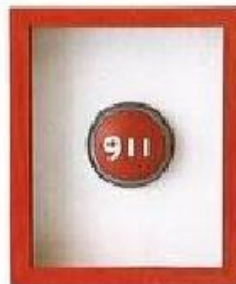


COLLAGISTA!

SEPTEMBER 2009



York & Son, Inc. by Rosendorf.

CONTENTS

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Editor-in-chief

JOHN HART

Contributors

PATRICK LARMOUR

SOFIANE HAMADI

Art Features

EDVARD DERKERT LANDKEE

PATRICK LARMOUR SOFIANE HAMADI

Advertising

'CUT & PASTE'

LANDKEE

INTERNATIONAL COLLAGE

EXHIBITION & COMPETITION

Cover art by Landkee, No-219

About the artist:

"Born in some country that no longer exist, Landkee's first years were spent in various classes; becoming, as one of his teachers liked to say, "all-around underdeveloped". Teen years were spent in the Bay Area, partially forgetting one language and not fully acquiring the other. Taking few more foreign languages in high school didn't help either. However, lack of linguistic ability didn't deter Landkee from traveling; visiting, oddly enough, central parts of geographic regions or countries. Mostly interested in looking at art, ideas were penned up in deep consciousness until they burst out. Hence the explanation of artist's collages: random, absurd or nonsensical."

www.landkee.com

Welcome to the very first issue of collage-zine 'Collagista!'

With the 'Cut & Paste International Exhibition of Contemporary Collage and Assemblage' fast upon us and a degree of excitement in the air in regards to collage and assemblage art in all it's forms, it seems a fine time to put into print and distribution some publication for all artists to read and admire the art of collage and it's adherents.

Collage is, in my opinion, one of the few truly democratic art forms, along with street art and graffiti. Any one can make a collage, due to its incredibly low-tech nature. You do not even necessarily need scissors or glue, but can tear and fold elements together to produce an image. Material is also always readily available, the refuse and detritus of a globalised world, the thousands, or probably more correctly, millions, of glamour magazines, discarded menus, vouchers, articles and books – indeed anything – can be turned into a work of art.

There is also amongst many collage artists an almost inherent sensibility towards sustainability. Collage artists are, by the very

nature of their work, true economists and recyclers. Even collage art itself can be recycled, pasted over or torn up to create new work. What a beautiful and timely practice, creating an object of beauty and meaning from refuse and rubbish, long discarded and forgotten.

I hope this small zine garners some interest, at least amongst the collage community, and that the support we have seen so far continues so that 'Collagista!' may continue for a long time yet - spreading information about contemporary collage practice across the globe and information about artists, exhibitions and upcoming competitions.

Already we have had some exciting contributions, including an article by Swedish artist Edvard Derkert and images from across the globe including Algerian artist Sofiane Hamadi, Landkee (a remarkable artist), and Patrick Larmour (a graduating student at the ANU Canberra School of Art).

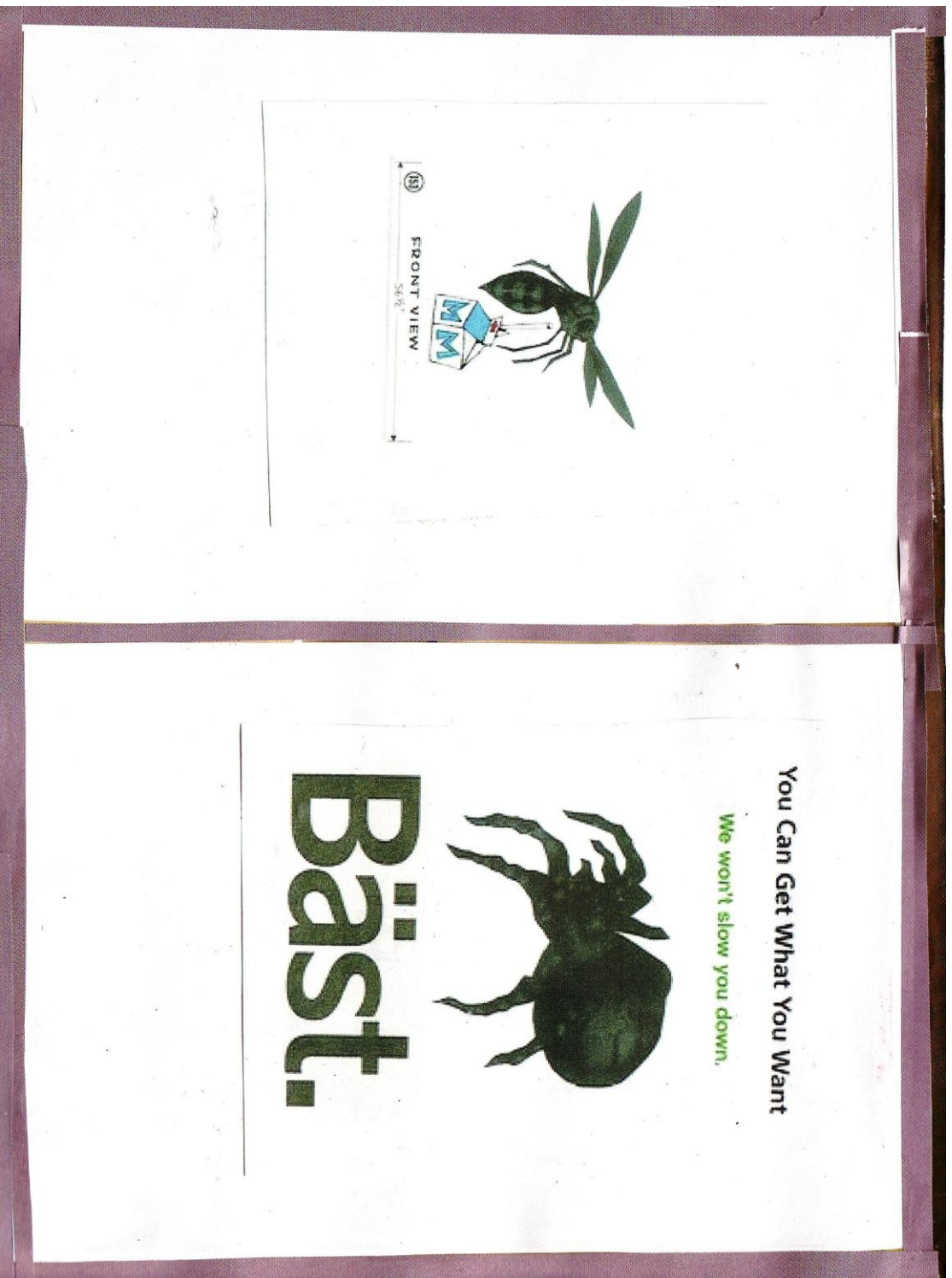
For now though I shall leave you to enjoy the contributions in this, our first issue, I thank you for your support and hope to be able to bring you an even longer second issue!

All the best

John Hart

EDITOR'S LETTER

The project



No. 293 by Landkee

No. 265 by Landkee

Collage: the art form that conquered the world

The collage work is ever present, despite the fact that I haven't touched one in years, in the structure of thinking. *Ben Nicholson* (1)

Is the collage merely an artistic technique or is it a cognitive modus, a

way of thinking? Marshall McLuhan coined the phrase "the media is the message" by which he meant that every media from the written language to the computer influences our way of thinking and the way we see ourselves and perceive the world. Man forms his tool and is formed by them. What is the message of the collage? How does the collage change our thinking and our environment? Are we all collagists whether we like it or not?

In a culture where eclecticism is the norm, in which reality becomes a collage of logically materially incompatible texts, it would seem to follow that collage inside the artwork would be reduced to merely mimicking the general cultural condition to which it now belonged. *Brandon Taylor* (2)

Think of how we write today; very often on the computer and with a word processing program like Microsoft Word where we use the collage like commands "copy" and "paste" in the writing process. We no longer need to plan our writing in long structured thought lines. We can start with a vague idea and work in a "trial and error" fashion. The ideas pop up, unfold and get tried and tested in the very writing process; we cut, copy and paste, we move words, move blocks of text around. We print the text, evaluate it and reevaluate it. We are helped with the spelling and the layout structure of the page. We also have the virtual library of the Internet from which we can borrow, steal or copy whatever we fancy. It's apparent that the computer has changed our way of writing, but has it changed our way of thinking and our worldview? I think most would agree that this is the case, at least to a certain degree. But what about the collage? Is it really meaningful to compare a Word document to a collage?

Cut and paste is the perfect analogy which helps us to handle digital information and it is nowadays “natural” and more or less goes without saying. The collage metaphor was so practical that it was introduced in all programs whatever kind of information they were supposed to work with. Before the collage was rediscovered by George Braque and Pablo Picasso in the early twentieth century it already existed as a practice and as a concept in its own right. The basic collage principle is that it enables the artist to take giant steps crossing different fields, dissimilar areas, heterogeneous categories and to find similarities and connections between disparate phenomena. Or, in a reverse modus, to make differences visible that have traditionally been bundled up in one category. This can also be seen in the way we use language in a collage like approach in puns and metaphors.

By its ability to combine different words and images, the pun transgresses all forms and definitions but at the same time fusing them into an explosive synthesis, a momentary multitude of disciplines and perspectives. *Jonas J Magnusson, Cecilia Gr nberg (5)*

The collage principle so thoroughly permeates our culture that it is hardly recognized anymore; like metaphors that are successful enough to get integrated into everyday language and thus become part of our way of thinking. As long as a metaphor is new, we notice it as such and as

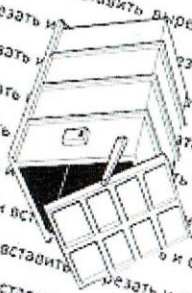
long as it is striking it will be accepted and incorporated into the language like any other word or phrase. Our language is full of these so-called dead metaphors. These are words and phrases that we take for granted and therefore don't acknowledge for what they are, metaphors. Think of phrases and words like bottleneck, get the upper hand, footnote, scatterbrain, manipulation, (manus is hand in Latin) left-handed way, stick one's neck out, pain in the ass, etc. etc.

 **AVERTISSEMENT:**

STOCCK-BO LM

ОПАСНОСТЬ

Non pour les enfants de 3 ans et moins.



No. 500. Landkee

The collage as a concept has, in the words of biologist Richard Dawkins, become a very successful meme. A meme is the cultural correspondence to the gene. And like the striking and successful metaphor, collage has both as a practice and a concept gone underground and out of sight. The collage is very much alive but seldom gets noticed because it is now, like for example reading, part of our culture.

Television is becoming a collage - there are so many channels that you move through them making a collage yourself. In that sense, everyone sees something a bit different. *David Hockney* (6)

The collage conquered the world because it fit perfectly in an era where many values were shattered to pieces, where hierarchies broke down, where all that is solid melted into thin air.

All fixed, fast frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away, all new-formed ones become antiquated before they can ossify. All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses his real condition of life and his relations with his kind. *Karl Marx, Friedrich Engels, The communist manifesto* (7)

The media of our times grow in numbers, gets more intense, the tempo is constantly increasing. The mediated reality is cut into smaller and smaller bits and pieces. We more and more live in a mediated reality; a mosaic of disparate and simultaneous impressions.

In societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation. *Guy Debord, The Society of the Spectacle* (8)

The modern collage can be seen as a reaction against, and a consequence of the Industrial Revolution with its rapid production of new media, cheaper media, new circumstances, and new patterns of consumption. The collage is the first remediating and recycling art form where other techniques and other forms of art are combined and therefore rendered visible in an artistic practice.

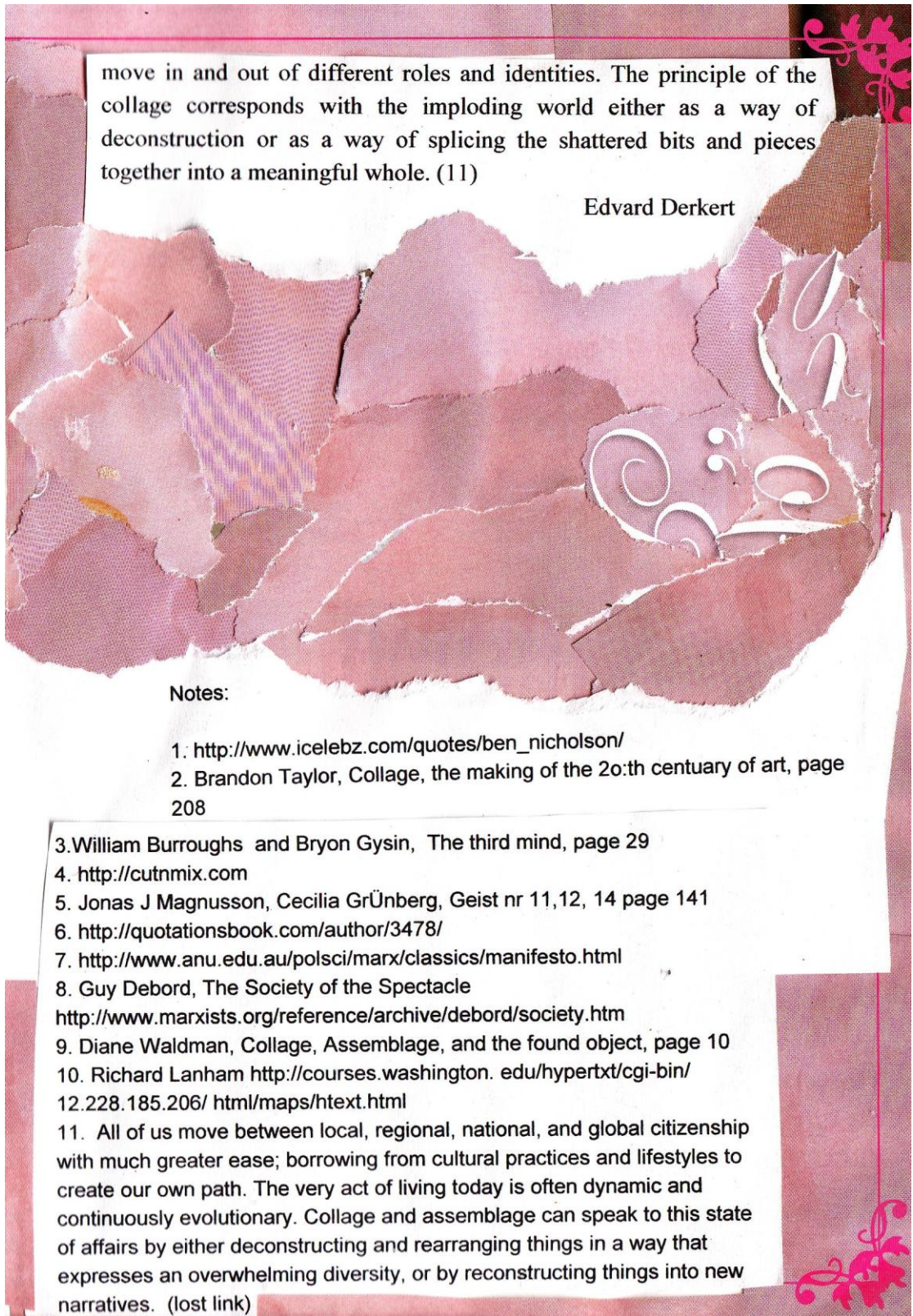
The collage is the first visual art form that freely makes use of any media and any source of material. Citations, samples, theft, paraphrases, genre crossing, appropriation, this is the very core of the collage. The collage foreboded both postmodernism and the questions that the Internet and file sharing brought along. Who is the originator? Who is the copyright holder? What is an original work of art? Is it possible to work as an artist without borrowing from others? Are there really any great geniuses who can create groundbreaking works of art out of thin air? The principle of collage is the most important and influential artistic discovery in the twentieth century which saturates our time in all artistic, technical and metaphoric matters.

Collage has served as the springboard, the model for larger scale works in painting or sculpture both as medium and as a language, therefore, collage and its related idioms, assemblage and the found object, continue to significantly influence some of the most revolutionary artistic manifestations in our time. *Diane Waldman*
(9)

The collage is the essential means of expression in modern art and has left its imprint in all artistic movements following cubism, from dada and futurism, constructivism, surrealism pop art and situationism to today's internet-based digital forms of expression.

The same aesthetic operates at the heart of electronic texts, though we seldom notice it for what it is a aesthetic of collage, the central technique of twentieth-century visual art. *Richard Lanham*
(10)

The collage is the perfect metaphor for the times we live in. The concept of the crossover is by now more or less mainstream. The eclecticism of pop music is the prime exponent of this trend with the Beatles as an early example, but we find it everywhere, for example in the fashion world. Nothing is really new under the sun so in order to produce innovations we arrange and combine old things and old concepts in new ways. Recycling, combining, copying and pasting, drawing inspiration from any culture, from any time in history. But it also holds true for how we



move in and out of different roles and identities. The principle of the collage corresponds with the imploding world either as a way of deconstruction or as a way of splicing the shattered bits and pieces together into a meaningful whole. (11)

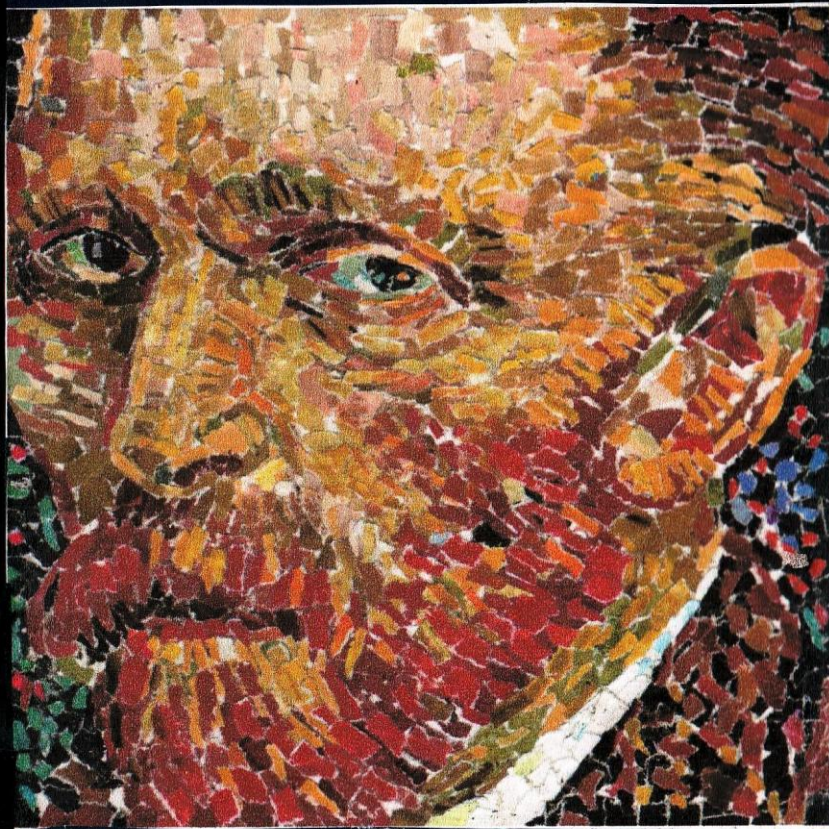
Edvard Derkert

Notes:

1. http://www.icelebz.com/quotes/ben_nicholson/
2. Brandon Taylor, Collage, the making of the 20:th century of art, page 208
3. William Burroughs and Bryon Gysin, The third mind, page 29
4. <http://cutnmix.com>
5. Jonas J Magnusson, Cecilia Grünberg, Geist nr 11,12, 14 page 141
6. <http://quotationsbook.com/author/3478/>
7. <http://www.anu.edu.au/polsci/marx/classics/manifesto.html>
8. Guy Debord, The Society of the Spectacle
<http://www.marxists.org/reference/archive/debord/society.htm>
9. Diane Waldman, Collage, Assemblage, and the found object, page 10
10. Richard Lanham <http://courses.washington.edu/hypertext/cgi-bin/12.228.185.206/html/maps/htext.html>
11. All of us move between local, regional, national, and global citizenship with much greater ease; borrowing from cultural practices and lifestyles to create our own path. The very act of living today is often dynamic and continuously evolutionary. Collage and assemblage can speak to this state of affairs by either deconstructing and rearranging things in a way that expresses an overwhelming diversity, or by reconstructing things into new narratives. (lost link)

Sofiane HAMADI:

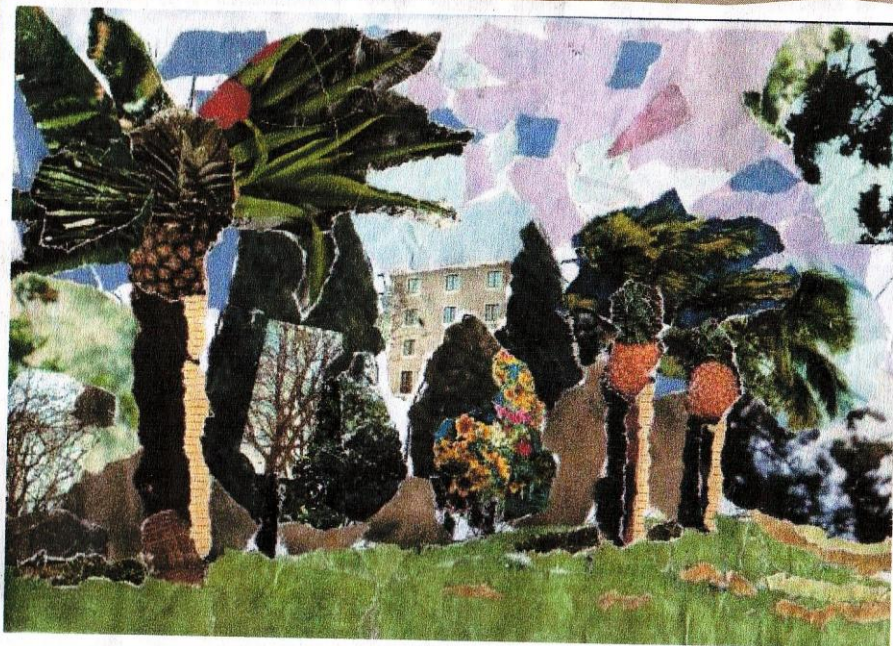
Student At the high school of fine arts of Algiers



19cmx19cm (van gogh)

The following is an excerpt from an email sent to me from Sofiane describing his study in Algeria and discovery of collage. He had suggested I change the spelling in his text, but to be honest I am so impressed by his use of English when it is his second language, I would feel rude (and in many ways arrogant) to alter this rather beautiful text. For this reason I have left it in it's original state, I hope Sofiane will forgive me, but his version is much better than any re-write I could produce. **JOHN**

Allow Me first to thank you a lot for the chance you gave Me to show my modest art in another region in the world ! it's so exciting! especially in a so far far country wich is Australia ! If you can pass this message of love do it john :) : the australian can't imagine how much the Algerian people like this country, not simply because it's so exotic :) But also because it's history of success, his geography! All here we know the Ayers rock :) there is the wild life, even undersea. Me as an Artist, although I grew in Algeria, but the images from Australia were always and are also present in my life! this red! and especially the: Aborigen's Art. what a dream to put someday my foot on the land of this beautiful country :) Me I'm on the attack to my third year at : the higher school of fine arts of Algiers, I have to do Five years to get the degree. I chose : Fine arts as speciality, there is theorical studies and studios of painting and drawing. the school offers other specialities: graphic design, interior design, sculpture, ceramic, and: Miniatures, this one is the less known art that Algeria gave the most great artist in this art: Racim.



29cmx21cm (garden)

And it is in school where I discovered the art of collage! from this day, I became a great "cutter" :)

As a painter, I think that the Artist must use all what he got between his hands and transform it in Art! all the stuff is acceptable from the moment we have matter and a stand.

The van gogh portrait took Me TEN long days! it was a challenge in the way that I insist to get the same impressionist touch's forms, and all the little tips you see were cut by my fingers, I didn't use scissors or cutters, I used only my fingers, a white glue and magazine's papers, a lot!... I had to find the same colors as the portrait and it's wasn't a simple mission :)

the other one was a little bit more simple, cause of the size of the tips :)

The Algerian Art, is most oriented too Abstract art, and Algeria has his own movement called: Aouchem. Algerians gave big artists famous around the world : Issiakhem (figuration), Khadda (abstract), Baya (so admired by Picasso), Diné (orientalism), there are actual: Ziani (realism) and Adel Abessamed (contemporary)

and you know now the collage artist!; Boutadjine :)

hope you find here some information to put there :)

PS: forgive my English ! because here in Algeria we speak French! you have to correct the many mistakes in the text :)

take care

SOFIANE HAMADI

<http://the-globetrotter.deviantart.com/>

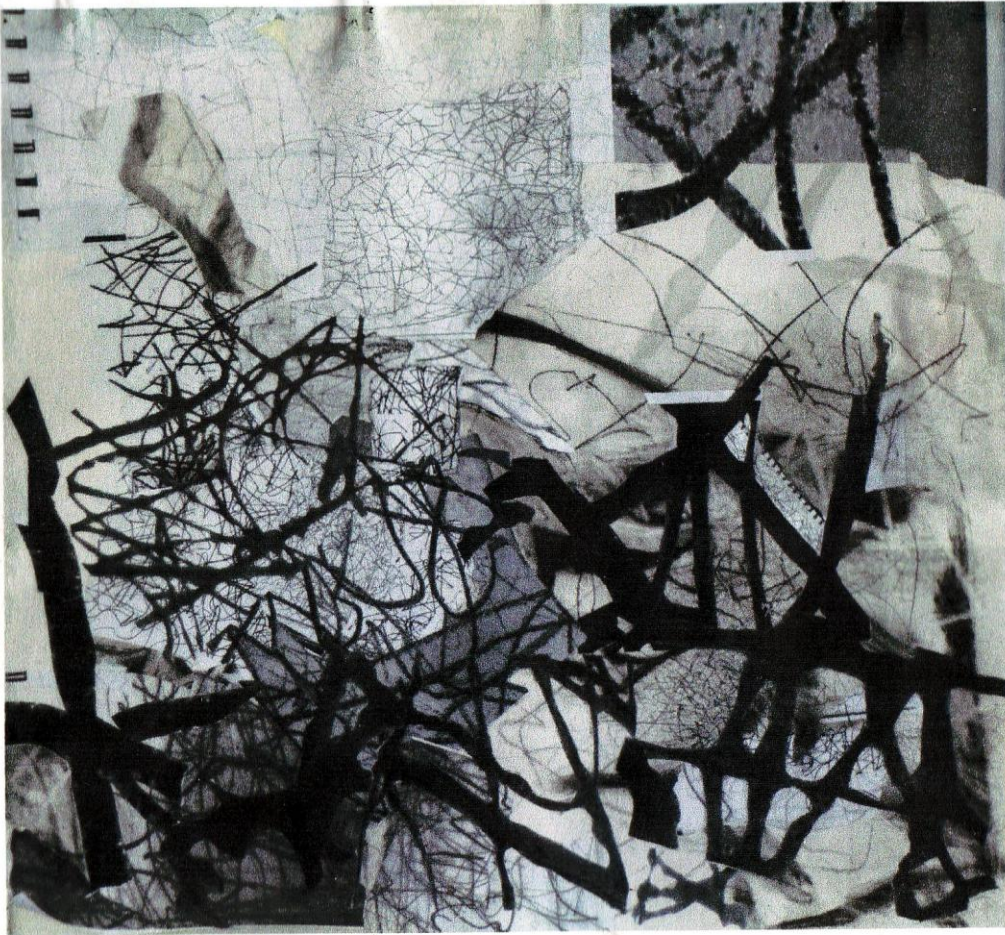
> > PATRICK LARMOUR < <

Graduating Student, ANU School of Art, Painting Workshop.

Looking Deeper

In my work I am interested in how information is conveyed and read, and the concept of looking deeper.

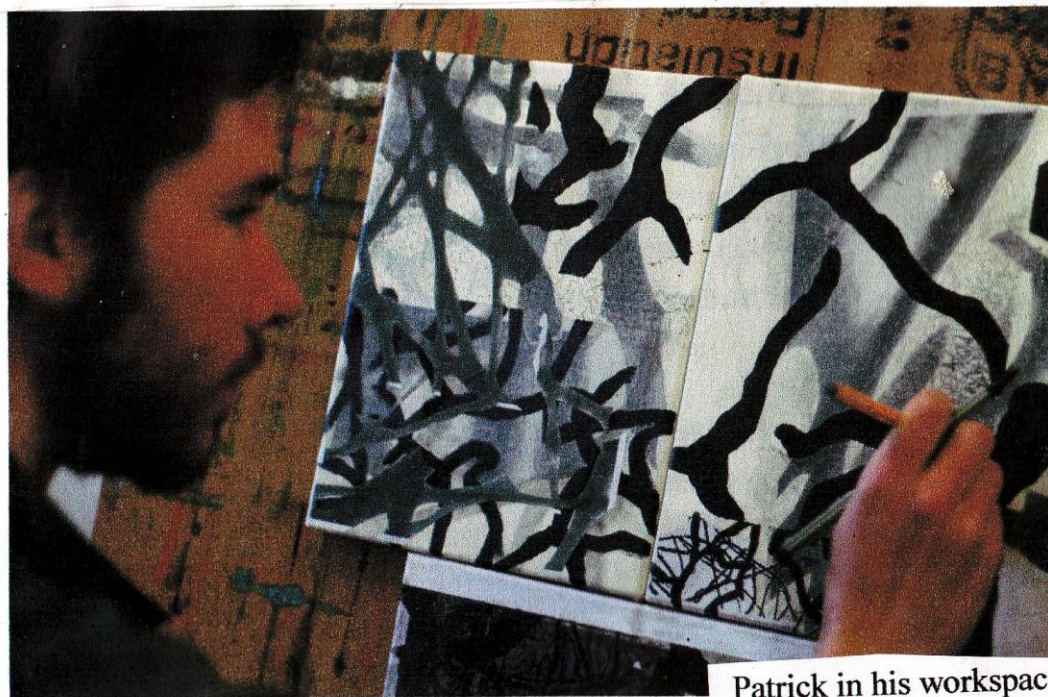
The current body of work, of which these are examples, represents an in depth investigation into the representation of spatial information using only lines and tone. Drawing is the most fundamental way of making an image and line work the most fundamental element of it. I am interested in creating complex images from simple elements, in playing with how much information is necessary to convey the desired intention.



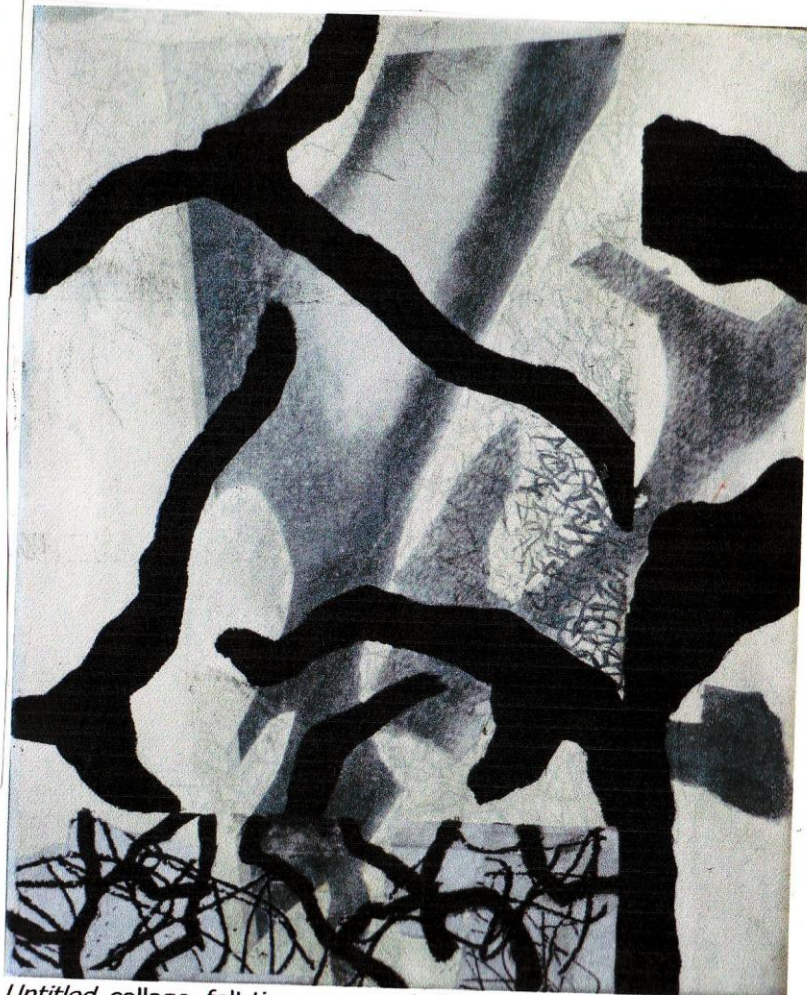
Untitled, collage and charcoal, felt tip pen, pencil on paper 72x75.5cm



Untitled, collage, felt tip pen, pencil and acrylic on canvas 23x30cm



Patrick in his workspace.



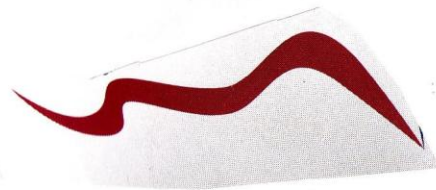
Untitled, collage, felt tip pen, pencil and acrylic on canvas 24x30cm

Using lines and tone as the only representational tools excludes the traditional spatial devices of perspective, horizon and colour therefore meaning that gravity and light do not exist in these images. Because of this the work is not located in the world but in an "other" space, that of abstraction. There is only the space and the representation of it.

Different methods of delivering lines conveying the spatial information all have their own properties and interact differently with the others in each piece. The way a different type of line or mark is delivered and in what medium greatly affects how it will interact with those around it.

Looking deeper is the act of investigating, of actively *looking*, at something to find the bottom or the truth or constituent parts or many other interpretations. It represents a concentrated effort to discover something under the surface of the object/ person in question, often breaking it down to its simplest most fundamental parts. I have made these works to be investigated. To be scrutinized from the closest distance as there are many things that cannot be seen or are completely ambiguous unless viewed up close. The same is true about being viewed at a distance, if this is not done then the movement and tension of the lines cannot be taken in and followed around the surface. Because they are dealing with space and the movement into space they require the viewer to move into them and engage with that space. The "other" space of journeys outside of the physical.

Patrick Larmour





Untitled, collage and charcoal on paper 73x50cm

17/9 -10/10 2009

**CUT & PASTE – INTERNATIONAL
EXHIBITION OF CONTEMPORARY
COLLAGE AND ASSEMBLAGE
STOCKHOLM, SWEDEN**

GALLERI [KG52] KAMMAKARGATAN 52

STOCKHOLM, SWEDEN. INFO@KG52.SE

OPEN: THURSDAY-FRIDAY 12-17

SATURDAY 12-16

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**For guided "tours", lectures, questions and
suggestions contact edvard derkert. e-mail:
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POSTCARD COMPETITION

What to do:

1. Make a collage (paper or digital) in the size of a postcard (A6 – 105 - 148 mm) with some reference to the show Cut & Paste.
2. Scan it (206 width x 291 high in pixels) and save it as a jpg. Mail it to edvard@dad.a.se
3. We will publish them on the web page like this:
4. Send the card as fast as possible to Galleri KG52, Kammakaragatan 52, 111 60 Stockholm, Sweden. Don't forget to attach your name and address to the card or the envelope!
5. During the exhibition (17/9 - 10/10 we will display all these cards in entrance of the gallery along with your name and country! [link]
6. You wont get them back. But I will save them and put them i a nice frame as nice memory of the exhibition. And maybe publish them in my forthcoming book.

The best, craziest, coolest, most stupid etc postcard collage will win.

Jury: Edvard Derkert/Kathrin Diestel/Vesna Pesic

In mid october we will publish the names of the winners!

Glue on!

edvard derkert Gallery KG52

- Make a postcard collage

First price: a highclass print by Edvard Derkert
Second and third price: the Catalogue of the exhibition
Cut & Paste

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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NEW ISSUE