JORGE CHAMORRO

THE FIRST TIME I HEARD THE EXPRESSION “LA CÁSCARA AMARGA” WAS IN THE SUMMER OF 2005, TALKING WITH MY GRANMOTHER, WHO IS A RIGHT-WING PERSON THAT GOES TO CHURCH, BUT IS A GEM.

SHE TOLD ME THAT OLD EXPRESSION NAMED THE LEFT-WING PEOPLE, THE PEOPLE WITH A CRITICAL THINKING ABOUT STABLISHMENT.

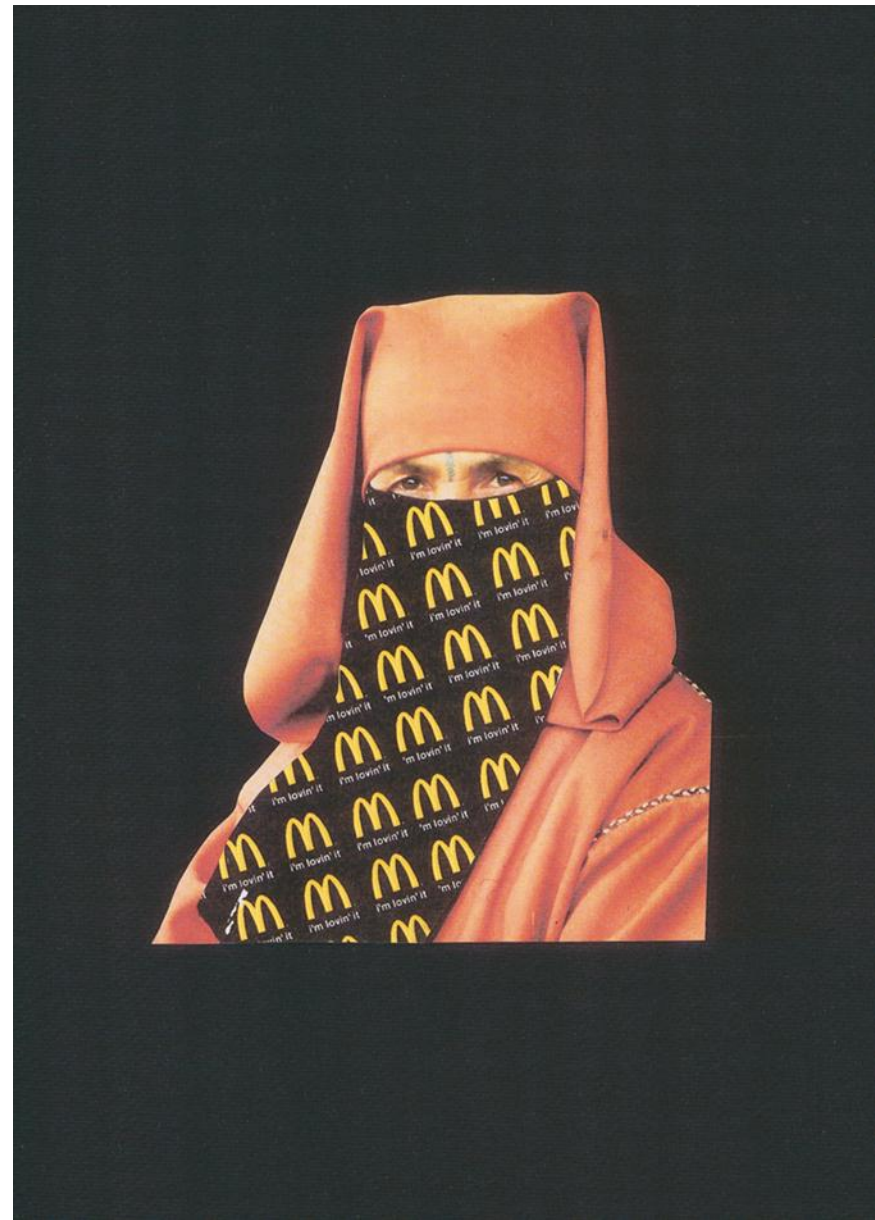
IN THOSE DAYS I WAS FINISHING MY FIRST COLLAGES SERIES AND FOR ME IT WAS THE MOST CRITICAL THING I EVER SAW, SO I THOUGHT THAT “LA CÁSCARA AMARGA” COULD DEFINE VERY WELL THE SPIRIT OF THOSE COLLAGES.

ALSO, AT THAT TIME I WAS GOING TO BEGIN TO WORK BY MYSELF AS A FREELANCE GRAPHIC DESIGNER, AFTER TEN YEARS WORKING FOR OTHERS.

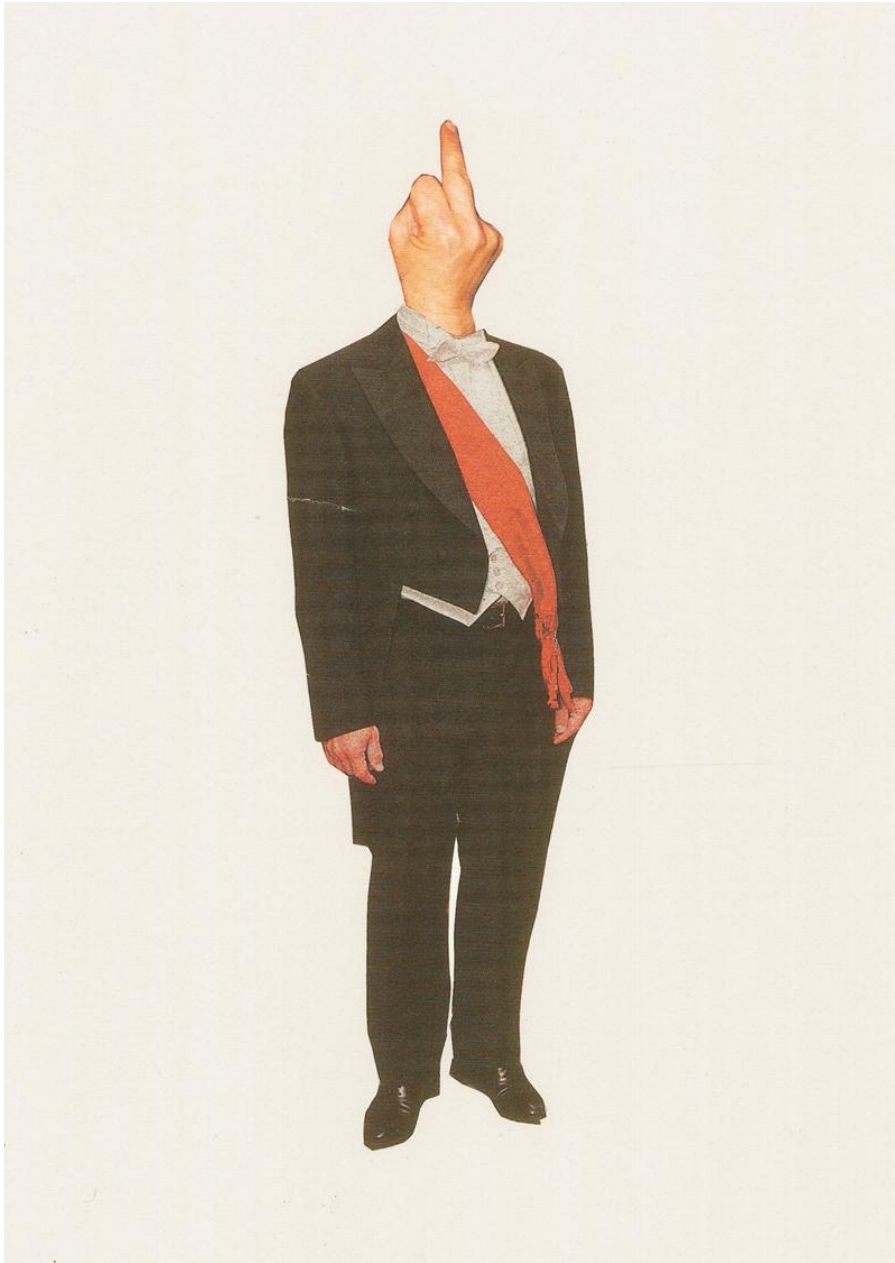
I WANTED (AND I STILL WANT) MY PROFESSIONAL ACTIVITY TO BE COHERENT WITH MY WAY OF UNDERSTANDING THE WORLD, I DIDN'T WANT THE ESSENCE OF THOSE COLLAGES TO GET LOST IN THE DAILY BATTLE OF EARNING MONEY IN THIS TRADE SO CLOSE TO THE DEVIL.

ALTHOUGH I WASN'T LOOKING FOR NAMES FOR MY NEW STUDIO, IT SHOULD BE NAMED SOMEHOW, AND SEING THE WAY I WANTED TO FOCUS MY BUSINESS AND THE WAY OF MY PERSONAL WORK, “LA CÁSCARA AMARGA” SOUNDED GOOD TO ME.

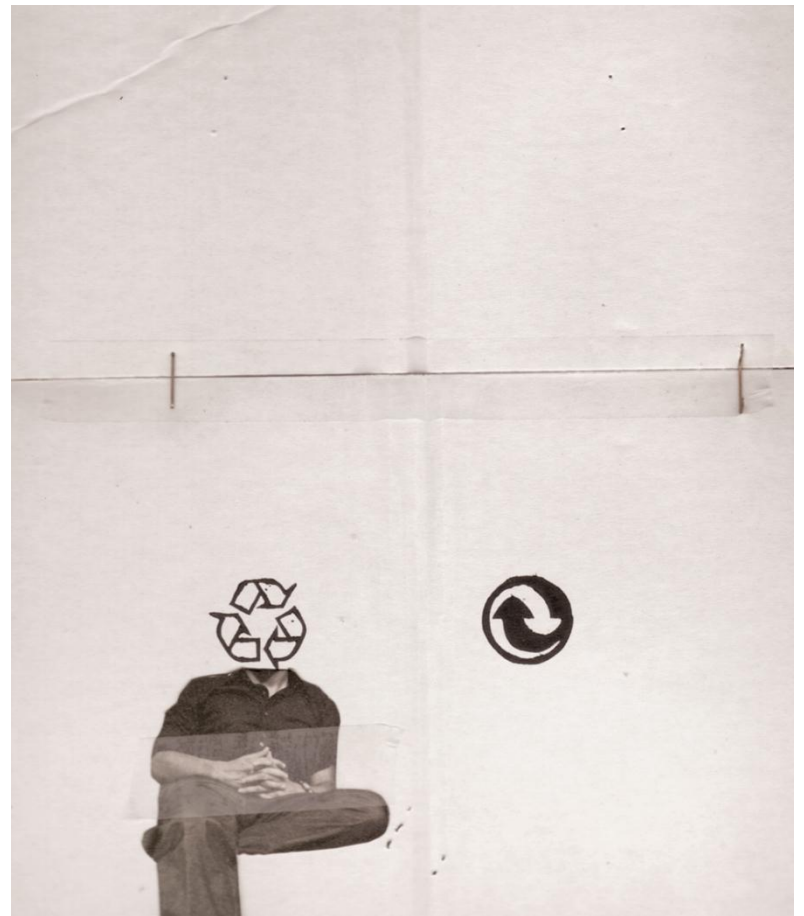
NOW, AFTER ALL THIS LONG STORY, MANY TIMES I ASK MYSELF IF IT WOULDN'T BE MORE SIMPLE AND LOGICAL TO CALL ME BY MY NAME, BUT THE FACT OF THE MATTER IS THAT “LA CÁSCARA AMARGA” IS WHAT IT'S WRITTEN IN MY BUSINESS CARDS.



'mcdonald'



'presidente'



'reciclaje'



SINCE THEN I'VE COMBINED MY GRAPHIC DESIGN WORK WITH MY PERSONAL CREATIONS THAT, UNTIL NOW, HAVE BEEN BASICALLY HANDMADE COLLAGES.

THEY CAME UP WHEN THEY WANTED TO AND WHEN I NEEDED IT.

THEY'VE BEEN SHOWN IN ART GALLERIES, BARS AND CULTURAL ASSOCIATIONS, IN SPAIN AND OUT OF SPAIN, WITH MORE ILLUSION THAN SALES, BUT THINGS ARE LIKE THEY ARE.

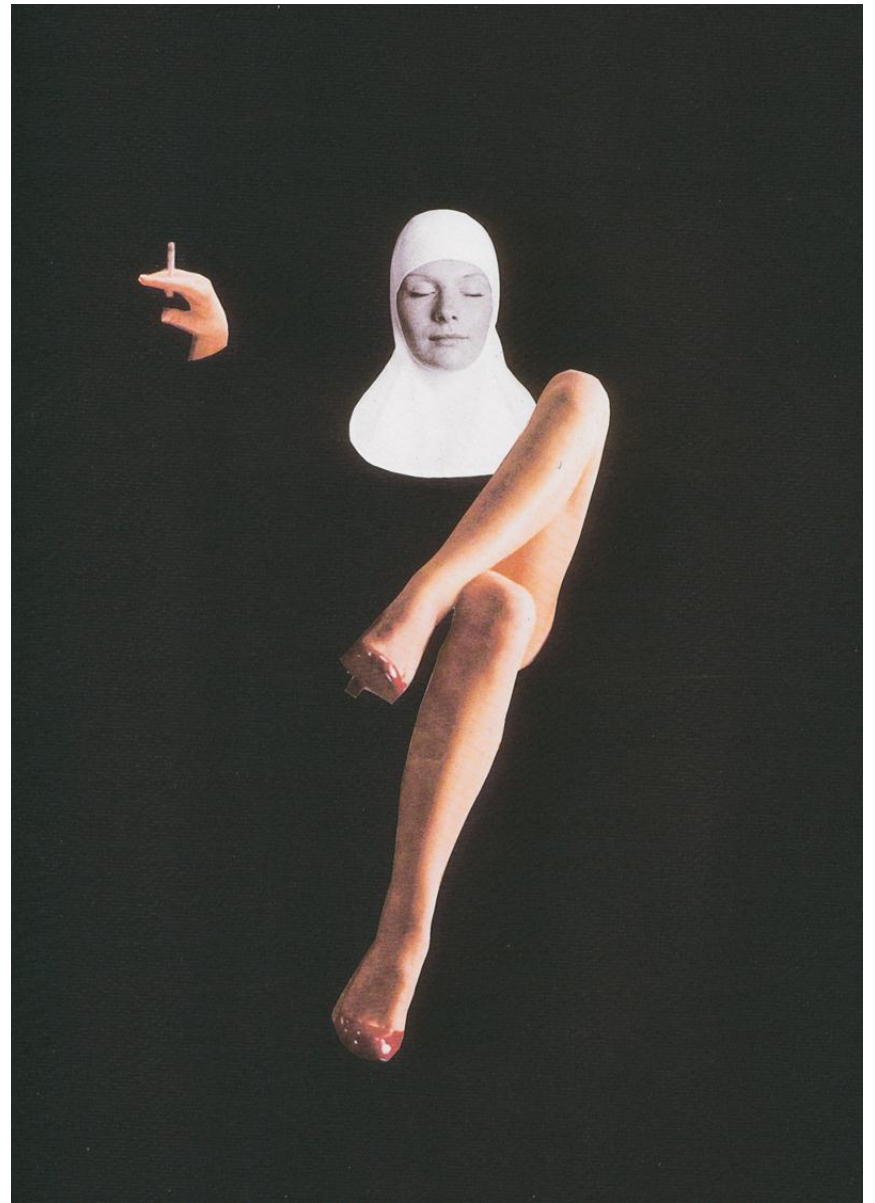
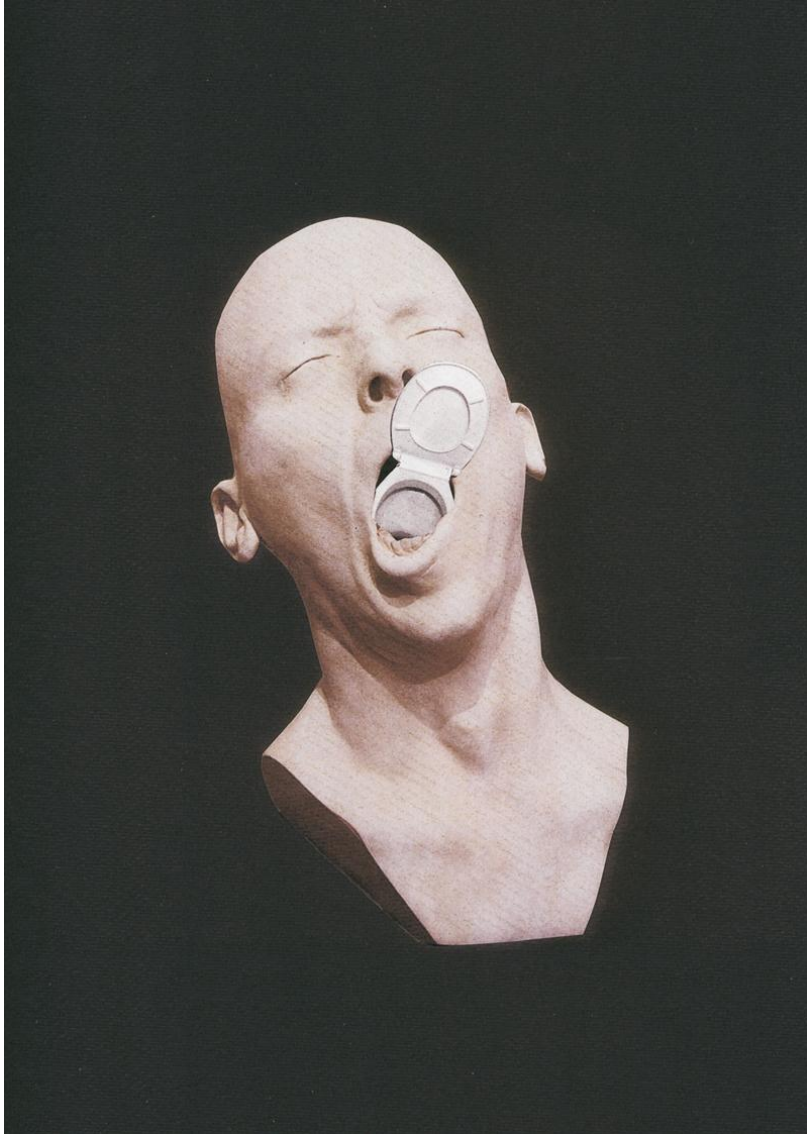
IN 2009 I HAD THE HONOR AND THE JOY OF SEING ALL MY COLLAGES PUBLISHED IN A BOOK.

MYSTERIOUSLY, MY GRANDMOTHER LIKES THEM, OR THAT'S WHAT SHE SAYS TO ME. AND I TELL HER THAT I MAKE THESE THINGS IN ORDER TO PERSUADE HER TO BECOME LESS OF A RIGHT WINGER. BUT IT'S NOT EASY.



Above left: 'Media cara'

Above: 'arbolcara'



Left: 'water'

Above: 'monja'



Above: 'Tablas'



Right: 'Ojo Caballo'



'normandía'

Ron Wild interviews Charles Wilkin, curator of *'All That Remains'*

Exhibition ran October 21st - November 19th, 2011
At the Ugly Art Room (via Picture Farm)

Ron Wild
<http://bit.ly/GgBLW>

Charles Wilkin:
<http://charleswilkin.com/>

What was the impetus for your current show?

With the impending demise of print media, collage artists are reaping the rewards of a virtual boom in discarded paper ephemera. This is probably one of the reasons why there's been renewed interest in collage lately. I also feel this show will introduce collage to a new audience and really showcases the depth and complexity of contemporary collage.

How did you select the participating artists?

My selection criteria was simple really. I wanted to select a groups of artists that represented what was happening in collage now. I think this show creates a perfect snap shot of the incredible diversity of styles and techniques while at the same time projects a cohesive message relevant to what's happening in the world today. Collage always has this uncanny way of bridging the past with the present and I think that is really evident in this show.



Are new collage audiences making any connection to current remix culture trends (like music sampling for example)?

Pop culture is simply unavoidable and it's self a collage of everything; music, art, film, culture. If you look at collage now it's full of contemporary themes and narratives so I can only assume audiences are seeing it some type of connection. Collage artists have always been the archivists of their time and are constantly immersed pop culture. I

think that diversity or cultural sampling is totally evident in this show and really emphasizes collages artist ability use the past to as a metaphor for the now.

Are you seeing any evolving collaging techniques that patrons might expect to see more of in the future?

In general, I feel a mix of hand and digital work will become more evident as well as new techniques like gel transfers. Many artists have already gone completely digitally but many patrons seem to prefer the hand work. I personally enjoy the process of making it by hand but can certainly see the advantages of working digitally. Collage artists also struggle with size and are often pushed by galleries to make larger work. As a result I suspect many will turn to some form mixed media simply as a means to an end. Collage has always had a history of embracing technology, I mean where would those Punk Rock flyers from the 70's be without a Xerox machine? So it seems natural that collage artists will always find new ways to exploit the latest technologies, it's really what makes contemporary collage so exciting.

Collage seems to naturally provide one of the best opportunities for collaboration. Why doesn't it happen more often among artists?

Collaboration does happen but you are right not very often. For me, art making is very personal and a somewhat introspective process which I suspect is the same for many artists. A good collaboration requires a lot of trust, compromise and a willingness let go of your ego. I often find the best collaborators have some type of deep connection like being brothers or twins, The Starn Twins and Clayton Brother are perfect examples of this. Time, space and interest are also big factors, I'm always open to a collaboration but more often that not the stars just don't align for whatever reason.

Why does the inclusion of digital elements tend to be shunned by most collagists?

I feel this notion is changing among collage artists, there is certainly an much greater acceptance of digital elements in many regards. I see more and more artists doing all digital work or some type of hybrid, it just seems inevitable. I think the real rub lies is with galleries and patrons, many just will not even consider digital work. Hand work has always been considered superior to digital, this can be said not only for collage but any art medium. There also a lingering a bias towards collage in general, many consider it a second class art form or that think it requires little skills. One look at this show and you'll quickly realize collage has evolved into so much more than magazine clippings. The level of skill, technique and conceptual narratives are simply amazing. I truly believe All That Remains will change people minds about collage and in some cases it's almost impossible to tell which is digital and which is not.

Ron Wild

A message to all members of The International Society of Assemblage and Collage Artists

The International Society of Assemblage and Collage Artists

Brushes, Hammers, Paste and Nails

The Collage Museum has moved from Fort Worth, Texas back to Pagosa Springs, Colorado where the museum first began. The new mailing address for the museum is:

Collage Museum (IMCAC)
135 Country Center Dr.
Suite F. # 10
Pagosa Springs, CO. 81147

We are still busy unpacking and reorganizing and probably will be for the next couple of months, hoping to find a permanent home for the Museum here and also for conducting collage workshops starting next summer.

The Collage Centennial deadline has been moved to Feb 15, 2012 to help make sure works get to the new address. see this page for details:
<http://collagemuseum.com/centennial.html>

Visit The International Society of Assemblage and Collage Artists at:
http://collagist.org/?xg_source=msg_mes_network

Collage/Assemblage Centennial 1912-2012

CALL FOR WORKS: DEADLINE FEBRUARY 15, 2012 (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

Collage Museum (IMCAC)
135 Country Center Dr.
Suite F. # 10
Pagosa Springs, CO. 81147

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>



Dear Artist Members of The Arts Map Community,

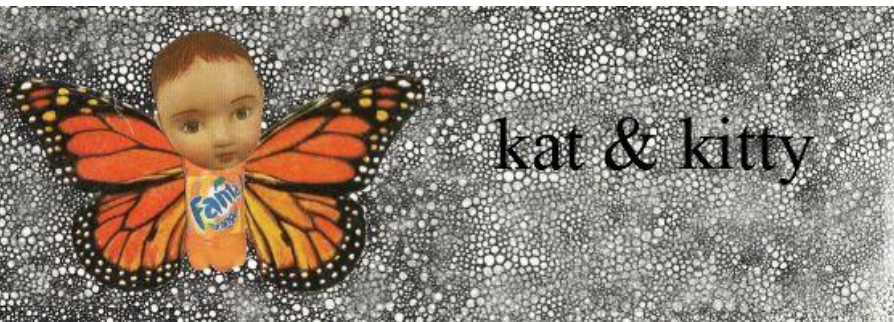
Two things...

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



kat & kitty

Collage a Day.....Collage a Week. Kat & Kitty aka Christine Newkirk is a mixed media artist who makes 4" x 6" collages. The signed, original collages are for sale for \$25 and include free shipping!

<http://www.katandkittygallery.blogspot.com/>

<http://nancybellscott.wordpress.com/>

<http://lucfierens.tumblr.com>



JULIA STILL



The Cloak of Envy-a larger work combining Caravaggio and Botticelli and reflecting the artist's experience of the darker and more painful aspects of sibling rivalry.



Previous page: Dream-inspired by a recent dream in which a large moth landed on my forehead. I can still feel its' warm, transformative vibrations. The main image is a photo of a Kosovan bride taken by Valdrin Xhemaj.

Above: Light Bearers-a combination of Bosch, the pre-raphaelites, fresco art and Michelangelo. The light is always held in readiness for you in times of pain, confusion and change.



Gestures and Cultures- although the gestures communicate different messages, the result is very much the same-warmth, welcome and sharing.



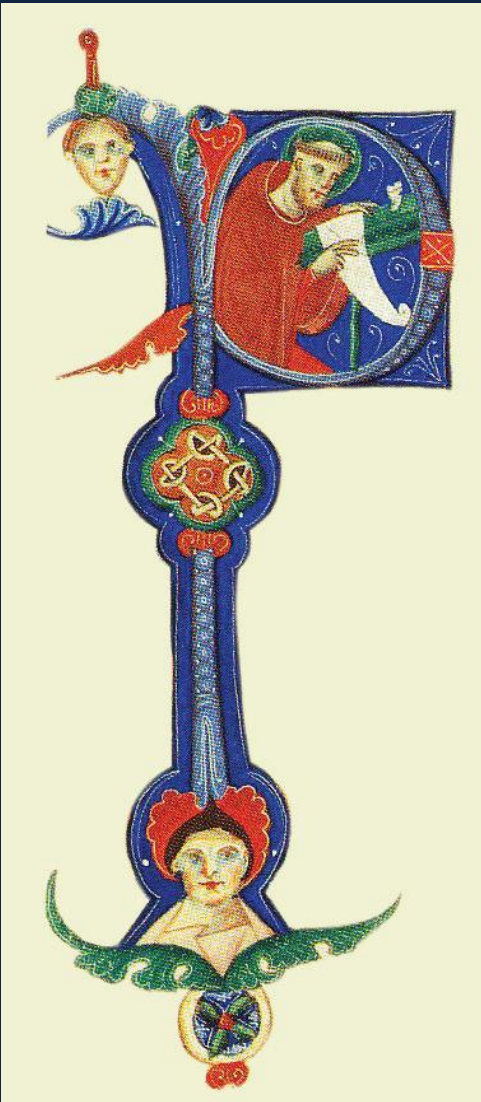
Kundalini and the Snake Charmer- inspired by Ingres and the healing strength symbolized by the snake.



Embrace Change-dedicated to the small but very potent planet of change and surprise. What else can we do but seize it?



Old ideas, New Approaches- dedicated to slow-moving Saturn with all its' rules and strictures. But we still can get there in the end!



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

Bernat Parra (Venezuela) Valeria Verlezza (Venezuela)

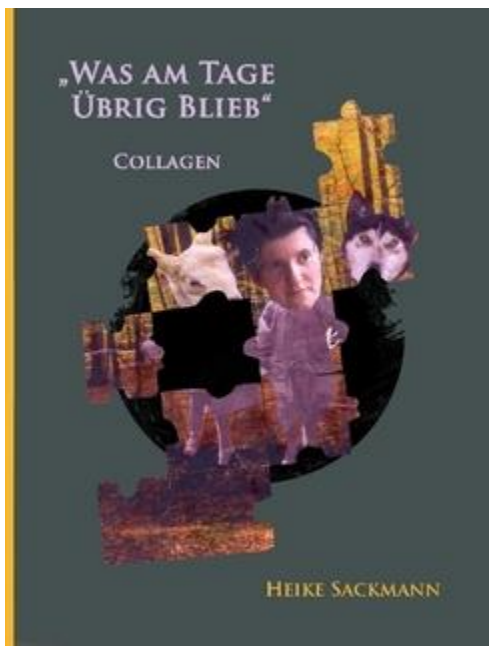


Valeria Verlezza – *Estudioso*, 2011
Valeria Verlezza - *Los 3*, 2011





Bernat Parra, LEFT – *Calao*, 2011
 Bernat Parra, ABOVE – *Ladíllara*, 2011

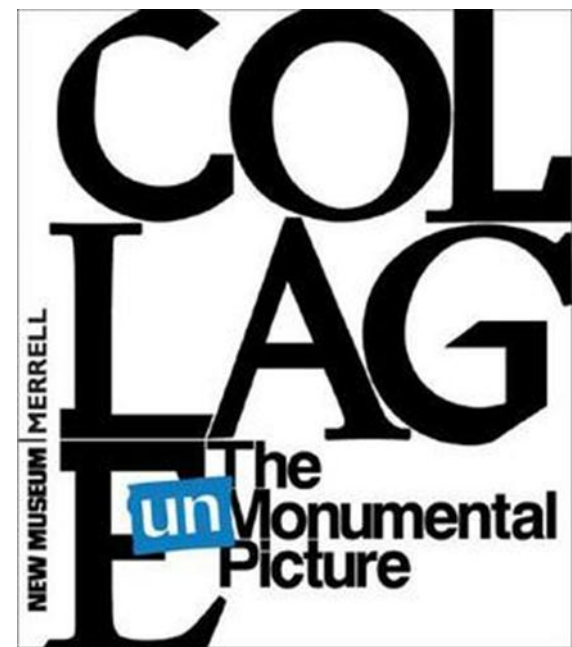


Was am Tage übrig blieb - Bruchstücke der Nacht
[Heike Sackmann](#)

Paperback, 112 pages, \$46.72

„Stimmen aus der Tiefe - Hörst Du sie rufen? Sie werden lauter, lauter ...“, heißt es auf Seite 17 des Bildbandes „Was am Tage übrig blieb“. „Hörst Du sie rufen?“, begleitet uns von der ersten bis zur letzten Collage. Mal laut, mal leise, mal flehend und mal trotzig – rufen sie nach unserer Aufmerksamkeit. Die hier versammelten Collagen repräsentieren die interessante und manchmal auch sehr eigenwillige Sicht der Künstlerin auf das menschliche Sein. Nehmen sie sich die Zeit und folgen Sie dem Ruf der Stimmen. Tief im Wald – hörst Du sie? Bildband mit 43 Farbgrafiken und 12 Schwarz-Weiß Grafiken. Sprache: Deutsch/Englisch

<http://www.lulu.com/product/paperback/was-am-tage-%c3%bcbrig-blieb---bruchst%c3%bccke-der-nacht/18687169>



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>

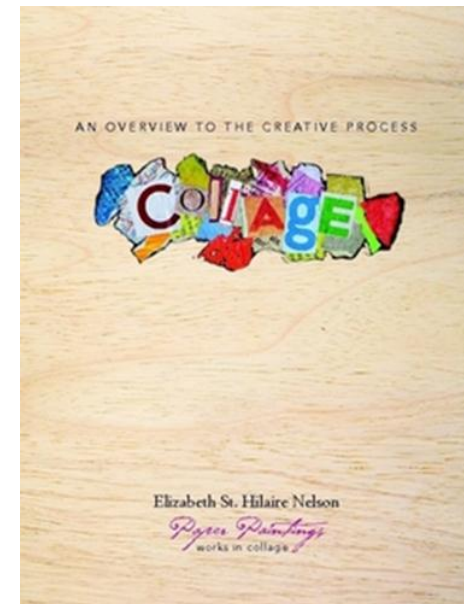
The National Collage Society website has a range of wonderful catalogues on offer. Well worth a moments perusal.

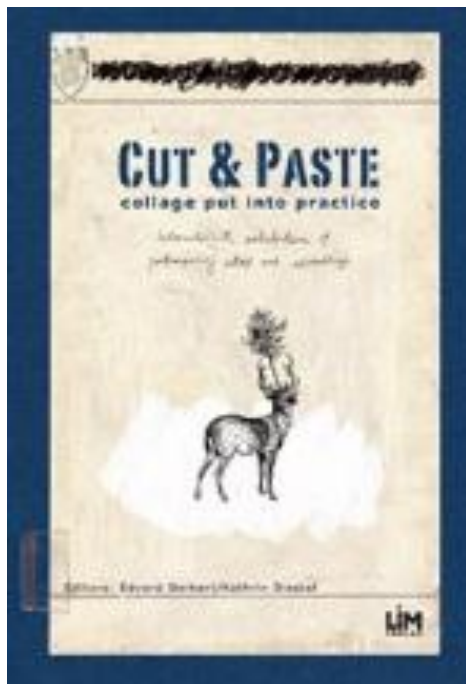
Collage: An Overview to the Creative Process

[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