

# COLLAGISTA!

ISSUE TWO (28<sup>TH</sup> Nov 2009-28<sup>th</sup> Jan 2010)



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# ISSUE TWO

# Editor's note

I am incredibly excited to be able to bring to you a second, even bigger issue of 'Collagista!' - the magazine dedicated to collage art in all its forms. Had I been asked, after the first issue was distributed, whether I thought there would be a second I would have had to answer, "I simply don't know". While the submissions for Issue One were better than I ever could have hoped, there was no telling how well the magazine would be received.

Luckily, response towards the magazine has been truly amazing, with submissions pouring in for this second issue and even third issue, so it looks for the moment at least, as though 'Collagista!' is here to stay.

Before I comment on the exciting contributions for this issue I wanted to quickly run over some 'housekeeping', as, since Issue One a number of 'wrinkles' have been ironed out and I would like for our readers to be kept updated. The zine now has a vision statement, namely, being 'dedicated to supporting and promoting collage art in all its forms', which I hope will help us develop a much stronger publication.

Printing issues have been resolved, and the magazine will now be distributed in an unconventional but cheap (and effective) manner. Primarily 'Collagista!' shall be distributed via email subscription and via public access download at [www.collagista.com](http://www.collagista.com), or [www.collagista.wordpress.com](http://www.collagista.wordpress.com). Two files shall be made available, (both as PDF files), one designed to be easily read on the computer screen and another designed to be printed and bound or stapled to create a hardcopy booklet. This method of 'decentralised production' allows the zine to remain free, as printing costs are shared across a very broad number of people and in many cases entirely negated.

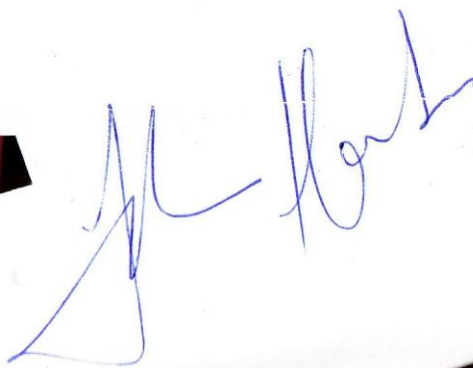
In other important news, an ISSN has been assigned to the print version of the publication, allowing art establishments and libraries to both collect and catalogue the publication.

Returning now to the content at hand, I am excited to exhibit the work and thoughts of a variety of artists, from countries as varied as Russia, France and the USA. Included in this issue are the works of French artist Christian Gastaldi and American artist Nancy Hart, alongside a thoughtful piece by Swedish artist Edvard Derkert on the definition of 'collage' and it's application to digital work and a brief review of both the 'Cut & Paste' and 'Current Collage' exhibitions, held in Sweden and Russia respectively. I am also excited to include in this issue the first of a series of articles entitled "From Russia with Collage", showcasing the work and collage related projects of Russian contemporary collagists, beginning this issue with the work of Alexander Verevkin.

I would like to take the time to thank my Dad for his help in supporting a website for the zine, as well as to all the artists who have contributed and, of course, a big thankyou to all our readers, without whom the magazine could not exist.

All the best

John Hart



Natty Moss Bond is a musician, artist and housepainter who grew up in Asheville, NC. Although she'd rather live in Paris, she moved to St. Petersburg, FL at one point in her life. It is almost as good.

She has dabbled in art most of her life, it wasn't until about five years ago that she started a company called "Rubbish" to really market her art, which is made from leftovers. She makes cards from old office file folders, using them as the card stock. She decorates the cards with pages from old books and with images that she finds in various publications. What she doesn't use, she recycles.

Her art is also made from things that people give her and she finds on the side of the road and remakes into new and interesting things... She makes shrines from tin candy boxes and old drawers. Bottle caps, aluminium cans, paper, scraps of wood are all fodder for her art. You can often see her rummaging thru wood at construction sites for raw materials.

Natty believes it is her duty to save the planet and hopes that you will help her by buying her art at [www.nattymossbond.com](http://www.nattymossbond.com).

Please Recycle and don't forget to eat your vegetables.

<http://nattymossbond.com>  
[natty@nattymossbond.com](mailto:natty@nattymossbond.com)  
<http://nattymossbond/etsy.com>

# ON THE COVER

**DO YOU EVER WONDER:**

**HOW TO PRICE WORK?**

**HOW TO APPROACH A GALLERY?**

**WHAT GLUE TO USE?**

**ABOUT THE ARCHIVAL QUALITIES OF MATERIALS?**

**IF YOU HAVE THESE OR ANY OTHER QUESTIONS ABOUT YOUR COLLAGE ART PRACTICE, PLEASE EMAIL US AT:**

[collagista@hotmail.com](mailto:collagista@hotmail.com)

**IF WE DON'T HAVE AN ANSWER FOR YOU, WE WILL FIND THE PERSON WHO DOES!**

**ADVICE THAT MAKES SENSE**

**Ask the**  
*experts*

## Christian GASTALDI: French artist

I was born in France, on the Mediterranean shores, in a city surrounded, penetrated by water. Almost an island. A city with character, sensual, violent, outspoken, lazy, a mixture of people with French, Italian and Spanish origins. Then came the first exile, imposed, and later the others, desiring to discover new cultures. In the process, the necessary and unavoidable returns. What a poesy in the perpetual departures and returns! How absolute the related feelings!

When I am creating, my origins and constituents are thrown on the canvas. I am a painter using paper (that avoids me having to clean brushes!). I mix it with ink, pigment, acrylic... materials found in the street. My art is from the ground, physical, tactile, emotional. I tear paper with my fingers, create while standing up and prefer large formats. The body has to be involved in the process. I do not use recognizable images from magazines. I am not to be dispossessed of my creations.

I started lately a series of monochromes, using square canvas of 1 x 1 m (I find square canvas peaceful, adequate to support inner fights). The monochromes are "quasi" monochromes as, if I have a purpose, I don't want to be dogmatic. My freedom calls for other colors to be used!

"Monocromo azul (casi)" is a clear tribute to the Mediterranean. I concentrate my work on creating movements within the frame, playing with the confrontations of masses and of the different flows composing the image.

The next one in the series was "Monochrome rouge (quasi)". There I introduced lightness, mixing straight shapes with the torn papers to create a fragile equilibrium. Scotch tapes labeled Fragile (isn't it a good summary for the human being!) were added to support the composition.

- Riz II - 43cm x 55cm - February 2008 - Rice bag, torn magazines on board







- Monocromo azul (casi) - 1m x 1m - April 2009 - Torn magazines on wood

In Angola, I played with plastic rice bags and torn magazines to create “Riz II”. I aimed to create fluidity within the frame, pushing, distorting its limits. Creating internal rhythm, like music or writing style. Calligraphy also plays an important part in my creation. Letters, words (and here also lines and circles) are part of the composition, but lose their original meanings. They are almost non recognizable. Welcome to this Babel world.

“Os falecidos do Miami beach” was also an Angolan production. The base material was posters I “borrowed” from a Paris subway station under refurbishment. There were decades old, substratum of multiple generations of posters covering each other through time. I confronted them with an



acrylic on canvas

- Monochrome rouge (quasi) - 1m x 1m - July 2009 - Torn magazines, scotch tapes,

obituary section of the Jornal de Angola, and miracle Palm trees managed to grow. It remained death, but it was relocated to Miami Beach.

A last example, from my Landscape series "The red hill" where I use bright saturated tones, playing with contrasts. My landscapes are rhythmic, ripples, conflicts of texture and color.

Finally I like to reiterate publicly the pleasure I had seeing the first issue of Collagista. All the best to the editorial team for its continuation!

As creation is also for me a pretext to exchange, if you have comments, projects, do not hesitate to drop me a mail.

Christian



- Os falecidos do Miami Beach  
10cm x 60cm - March 2008 -  
Torn posters, Jornal  
de Angola over canvas



Email address: [christian.gastaldi@yahoo.fr](mailto:christian.gastaldi@yahoo.fr)

Blog: <http://christiangastaldi.centreblog.net>

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Web site: <http://www.christiangastaldi.com/index.htm>

# Nancy Hart



*"Tuleh"*, Nancy Hart

It began in a circumlunar way and in much larger format. I was originally inspired by the ancient chalk drawings in U.K. specifically the White Horse in Uffington. I was lead to create my own chalk drawings, as earth works later on, in site-specific groundwork, in sculpture parks. This earthwork series was called "Druid Women", there were three, varying in size, made with all white materials. In turn this work lead to collaged paper versions, in the six feet range, as wall installations. Then came the "LITTLE WOMEN", paper dolls, which run 6-9 inches high and vary in width, an ongoing collage series, there are 100+ pieces to date.



*"Egon" & "Song", Nancy Hart*



*"Idol"*, Nancy Hart





*"Wart"*, Nancy Hart

I make collage to use up the left over ideas from my painting and design work. I am propelled to utilize the myriad assortment of ephemera & paper readily available, it is virtually everywhere! Often I steal "must have" images from my daily travels, reading, events and experiences.

Nancy [aka Romy] Hart  
2009





*"Jeanne"*, Nancy Hart

EXHIBITION GRAND OPENING 6PM FRIDAY 4 DEC  
ART SCHOOL COURTYARD

2009 | 5 - 13 December

OPEN 10:30-5PM MON-SUN

ANU SCHOOL OF ART GRADUATE  
EXHIBITION



*"Collage 008 (Iraq)", John Hart, 2009*

# A Book About Death - 2010

Open call for submissions: **DEADLINE: JULY 15TH, 2010**

Cecil Touchon, founder and Director of the International Museum of Collage, Assemblage, and Construction (IMCAC), will be putting on a 'Book About Death' exhibition/performance next October and invites everyone to send a postcard sized collage for next year's exhibition.

Also welcome are small-scale artworks such as:

Assemblage,  
Poetry,  
Objects to put in a box with other people's objects  
Music,  
Film,  
Stories,  
Quote,  
Event scores for performances, etc.

All objects should contain the text: **'A Book About Death'**

Send to:

'A Book About Death 2010'  
6955 Pinon Street  
Fort worth, Texas 76116  
USA

International Museum of Collage,  
Assemblage and Construction.

<http://collagemuseum.com/>

(<http://groups.yahoo.com/group/collage/>) .

# *Who's afraid of pixel art?*

## *or What is collage?*

What is a collage? Does one really need a definition? Yes, I think so! At least I do, for example when people question if my digital work can really be called collage. To most people making a collage means to glue paper together with an artistic intent. The artistic intent is important otherwise we all would become collage artists when we glue a stamp onto an envelope. The definition '**different pieces of paper glued together in an artistic arrangement**' seems to make sense because colle means glue in French and most collages are made out of paper. But is that the whole story? Is collage only an artistic technique? Paper and glue?

Before Pablo Picasso and George Braque made their first *papier collés* (paper collages) in 1912 the word collage was already in use. Of course it meant something glued together but it could also mean to have "a sexual relationship outside marriage". The couple were "glued together" not by matrimony but by love or sexual attraction. The word is here used metaphorically. There was even a song written called '*Collage*' about this around the turn of the century. So before collage became the hottest avant-garde mode of expression in the early 20th century the concept was already established.

There were of course collages made long before 1912 but what they were called I don't know. The first known paper collages were made in Japan around the 1100's. So in a way you don't need a word for the activity at all. Just do it, or rather, just glue it. But do you really need glue to put things together? Picasso sometimes used pins! And Kurt Schwitters did use hammer and nails to put some of his work together! Maybe one should use the words assemblage or montage for these kinds of works.

I have been making collage since I was twelve years old. As a professional artist and illustrator I now more or less exclusively use the computer to produce art, but I still claim that I am making collages, digital collages! I use "digital glue", or so I say. It is of course more correct to call it digital montage or digital assemblage, so why do I insist on calling it digital collage?

In the art context the word montage usually is bundled together with photo; **photomontage**, and is with associated artists like John Heartfield and German Dadaists. The term also implies that the artwork is produced with Photographic dark room techniques and that the images have a political leaning. The term was originally used in opposition to the "arty" and non-political Cubist collages made by Picasso etc. The term also puts emphasis on photos as a source material and, as I tend to use a variety of materials, I am not in favour of that term. I could still use the term digital montage, but I am just not comfortable with it!



*"Ehiya tunga kopp"*, Edvard derkert

**Assemblage** is the broadest term of the trio - (collage, montage, assemblage) because it just means something put together, but in the art world it more or less denotes a three dimensional collage. My computer pictures are very flat, even when compared to collages, so that rules out assemblage as a term for my artwork! So I guess I have to stick to the term collage, or digital collage. But isn't there something more to the collage than just materials and the technique one uses to put the bits and pieces together? For some people digital collage is a red herring. It is "unsexy", "artificial", "not true to the collage spirit" or not "art at all". And "hey where is the glue man?" If I want to include my digital work into the definition above I must give it a radical make over. Max Ernst said that collage is not about the glue! I agree with him, so what is it about?

Right now as I am writing this – there is a knock on my door. It is the mailman; he has got a big plastic bag for me. Inside the bag is the English translation of Hertha Wescher's book '*Collage*'. I open the book and start reading on the inner side of the dust jacket:

"It does not matter whether the artist chooses to paste, nail, tie, sew, weld /.../, or whether the result is two-dimensional or in the round." The author includes as collage "all works in which components belonging to separate categories are combined regardless of material or working methods."

Now we are getting somewhere! Thanks Hertha! So forget about scissors, knives, glue and paper. Collage is about **artistically combining things and concepts from different areas in such a way that it creates sparks between the components**. It is important that the source material in the collage still has, at least partly, its identity intact so we can trace its history or context. The collage practice is, in its early stage, destructive. Something is cut out or torn away from its original surroundings and then put into a new alien or unfamiliar context or together with odd bedfellows. You can also dislocate parts from the same source material in a way that estranges the parts because we give them a new function or new place in the image. For instance we can give a man his ears for footwear or we can put his hands where the ears used to be, etc. So collage is the artistic combination of identifiable odds and ends that usually don't belong together and which therefore create tension or surprise. This definition rules out collages made out of colored paper. Why? Because the pieces don't carry with them scars or reminiscences from former surroundings, they are just color patches! So Matisse's works with pasted paper are not collages?! No, actually these works are called **decoupage**, which means something cut out. This definition allows for collages made up of words and ideas: puns and jokes. Perhaps I am taking it a bit too far? In my latest definition colored paper collages are not collages – but verbal jokes are! So we now have two definitions, one technical and one, shall we say, conceptual? Maybe you have better definitions?! If so let me know!

Or maybe collage is something that looks like a collage, a style?

To many artists the collage tradition is a style: certain materials (preferably old and worn) and certain techniques are to be used. Quite a few collages made by contemporary artists look like they could have been made in the '20s or the '60s. Some of my digital collages don't look like collages at all and are therefore not recognized as such. That is really not a problem at all – but to my mind they are collages, notwithstanding. Many collage artists seem to adhere to the idea that real collages are made out of "real things" - "real materials" - which leaves the "unreal" digital "things" - digital "material" - out of the picture. Let me just tell you that "pixels" are real. You can't touch them but you can see them and you can move them. And when you print a digital picture it ain't digital no more! It is touchable, it smells and you can even be touched by it!

When Picasso and Braque introduced the papier colle the collage was a new, subversive way to make art and think about art and representation. Collage was avant-garde, yet now many collage artists are more or less concerned with keeping up the appearance of collage. So it is a bit ironic that collage today is something that is to be treasured, refined and preserved. It is not that I say that this must be bad or that these collages are not good – but to me the tradition of collage is an opening, not a closure. I am very sure that people like Kurt Schwitters and El Lissitzky would gladly have used the computer as a mean of expression.

Edvard Derkert

## Cut & Paste a complete success

In our last issue we advertised the 'Cut & Paste International Collage Exhibition', held in Stockholm, Sweden. The exhibition was publicised in Tecknaren, Dagens Nyheter, and Om Konst (<http://www.omkonst.com/09-cut-&-paste.shtml>) and details of the publications can be found at the Cut & Paste website (<http://cutandpaste.in/index.html>) by following the links.

Well over a hundred postcards were sent in for the postcard exhibition/competition, with a jury choosing the three finalists, who were as follows:

# 1 by [www.el378.deviantart.com](http://www.el378.deviantart.com)

# 2 by Dilar Perreira

# 3 by Lidija Noceska

## COLLAGE: COLLAGE

OCTOBER 30 - DECEMBER 14  
FROM : 2:00 pm TO 4:00 pm

CURATED BY Jackie Klempay

### OPENING

DATE : Friday October 30th, 2009  
FROM : 7:00 pm TO 9:00 pm

### VENUE:

NURTUREart Gallery 910 Grand Street  
Brooklyn, United States.

**Featured artists include** *Agathe de Baillencourt, Sandra Eula Lee, Shana Moulton, Margit Raczkowski, Dylan Spaysky, Jennifer Sullivan, Michael Krumenacker, Melinda Yale and Carlo Vialu.*

Collage:Collage is a NURTUREart Emerging Curators' Program Collaboration. Learn more about all of NURTUREart's programs and opportunities for emerging artists and curators at [www.nurtureart.org](http://www.nurtureart.org).



# Holiday Art Fair & Exhibition

November 21 Through January 3, 2010

114 Warren Street  
Hudson, NY 12534  
518.697.0266

Hours: Friday to Sunday, noon to 5:30 pm (Saturdays to 7 pm)

## Small Works including:

- Mixed media and painting by Nancy Hart
- Photographs by Emily Corbato
- Polaroid transfer prints by Carol Krauss
- Fiber-art by Cassandra Goldwater
- Jewelry by Flo Shulman
- Photobooks by Andrea Rosenthal, Meg Birnbaum, Emily Corbato, Mark Orton and Karen Davis.

## CECIL TOUCHON: COLLAGE

Exhibition Nov 19 - Dec. 19 2009

210 11th  
Avenue,  
**Suite 802**  
(between  
24th and 25th  
Streets)  
New York, NY  
10001

Sears Peyton Gallery - [info@searspeyton.com](mailto:info@searspeyton.com)

<http://searspeyton.com/html/home.asp>

<http://cecil.touchon.com/searspeyton2009.html>

# КОЛЛАЖЕМ

## !! FROM RUSSIA WITH COLLAGE !!

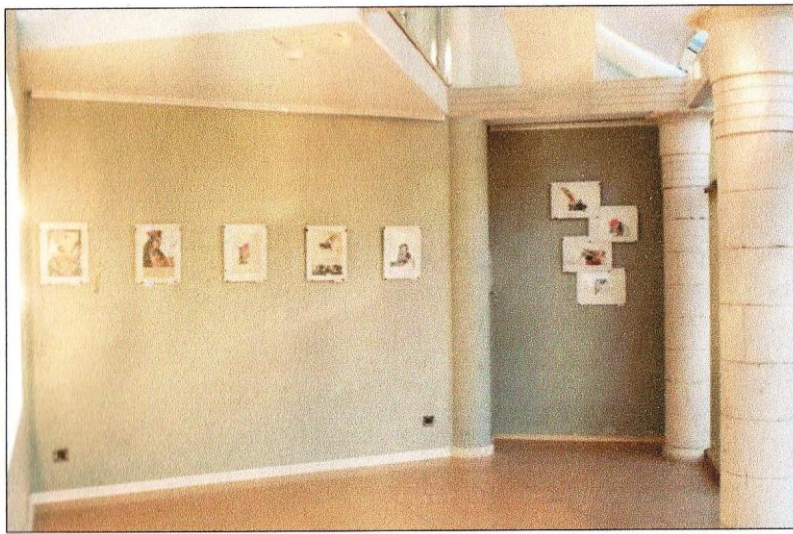
'*Current Collage*', an exhibition curated by Russian artist Alexander Verevkin, was shown recently at the 'Две Точки' ('Two Dots') gallery in Togliatti, Russia. The exhibition opened on September 18th and continued through until October 15<sup>th</sup>, receiving widespread community support and warm reviews in local Togliatti newspapers. Alexander says of the exhibition, "The exhibition is very interesting to local public because it is the first exhibition of collage in this city."

Currently, organisation for the exhibition to travel is underway, with Samara, Russia, the desired destination for the works. In Samara it is hoped the works will be installed in the 'Eleven Rooms' gallery, through December or January (dates yet to be confirmed).

- Oleg Elagin (RUS, Video collage)
- Fred Free (USA)
- Oscar Gaynor (UK)
- Eva Han (BELGIUM)
- Grigory Katsnelson (RUS)
- Anastasiya Kolodochko (RUS, Photo collage)
- Vladimir Logutov (RUS, Video collage)
- Vitaly Macklakov (RUS, Audio collage)
- Sveta Shuvaeva (RUS)
- Alexander Verevkin (RUS)

CURRENT COLLAGE: a review





All images taken by A.Verevkin

More images from the exhibition can be found at the following site:

<http://picasaweb.google.ru/kolodochko/Current#>

## Alexander Verevkin: artist and poet.



1

Born in 1977 in Togliatti, Russia, Verevkin has lived and worked since 2008 in Samara, Russia. Since 2000 Alexander has participated in group exhibitions in Russia, Germany and the UK – including solo exhibits in both 2007 and 2008, both in Russia.

In 2009 Alexander organized and participated in the exhibition "Current collage", which only recently finished and which is mentioned elsewhere in this issue.

<http://www.alexanderverevkin.com/>

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

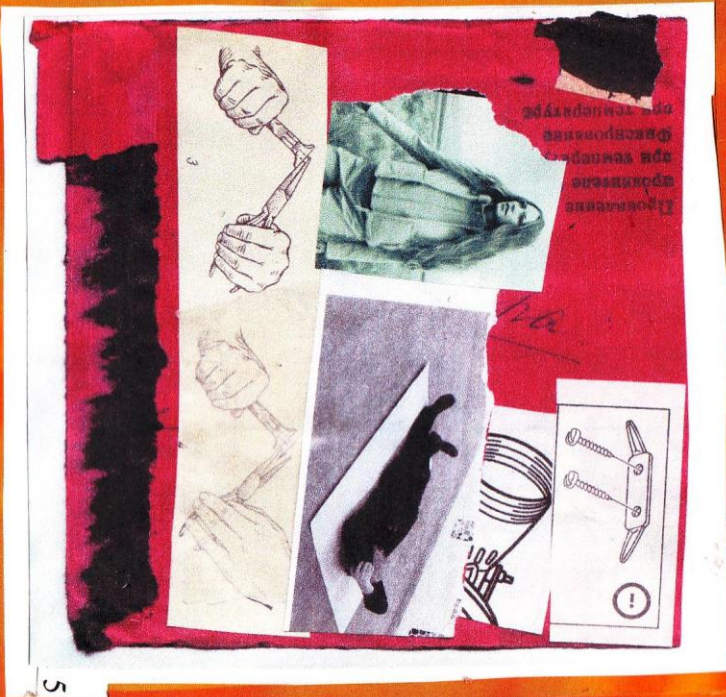


1. *The end*, 10 x 16cm., 2008

2. *Dosylaetsya*, 11 x 9cm., 2008

3. *So Skeleton*, 14 x 9cm., 2008

4. *Untitled*, 11.5 x 9 cm., 2009



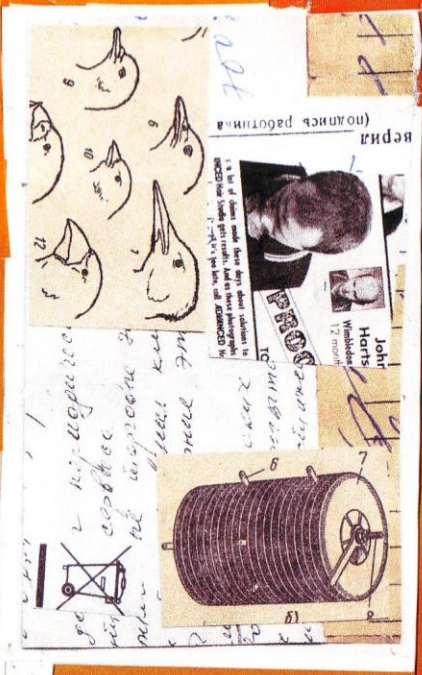
5. *Proyavlenie*, 11.5 x 11.5cm., 2008

6. *UI*, 12 x 9.5cm., 2009

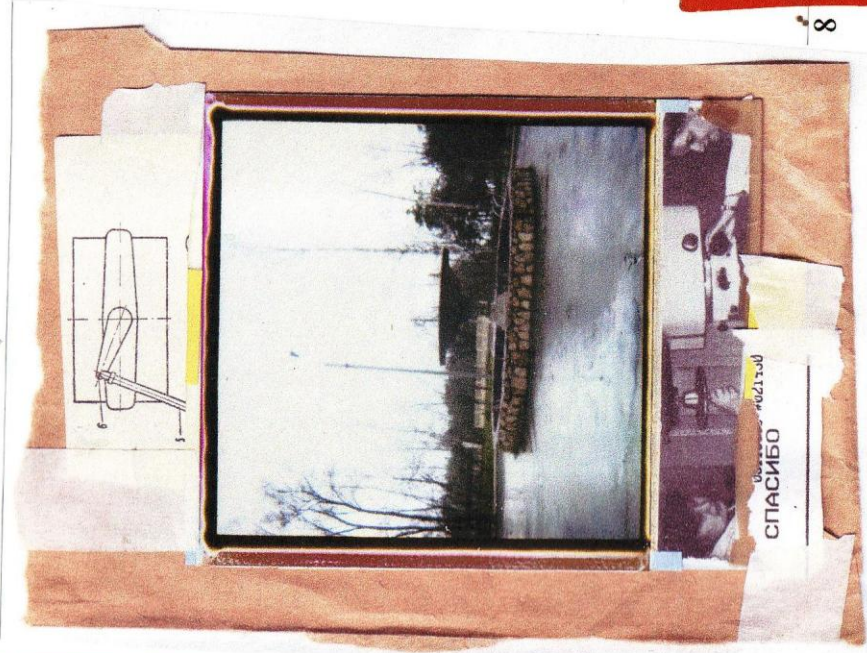
7. *Untitled*, 11.5 x 7cm., 2007



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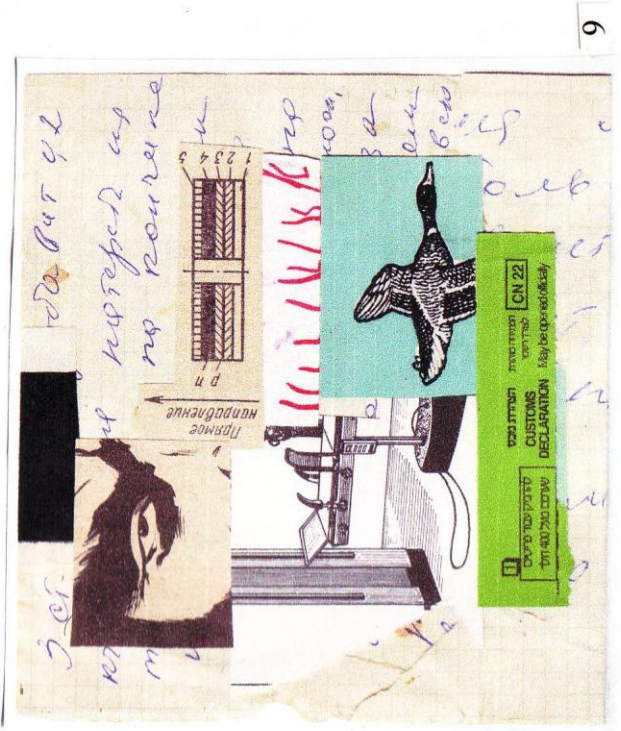


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8. Spasibo, 10.5 x 15cm., 2008-2009

9. CD, 12 x 11cm., 2007





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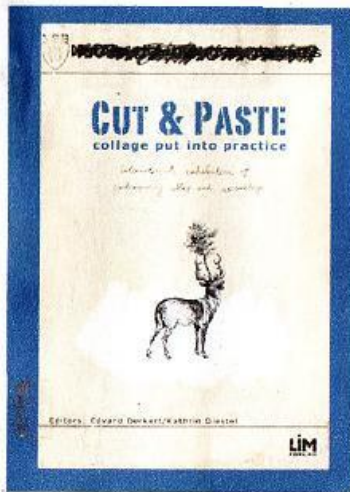
<http://www.nationalcollage.com/09catalog.htm>



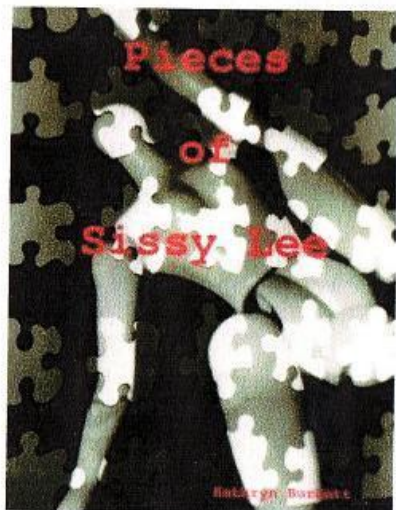


*"Saprophytic Tendencies"*, digital collage, Gromyko Semper  
<http://www.gromyko.deviantart.com/>

# BOOK SHOP



**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  
Kronor (Plus P&P). Available from  
<http://dad.a.se/lim/index.html>



Print: \$18.70  
A journey into the mind of fictional character  
Sissy Lee through altered pages,  
poems, collages, and journal fragments.  
An altered book written and illustrated by  
Kathryn Burkett.

<http://stores.lulu.com/theoddfactory>

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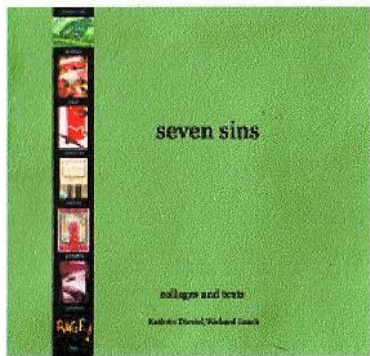
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collages 06-09

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**US \$14.95**

<http://www.blurb.com/bookstore/detail/643857>



Kathrin Diestel/Richard Leach

36 pages – 17 colour illustrations  
square (7x7 inches - 18x18 cm)

AU\$ 18.53 (softcover)

AU\$ 31.53 (hardcover)

This book is a collaboration of two poet/collagist friends. Inspired by a 'seven deadly sins' artist trading card contest. This book contains illustrations of the trading cards produced, alongside text pieces. Enjoy!

➤ <http://www.blurb.com/books/917882>

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Collage

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If you have collage work, essays, interviews or other  
collage related information you would like to  
submit for inclusion please email

[collagista@hotmail.com](mailto:collagista@hotmail.com)

Remember, we are here to  
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