

COLLAGISTA



ISSUE FIFTEEN/ FEBRUARY-MARCH 2012
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ON THE COVER: Fábio

On the cover this issue is featured a work by Fábio, illustrator and collagist who lives in São Paulo/ Brasil

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

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EDITOR'S LETTER

Welcome to Issue fifteen of Collagista!

Before going on, I must apologise for the incredible tardiness of this issue. Unfortunately my time has not been my own recently, but that is no longer the case, and I hope future issues of Collagista will not be affected.

There is a great deal of exciting stuff in this issue – calls for submissions, great work by great artists (as ever), information about collage related shows, and so on.

There is work by Carly Swenson, Captain Spezzo, Sukarma Thereja, heike Sackmann, Jenny Bleasdale and cover art by Fabio.

Submissions are still needed to future issues of Collagista! So please, don't hesitate to send in work, essays, interviews and other collage related information to:

Collagista @ hotmail.com

Also, don't forget to add us on facebook and visit our blog!

www.collagista.wordpress.com

Until next issue, all the best.

John

After a difficult internal struggle regarding the concept of what constitutes art, its place in our persistently changing world, and the purposes it should, or shouldn't, achieve; I have come to the conclusion that despite the worsening global economic and political conditions, the catastrophic effects of global warming, war and disease, that it is important to create art that allows a form of beauty to prevail.

While still allowing a thoughtful assessment of various circumstances, issues and perceptions that apply in varying degrees from the human race as a whole to me as an individual. This world has enough malevolence and sorrow; I feel it is not my place to bring works of art into existence that solely draw attention to the ugly truths of our human condition. However, I strongly believe that those truths and circumstances are not to be ignored.

My art is a juxtaposition of classic, conceptual and ordinary images to create aesthetically intriguing and thought provoking pieces. I find historical changes in art, culture, religious interpretations and social conventions infinitely fascinating and I incorporate those concepts into my art. In the majority of my work, I combine identifiable images and ideas to create a surreal appearance and dreamlike effect. I prefer my pieces to allow viewers to make their own interpretations on the comparisons, commentary or observations depicted in my work.

I enjoy the use of common animals, objects and other easily recognizable forms because people will create their own associations with such things allowing their minds and feelings to find a meaning in a piece. I choose to work in mixed media because it gives me the freedom to utilize different supplies, while adding textures and tangible materials creates an affect that I find alluring. Ultimately, I want my work to express what I can't verbally articulate.

Carly C Swenson

www.nakedcarlyart.com



'Knowledge without Character III', mixed media on canvas, 24"x24", 2010



'Politics without Principle III', mixed media on canvas, 24"x24", 2010



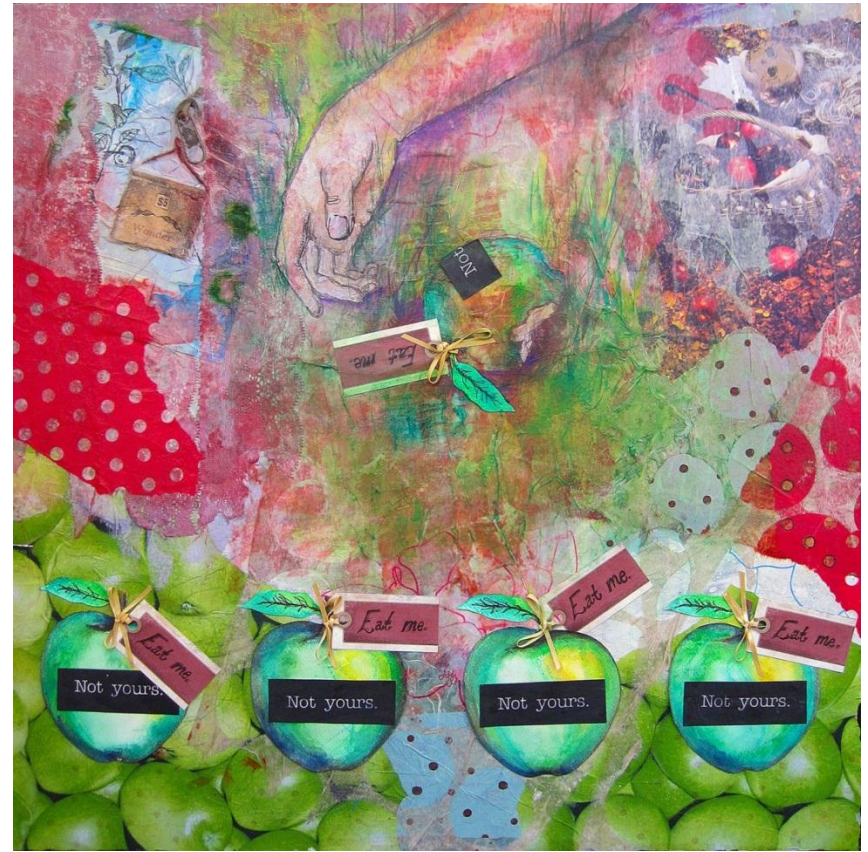
'Politics without Principle II', mixed media on canvas, 24"x24", 2010

My main project for 2010 was a series of twenty-one 24 inch x 24 inch mixed media pieces on canvas. Media included, paper, found objects, ephemera, pencil, colored pencil, watercolor, and acrylic. Most pieces have utilized a form of original drawing or painting. Each canvas contains a conceptual image based on one of Gandhi's Seven Social Sins. Each sin has three individual pieces that apply to that particular theme.

My ultimate goal with this series was to create stunning, aesthetically pleasing imagery that remained intriguing, thought provoking and subtly provocative. With a project of this nature it would be far easier to display the blatantly unpleasant and atrocious visuals one would likely associate with these principles.



'Worship without Sacrifice I', mixed media on canvas, 24"x24", 2010



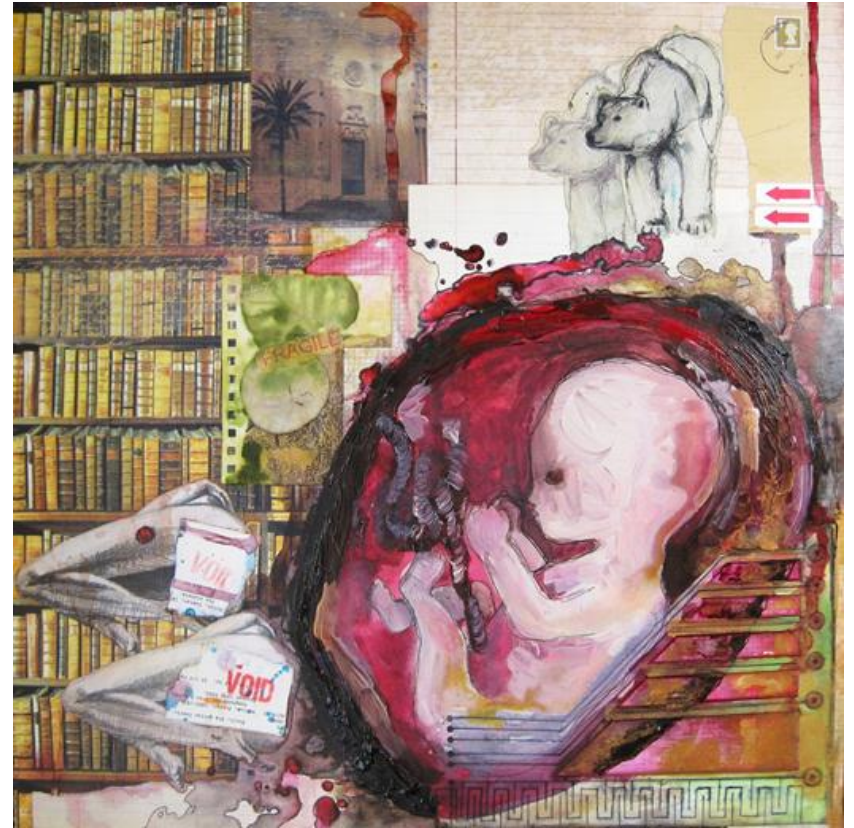
'Commerce without Morality III', mixed media on canvas, 24"x24", 2010

However, I have challenged myself to create a type of dichotomy within each piece. The images contain their own beauty on an aesthetic level. At the same time, the works challenge the viewer to consider the various interpretations of the pieces and iconography.

Eventually, I want people to consider how such sins play a constant role in our own cultures, causing persistent social injustice.



'Wealth without Work II', mixed media on canvas, 24"x24", 2010



'Science without Humanity I', mixed media on canvas, 24"x24", 2010



'Pleasure without Conscience II', mixed media on canvas, 24"x24", 2010



'Knowledge without Character II', mixed media on canvas, 24"x24", 2010



<http://atlantacollagesociety.org/>

The Paper Chase” celebrating 100 years of collage

Roswell Visual Arts Center

10495 Woodstock Rd, Roswell, GA 30075

Visual Arts Center (use this exact description when searching for directions)

SHOW CHAIRMAN – Weston Wilkins

(wtwilkins00@yahoo.com),

Helpers: Mr. & Mrs. Gary Jucha, Ailan Olsen, Barbara Dunham

Flora Rosefsky has an exhibition ‘RITUALS: Collage & Paper Cutouts’, at The Marcus Hillel Center at Emory University (in the Gallery - held over through May 2012) and ‘Shelter & Sanctuary: Mixed-Media’ in Ray's Bistro at:

Goodfriend's Grill

735 Gatewood Rd., Atlanta GA 30322

Barbara Dunham will be teaching a one-day workshop on Sunday, February 19, 2012 at 2 Rules Gallery in Marietta, GA - concentrating on black and white collage. For details visit:

<http://www.2rulesfineart.com/collageClass.html> for more information.

Meaning to glue

Nightingale Gallery (Eastern Oregon University) ushered in 2012 with an exhibition of contemporary collage, which closed Feb 3rd.

Marking 100 years of collage (from the investigations of Picasso and Braque in 1912) "Meaning to Glue" is curator Cory Peeke's examination of 11 contemporary artists who use materials, images and forms which speak to collection, recollection and reinterpretation.

For those who missed the show, or who live too far away to have attended, a downloadable catalogue can be found here:

http://www.eou.edu/art/documents/MeaningToGlue_exhibitCatalog_000.pdf

The gallery has published a 30 page color catalog , of which but few remain. For more details of the show, or to order one of the few printed catalogues which are left, please contact Cory Peeke (Nightingale Gallery Director), at:



“Meaning to Glue” presents a selection of works by respected Oregon collagists Ian Clark and Tsilli Pines, internationally recognized artists Andy DuCett, Fred Free, James Gallagher, John Hundt, David King, Hope Kroll and Michael Pflgebraar, as well as relative newcomers Robert McKeown and Joshua Stringer.

King, a collage artist from San Francisco, will give a slide presentation about his work on Thursday, Jan. 12 at 6 p.m. in Ackerman Hall, Room 210. The presentation is free and open to the public.

Collage is about recycling and reinterpretation. The exhibiting artists share an affinity for vintage material, images and elements and utilize those components formally and conceptually not only for their beauty, but to comment on and explore contemporary themes.

A common theme explored by the artists is the place of the handmade image in the digital era and the duality of the transient, disposable nature of culture versus the need to make meaning and solidify a cultural continuity.

“All of the works selected for this exhibit take the traditional, even old-fashioned, and reconfigure it to create something relevant to us today,” Peeke said. “Viewers will be treated to an engaging collection of works that, while made up of vintage materials, speak to a variety of contemporary concerns.”

Modern collage will mark its 100th anniversary in 2012. The art form is typically considered to have begun in 1912 when Pablo Picasso and Georges Braque began combining bits of found printed material into their cubist paintings. The term comes from the French word “coller,” meaning to glue, and it is this translation that gives the exhibit its name.

To commemorate and document the show the gallery has produced a full-color catalog to accompany the exhibit, a first for Nightingale. The catalog includes an essay by the curator and a selection of images, statements and brief biographies for each artist.

Catalogs will be available at the gallery for the duration of the exhibit which closes on Friday, Feb. 3. Hours are Monday through Friday, 11 a.m. to 4 p.m.

For more information visit

www.eou.edu/art/nightingale

or connect with the gallery on [Facebook](#).

TAKEN FROM:

<http://www.eou.edu/news-press/meaning-to-glue-exhibition/>

Captain Spezzo

Captain Spezzo (real name Kieran Sperring) is a collage artist from the UK. He creates his collages using simple cut and paste methods.

Created to fuel further interpretations and imaginations with a bit of added wit.

To see more of his collages or to contact him please visit

www.captainspezzo.tumblr.com



Above: *'Sunday Feast'* - 2011 - 24 x 12 cm

Left: *'Traffic Goddess'* - 2011 - 22 x 16 cm



Above: *'Kick Me'* - 2011 - 23 x 11 cm



Above right: *'21st Century Queue'* - 2011 - 16 x 19 cm



Below right: *'Space Men'* - 2011 - 15 x 17 cm

'Put A Plug In It' - 2011 - 11 x 12 cm

'Sleep When You Die' - 2011 - 16 x 16 cm

'See The World' - 2011 - 17 x 16 cm



'Hidden Danger' - 2011 - 10 x 17 cm

'No Care In The World' - 2011 - 21 x 19 cm

'The Purest' - 2011 - 13 x 8 cm



Next to the Sea: Pierre Botardo/ David Hochbaum/ Jacob Dahlstrup Jensen

Opening of 'Next to the Sea' exhibition at Munch Gallery

Works by Pierre Botardo (US), David Hochbaum (US) and Jacob Dahlstrup Jensen (DK)

January 8 – February 5, 2012

Opening reception Sunday, January 8, 5-8 pm

New York, NY, December 11, 2011 – Munch Gallery is pleased to present 'Next to the Sea', a three person show featuring work from Pierre Botardo, David Hochbaum and Jacob Dahlstrup Jensen. Using the sea as a common theme, the exhibition explores the mixed bag of human emotion that floods through us when we are faced with an expanse of shores and deep waters. From voyage and a craving for adventure to nostalgia and a sense of belonging, the sea is intriguing and reminds us how close we are to the next adventure and how far we have traveled from where we began. 'Next to the Sea' plays on that dichotomy of wanderlust and nostalgia, and at a more intimate level the contrast between where we have been and where we will go.



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

SUKARMA THAREJA

COLLAGE SHOWS GASES IN SHAPE OF BALLOON

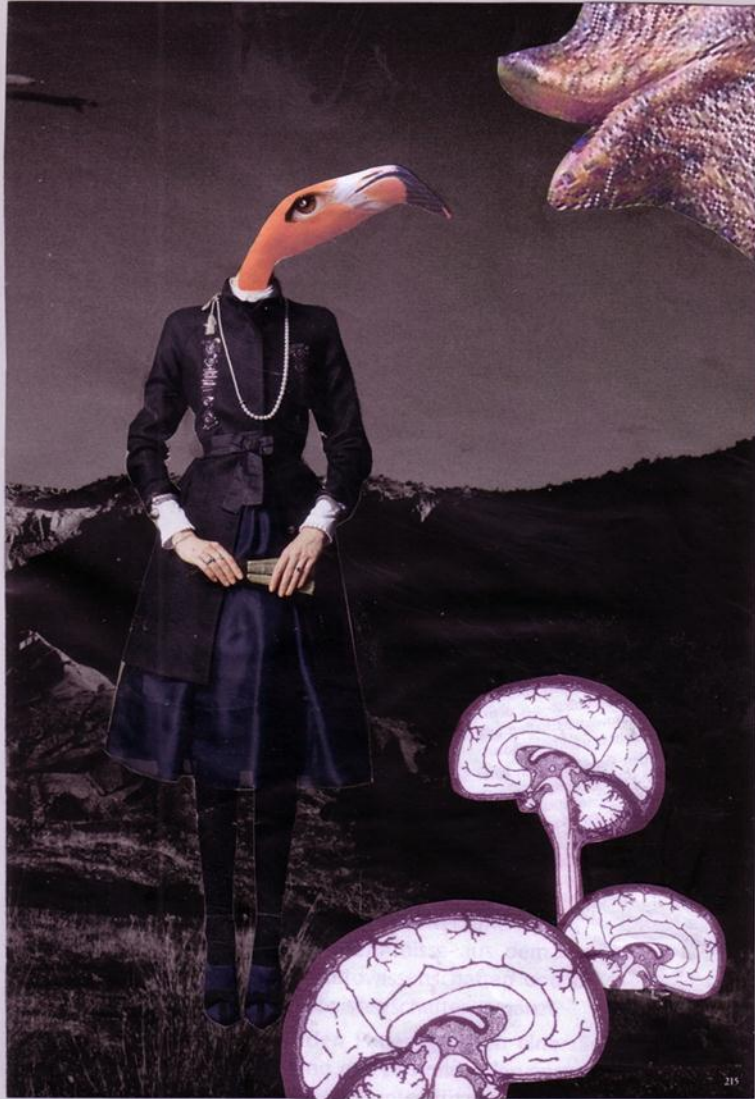
SHOWING BOYLE 'S, CHARLES, GAY LUCCASS LAW. THE OUTER ORANGE BALLOON GIVES MESSAGE THAT THOUGH GASES ARE EASIEST STATE OF MATTER BUT THEIR KNOWLEDLE IN PARAMETERS OF TEMP, PRESSURE AND VOLUME and gas law CAN TAKE YOU TO HEIGHT OF SUCCESS, AS GAS BALLOON WHEN LEFT GOES VERY HIGH. THE ORANGE COLOUR IN HINDU MYTHOLOGY IS SIGN OF Bravery. THIS EXPLANATION REALLY HELPS AND INSPIRES STUDENTS TO LEARN ABOUT GASES. PICTURES OF SCIENTIST CONTIBUTING GAS LAWS IS LIFE LINE FOR MANY SCIENCE STUDENTS.

Sukarma Thareja is teaching physical chemistry in small college in small town in India. She has been teaching science concepts by making art collage based on science concepts to teach her B.Sc students. This art collage is her humble efforts to make science popular and easy for her students.



HEIKE SACKMANN

www.heike-sackmann.de



I'm a collagista from Germany. Since 2007 I doing Mail-Art and collages. My collages are in classical cut and paste-style.

For my collages/photomontages I use old magazines, catalogs and books.

In the last five years I created more then 400 collages. I called collection "What the day remained - nocturnal fragments"
Collages between fairy tales and dream.

(A selection of Heike's collages are available in a book, which can be found at the end of this issue in the 'bookstore'.)

"Folge dem Ruf", Din A4, 2011
(*"Was am Tage übrig blieb"* - Book)



"Es ist deine Wahl", Din A4, 2011
("Was am Tage übrig blieb" - Book)

German text about "Lost in the city" and my collages:

Werkzyklus:

„Was am Tage übrig blieb“ (Nächtliche

Bruchstücke)

Collagen aus den Jahren 2007 bis 2011

Ausgangsmaterial – Massenmedien

Titel: Lost in the city

Jahr: 2011

Technik: Fotomontage:

Format: 21 x 28 cm

Assoziationen:

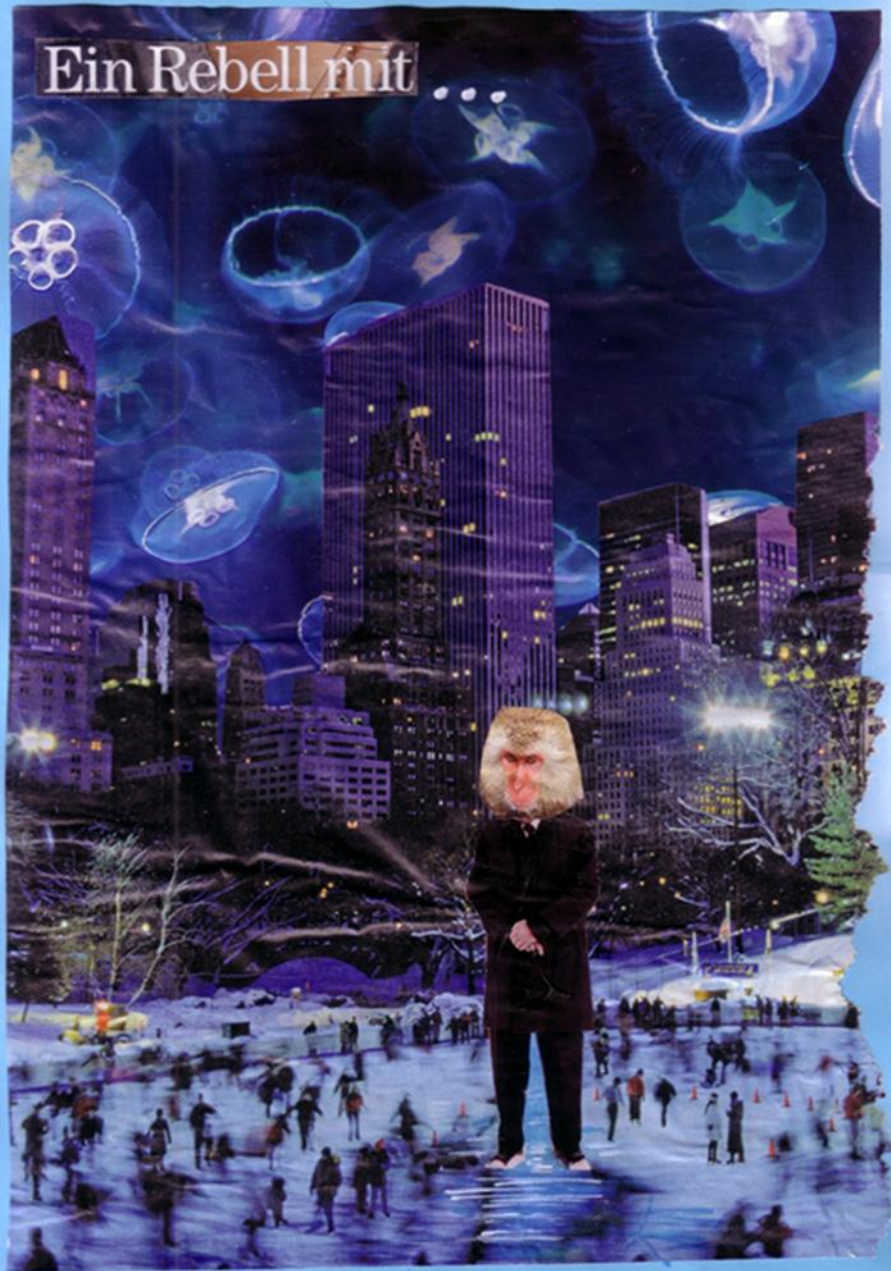
Sie wächst – die City. Schnell – noch schneller

– die Uhrzeiger drehen sich. Sie wächst –

die City – doch für wen? Gehetzt läuft der

Mensch durch deine Strassen. Konsum statt

Leben – keiner bleibt stehen.



Nicht untergehen. Nein, ich will nicht kaufen.

Will über den Dingen stehen. Lieber draußen
statt drinnen – sich dem Sog der Masse entziehen.

Ruhe- Stille – Angenehm!

Die Technik der Collage bietet sich geradezu an, um ein Zeichen gegen
den genormten Massengeschmack

zu setzen. Ein Geschmack, der durch Werbung und nicht durch
Überzeugung in den Köpfen

der Menschen als Bedürfnis sein Unwesen treibt. Das künstlich
geschaffene Bedürfnis überlagert

die tatsächlich vorhandenen menschlichen Bedürfnisse. Die
Ersatzbefriedigung heißt Konsum. Der

Mensch wird ein Teil des Marktes. Zu Gruppen zusammengefasst. Zur
Zielgruppe einer Werbestrategie.

Auf einmal bist du nicht mehr Mensch, sondern Teil einer Gruppe, die -
laut künstlich erzeugtem

Bedürfnis – angeblich die und die Bedürfnisse hat. Das kapitalistische
System will uns normieren –

gleichmachen. Der Weg vom Homo sapiens zum Homo consumens hat
seinen Lauf genommen.

Doch wir sind nicht gleich!

Da spiele ich doch lieber. Ja, der Homo ludens befreit den Homo
sapiens aus seiner Knechtschaft als

Homo consumens. Für mich ist dies geradezu ein Akt der Nächstenliebe: die xxx-fache Auflage ein

und desselben Bildmaterials durch den Schnitt der Schere zu zerstören. Gleichzeitig befreie ich einzelne

Elemente aus ihrem engen Korsett der Werbebotschaft. Jetzt dürfen sie Sein.

Hochglanzmagazine, Tageszeitungen, Kataloge und Prospekte sind Ausgangsmaterial für meine Arbeit.

Ich entreiße/schneide/befreie die konsumorientierten Inhalte aus ihrem Kontext - aus ihrem Auftrag,

Konsumwünsche zu wecken. Unabhängig von diesem Zusammenhang werden sie wieder zu

Individuen, die sich in dieser Welt zurechtfinden müssen. Jedes Individuum ist Einzigartig. Die handgemachte

Collage macht aus dem Massenmedium wieder etwas Einzigartiges. Vielfalt statt Gleichklang!

Das ist der Grund, warum ich collagiere.



"Eins, zwei, drei, vier - Eckstein..", Din A4, 2010
("Was am Tage übrig blieb" - Book)

MAIL-ART PROJECT FOR ARTROUTE:

OPEN STAL IN OLDEBERKOOP (THE NETHERLANDS)

28 JULY-26 AUGUST 2012

We mail-artists from all over the world to participate in this project with your creative work.

The theme is:

Sign and language

CONDITIONS:

- 1 Topic: Sign and language. (Taal en teken)
- 2 Process: drawing, printing, collage, photography, etc. 2-D
- 3 Techniques: watercolour, pencil, oilpainting, pastel, acryl, etc.
- 4 Format paper: A4 - 210 x 297 mm
- 5 Number of works: each artist may present to a maximum of 5 (five) works, preferably before the 15th of april 2012
- 6 Works will not be returned
- 7 Exhibition of the works: in one of the exhibitionrooms of the art route Open Stal during the period 28 july - 16 of august 2012
- 8 A catalogue will be edited with the received works and a list of contributing artists. Each participant will receive a copy of the catalogue.

SEND TO:

Stichting Open Stal
Molenhoek 31
8421 PL Oldeberkoop
The Netherlands

Please spread this convocation widely

Open Stal is an artroute in the beautiful village Oldeberkoop in the north of the Netherlands.

The artroute has a tradition of 40 years.

Each year about 10.000 people visit the route to see the work of 40 to 50 artists, who participate with various work, inspired by the changing themes. This year the theme is Sign and language. (Taal en teken)

You can get an impression of the artroute by visiting the website

www.openstal.nl

Collage/Assemblage Centennial 1912 - 2012

CALL FOR WORKS: DEADLINE February 15, 2012. PLEASE REPOST

The modern use of collage techniques is considered to have begun in 1912 with works by Pablo Picasso (such as shown). Constructive art has 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. 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>
preferred.

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:

- o 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.
- o 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 Centennial

Cecil Touchon

135 COUNTRY CENTER DR STE F # 10

PAGOSA SPRINGS, CO 81147-8958

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.

New acquisitions can be viewed at the following:

<http://om-2011.blogspot.com.au/>

Strange Glue: Collage at 100

September 10, 2012 to June 21, 2013

Thompson Gallery, located inside the Garthwaite Center for Science and Art on the campus of The Cambridge School of Weston

Street: 45 Georgian Road

Weston, MA 02493

<http://thompsongallery.csw.org>

2012 marks the centennial of the appearance of collage in painting. In that time, collage has become ubiquitous within contemporary art and culture, and its myriad applications have arguably expanded its original definition to become the most inclusive and pervasive of artistic processes. Strange Glue—Collage at 100 is a three-part exhibition series that opens in September of 2012 and runs through June of 2013. All media considered. The series aims to explore collage within contemporary art practices as much as it endeavours to examine the conceptual and political manifestations of this evolving artistic strategy.

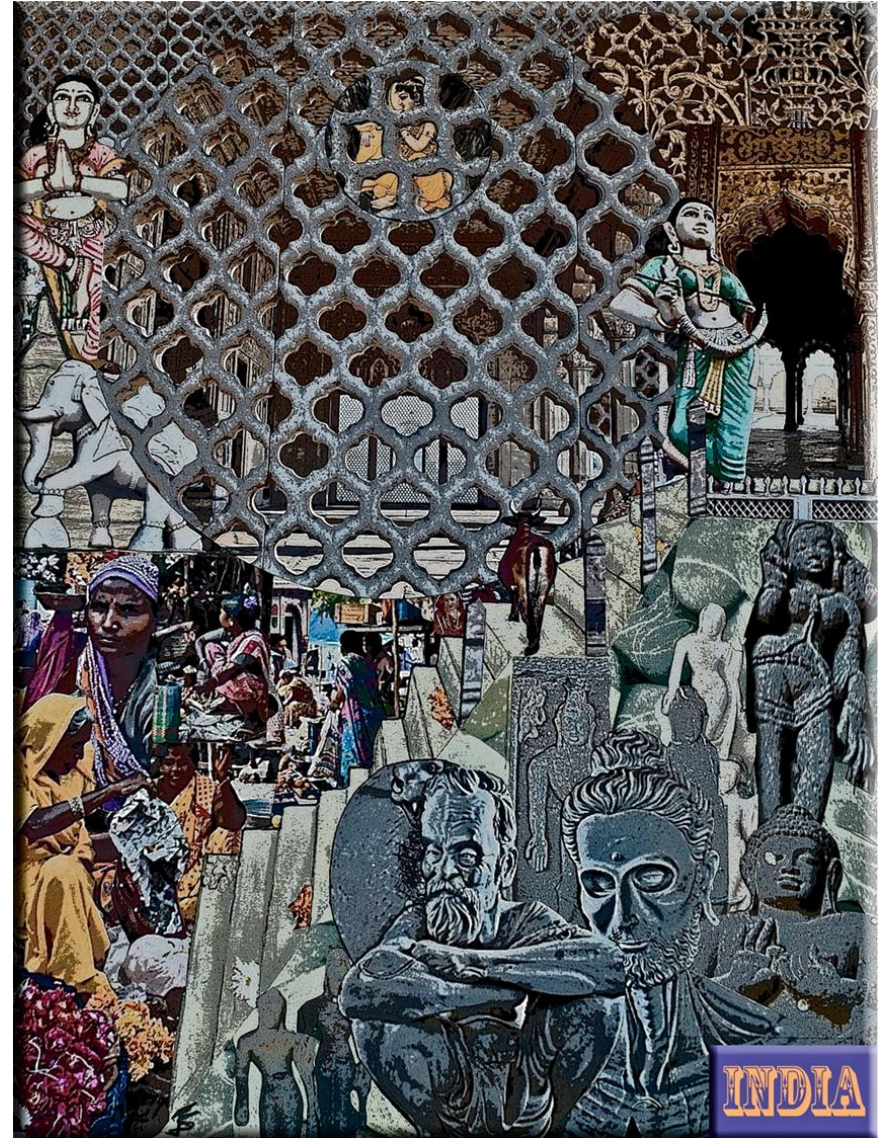
One moment. One meal. One photograph.
Let's eat.

On February 24th at 12pm EST, join thousands of people around the world in a simultaneous global meal. Whether it's breakfast in LA or a midnight snack in Beijing, let's take a moment from our hectic lives and share it with strangers around the world. Snap a photo of yourself and your meal and mail it to us — we'll create an exhibition from these self-portraits, documenting the world's largest communal snack. Another cool thing about this project? It's free.

Art House Co-op

<http://tinyurl.com/7hxf7m8>

JENNY BLEASDALE

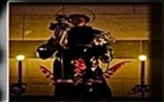








CHURCHES AND
CATHEDRALS in
EUROPE



FLUXFEST CHICAGO 2012

February 9th – 12th, 2012

Feb 9th 5:00pm – 7:30pm

FROM THE ARCHIVE

Mailart and Fluxus from the archives of Fluxus/St. Louis.

Opening reception

Chicago Art Institute, Joan Flasch Artists Book Collection. 37 S.

Wabash,

5th Floor.

Feb 10th 2:00pm – 5pm

FLUX IT YOURSELF

Scores and Performances by Contemporary Fluxus.

Publication Exposition and live performances Coordinated by

Fluxpress.

Columbia College Center For Book and Paper Arts ,1104 S. Wabash Av.

Feb 10th 6:00pm

Flux Dinner

The Artist's Cafe, 412 S. Michigan Av.

Feb 11th 11:00am-5:00pm

Fluxus Day at the Chicago Cultural Center

Chicago Cultural Center, 78 E. Washington St., 2nd Floor.

Feb 11th 11:00am – 5:00pm

Mailart Creation Station

An ongoing space with supplies for making and sending Mailart, informing and interacting with the public.

Coordinated by Stampland, Neosho, and Adamandia Kapsalis.

*Feb 11th 12:00pm – 5:00pm

Fluxhibition 5.4* *

small flux-works will travel from the Fluxmuseum Collection to be shown and shared for the day.

Coordinated by Cecil Touchon and the Fluxmuseum.*

Feb 11th 12:00pm – 5:00pm

Flux Free For All

over 2000 small fluxworks from postcards to stamps and small objects to be given away ... take what you wish.

Feb 11th 1:00pm –1:45pm

Women In Bowlers

a celebration of the women of Fluxus – from its beginnings till now,

Coordinated by Picasso Gaglione with Dada Machine Fluxus.

Feb 11th 2:00pm – 2:45pm

Long Form Flux

Longer performance pieces happening throughout the hallways stairwells and niches of the Cultural Center .

Feb 11th 3:00pm – 3:45pm

Be Blank Consort

Avant poetry performance Coordinated by John M. Bennett.

Feb 11th 4:00pm – 5:00pm

One Ring Circus

Contemporary Fluxus scores performed under the G.A.R. dome.

ongoing (8:00am – 6:00pm)

Write Now – Artists And Letterforms

A major exhibition that showcases a diverse range of recent works by artists utilizing letters and text in a wide array of mediums.

ongoing (8:00am – 6:00pm)

The Fluxus, Mailart, and Visual Poetry Project

coordinated by Keith A. Buchholz, is located on and around a 30 ft. long wall as part of this exhibition, and will be open during the day. Exhibition curated by Nathan Mason.

Feb 11th 6:30 pm

The New York Correspondence School of Chicago Dinner

The Berghoff 17 W. Adams

An extension of Ray Johnson's historic New York Correspondence School Meetings,

The Berghoff once again welcomes us for a special meal ... Bring Mail art Multiples to share and swap. Hosted by The New York Correspondence School of Chicago.

Feb 12th 12:00pm – 4:00pm

FLUX FILM FEST

6018 NORTH, 6018 N. Kenmore, in the Edgewater Neighborhood.

A matinee festival of New Fluxus Film

with a special screening of RE: MACIUNAS a new film by Jonas Mekas

– Made for the Lithuanian Biennial. Also, an opportunity to explore

6018 NORTH – a new grassroots non-profit arts center for

Performance, Sound, and

Alternative Art.

Coordinated by Tricia Van Eck, 6018 North, Andrew Oleksiuk, and Fluxus STL Archive.



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

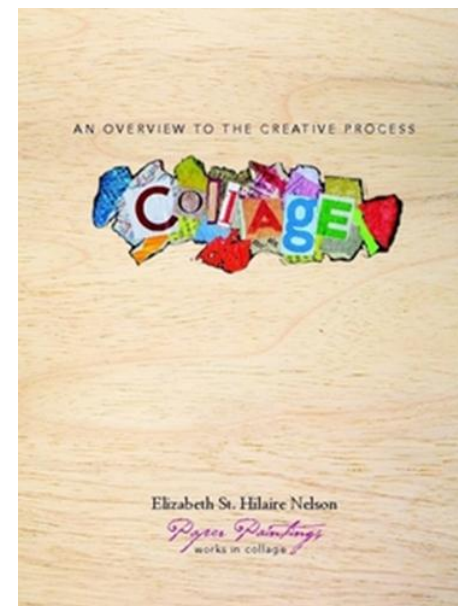
The National Collage Society website has a range of wonderful catalogues on offer. Well worth a moments perusal.

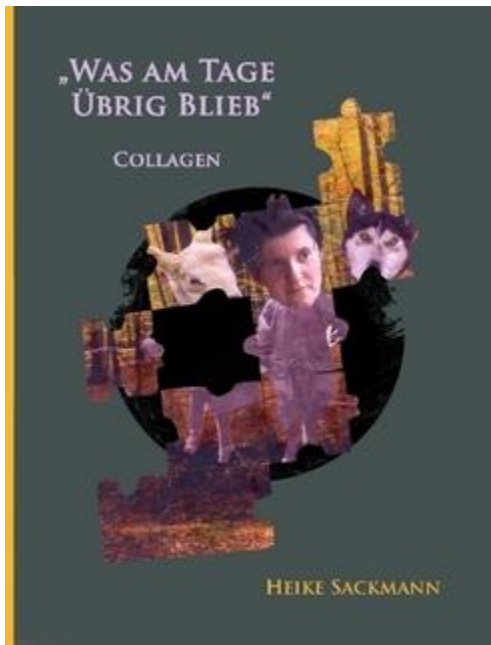
Collage: An Overview to the Creative Process

[By Elizabeth St. Hilaire Nelson](#)

Hardcover, 40 pages
\$44.99

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





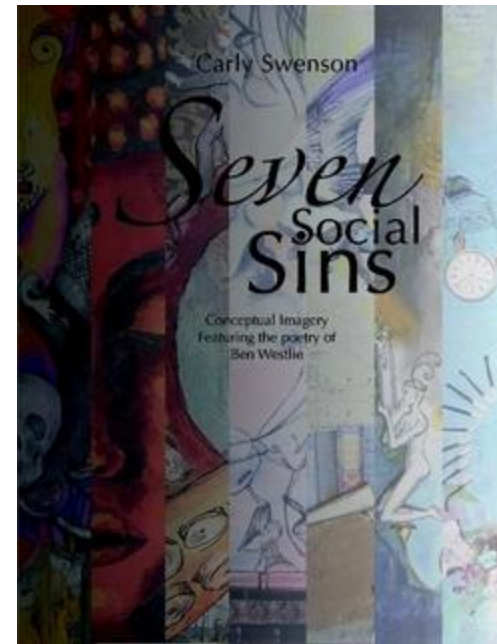
Was am Tage übrig blieb - Bruchstücke der Nacht

[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>



Seven Social Sins

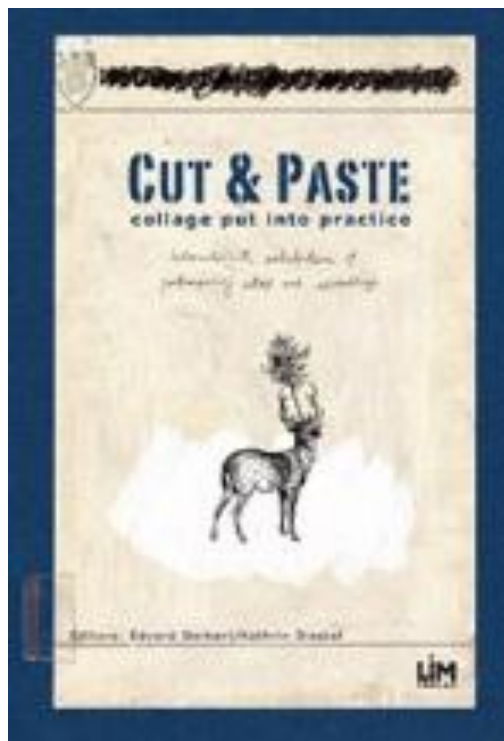
By Carly Swenson

<http://www.lulu.com/product/paperback/seven-social-sins/13569704>

Paperback, 37 pages

\$23.50

My main project for 2010 was a series of twenty-one 24 inch x 24 inch mixed media pieces on canvas. Materials used included, paper, found objects, ephemera, pencil, colored pencil, watercolor, and acrylic. Most pieces have utilized some form of original drawing or painting. Each canvas contains a conceptual image based on one of Gandhi's Seven Social Sins. Each sin has three individual pieces which apply to that particular theme. I chose to document the progression of five pieces. Primary sketches created during initial brainstorming development have also been included with four pieces. This allows the viewer to gain a better understanding of my artistic process as well as the relationship of concept sketches to the final imagery. .



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 Pes'ic' / 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

<http://dad.a.se/lim/glues/books.html>



Aldwyth: Collage and Assemblage 1991-2009 [Paperback]

Rosamond Purcell (Author), Mark Sloan (Editor)

\$29.95

<http://www.amazon.com/exec/obidos/ASIN/0615268854/collageorgbook>

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.

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