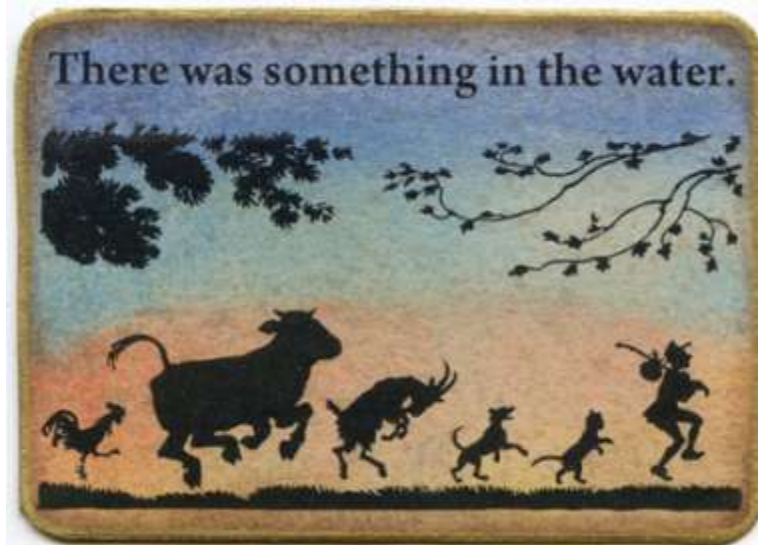


COLLAGISTA!

ISSUE SEVEN/ OCTOBER-NOVEMBER 2010
ISSN: 1837-4891 (PRINT)



On the cover:

'Something in the water' ATC, by Myroski :
<http://myroski.deviantart.com/>

CONTENTS

- 1: Editors letter
- 4: Pancreas Supervisor
- 10: Marianne Luinstre
- 11: Collage Museum
- 12: Ben Stumpf
- 18: Call for John Cage Mail Art
- 20: Hope Kroll
- 22: up your wall!
- 23: Call for Flugel
- 24: Collage workshop/ Exquisite harmony
- 26 :Kate Stehr
- 32: bakers dozen collage exchange
- 33: Andrew Bell
- 38: Sarah Edgson
- 42: Fluxhibition #4
- 43: books

Editors letter

As so often happens in life I have recently been making connections between ideas and objects everywhere I turn (one of the remarkable features of being a human). It all began with a visit to an exhibition currently being held in Canberra at the Canberra Museum and Gallery (CMAG), entitled 'Something in the Air: Collage and Assemblage art from the Canberra region'.

There is an awful lot of positive feedback which could be given for this exhibit – the high quality of the work, the amazing number of local artists included, the amazing number of high profile artists included and the remarkable inclusion of work from the collection of National Gallery of Australia (including some of my favourite pieces – Rauschenberg's cardboard box prints/collages).

What struck me most though was my perception of a shared ethic amongst the artists included - each working on different ideas, with different concerns, different incomes, different standing as artists and each using wildly varied materials but all with the same sense of reclamation, preservation and awareness of materials that I see so often when I encounter the work of collage or assemblage artists.

This makes sense when the medium is considered – reclamation being a fairly vital element of both collage and assemblage - but it caused me to reconsider why we choose the medium to begin with.

In many cases finances play an important role. Artists are notorious for being generally quite poor (or at least complaining about being poor!), and the use of discarded, readily available objects negates the high material cost incurred by much traditional art practice.

Surely though it is not all about money, as 'Something in the air' itself indicates through its inclusion of high profile artists who continue to work in the medium having found financial success as artists.

While I was mulling over the choice of collage or assemblage I was also picking up a new hobby (you can never have too many!), namely clock repair.

There are many things I enjoy about clocks, and many reasons I decided to give clock repair a go. My fascination has to do with precision, patience, concentration and, largely, the fact that a human hand has created a functional device of mechanical and aesthetic beauty by which we measure and organise our days.

A clock has value for me which is not monetary but is nonetheless high. When I mentioned my interest in clock repair I received a number of strange looks, which didn't worry me, and a number of strange replies, which did. Typical was the response, 'but why would you want to learn to fix a clock when you can buy a new one so cheap?'

We live in a society today which is unashamedly, horrifically of the 'throw away' mind set. I am daily astounded that people do not keep compost bins or worm farms, but then pay large sums each spring to fertilise their gardens. Our toilet waste is sluiced away at a rapidity that is breathtaking, but so few people can tell you where it is headed, or, more alarmingly, why we should care.

Great expense and energy are spent mining ore, pumping oil, logging forests and then turning all these into useful daily items, but then so little expense or energy is expended ensuring that all of that work does not go to waste.

This is why artist studios often excite me. They are often strange vortex like spaces – black holes which suck in the detritus of daily life because artists see the *possibilities* within an object and are willing to hoard and collect items until something useful, functional or beautiful emerges or becomes apparent.

This is, I realised, also the reason I love collage and assemblage, and why the 'Something in the Air' show has had such a profound impact on me. The thought that Rosalie Gascoigne had collected a sheet of bent and broken tin, almost useless functionally, because of its interesting shape and colour, and then held onto it until one day she came across a window frame and had the 'ah-ha!' moment which led to her beautiful '*Pink Window*, 1976' is an exciting one.

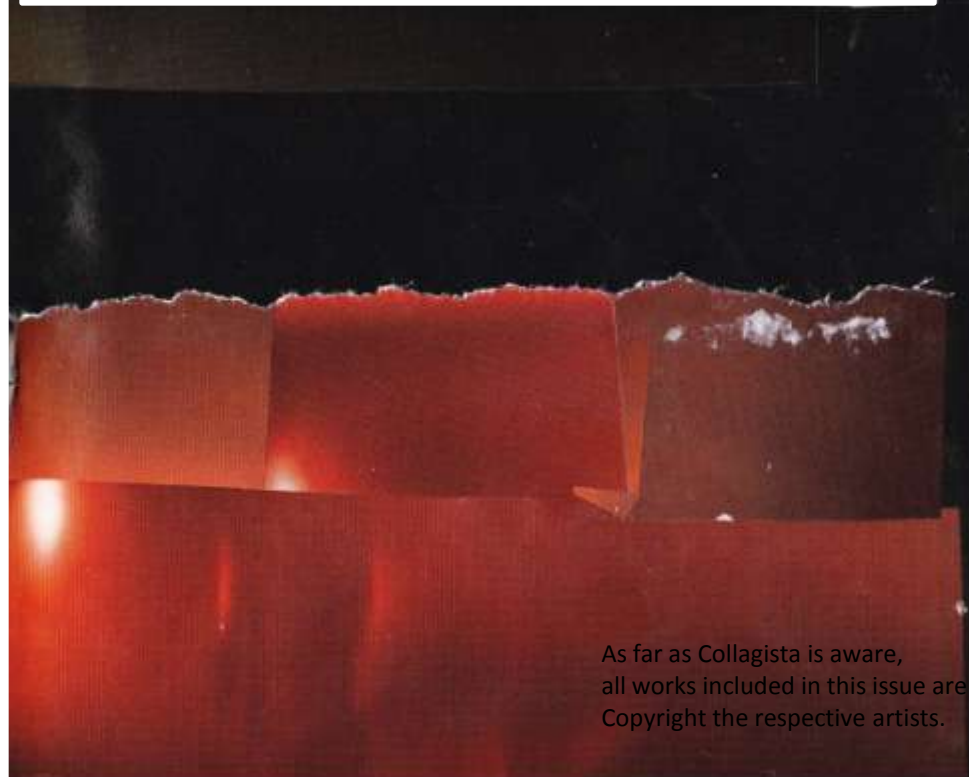
The tin was not lost, the window frame didn't end its life as landfill, but instead both were revitalised through the intervention of the artist.

I hope I haven't rambled too long, or bored you in my attempt to praise the attitude of artists (and others) who try to leave the world at least as good as they found it (if not better)- those who not only see possibilities within a discarded object but who also act and thereby add to our experience of the world.

I'm afraid it has made this a rather long editor's letter!

This seventh issue of Collagista begins our second year of digital publication, which says a lot about the passion and spirit of the community, that such a humble project has had such a lifespan with still no thought of stopping. It is a wonderful community, who, in my opinion, make the world a better place and deserve more recognition and credit for the work they do. I hope you enjoy the selection of artists included in this issue and future issues and wish you all the best,

John



As far as Collagista is aware, all works included in this issue are Copyright the respective artists.

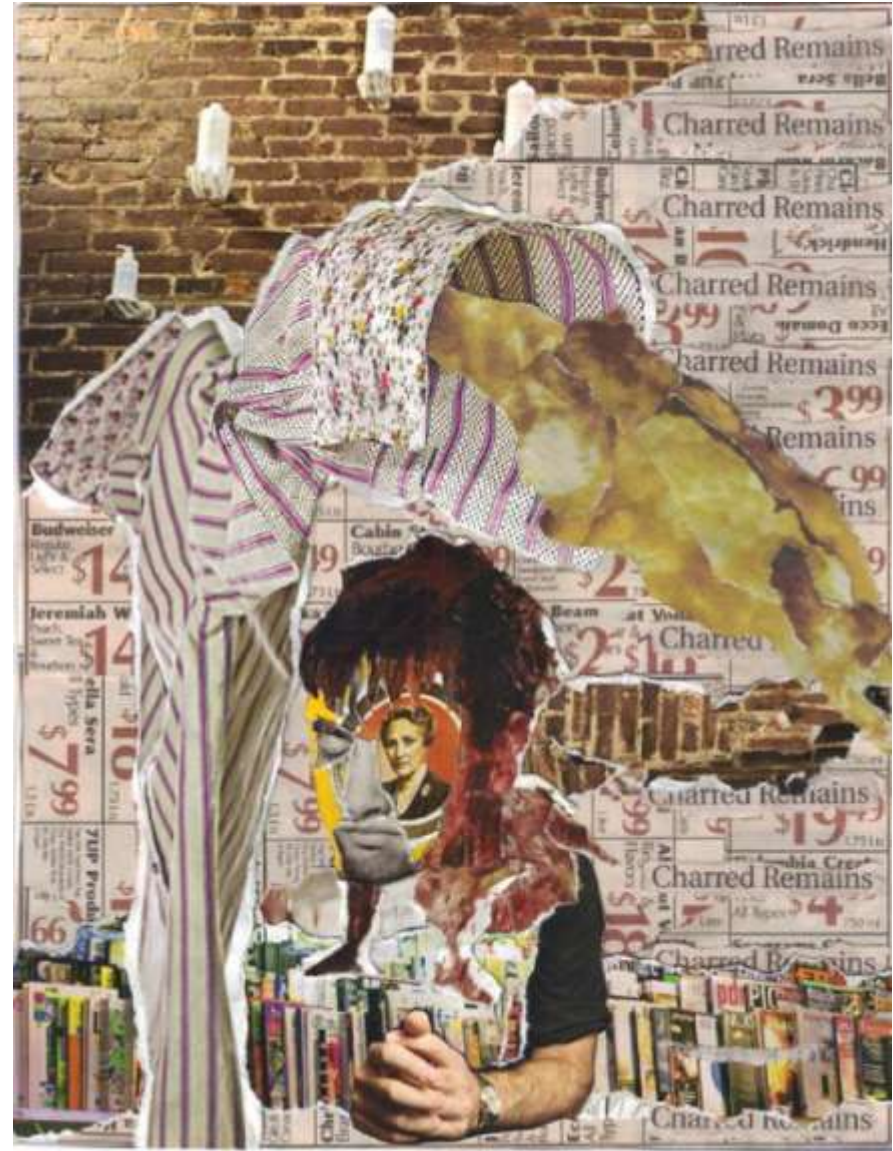


PANCREAS SUPERVISOR

My only statement about my art is its weird for the sake of weird. I just cut and paste my stuff together from magazines, newspapers and my own personal sketches. They're all done on 11 by 9 inch sketch paper. These were all created in the last 3 months.

Thanks/pancreas supervisor.

www.pancreassupervisor.deviantart.com .







COLLAGE MUSEUM

Nerina Cocchi Zecchini

The collage museum has received a gift of 172 collages from the estate of Italian collage artist Nerina Cocchi Zecchini (1903-1999). See our developing new website for this work at: <http://nerinacochizecchini.org/>

Nerina did not start making collages, or art for that matter, until in her 60s when she moved to Rome with her son Oriano. She made about 250 works in all and worked into her 90s. She had 2 one person gallery exhibitions in her lifetime; the museum now has 172 of them as a gift from the family. So we will be working to see that this body of work gets more exposure.

Cecil Touchon



Marianne Luinstre

<http://www.luintje.deviantart.com/>



BEN STUMPF

I've had an interest in collage for about ten years now. I started out just finding images in magazines and pasting them on top of each other with no real purpose.

All I knew was that I liked these pictures and wanted them next to one another. As time went on, I learned how to manipulate the images to represent my feelings and to tell stories. I am currently writing a children's book where I am illustrating using my style of collage and illustrations.

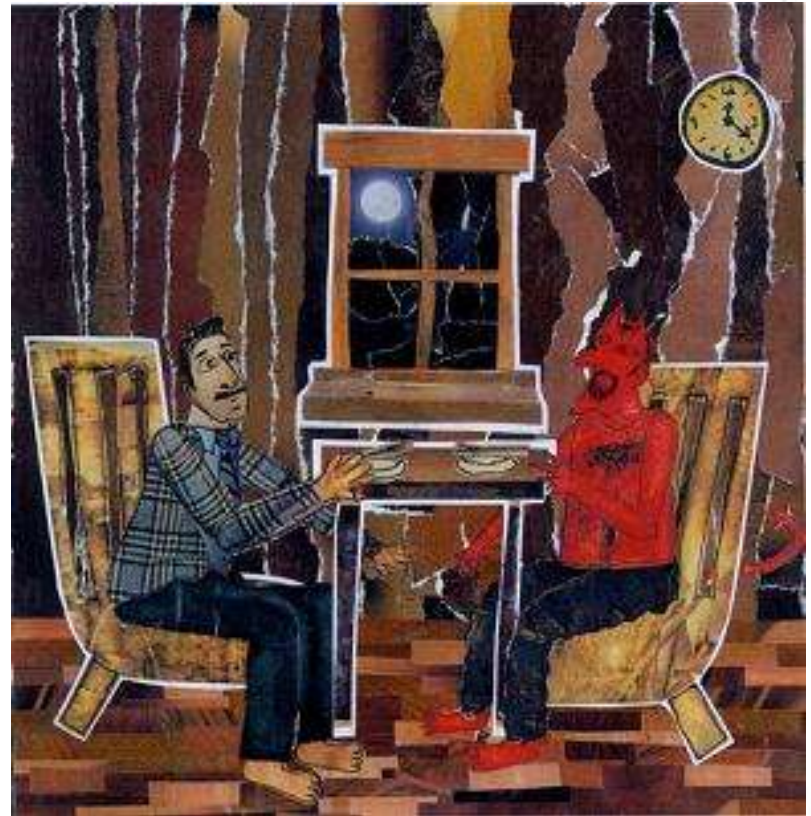
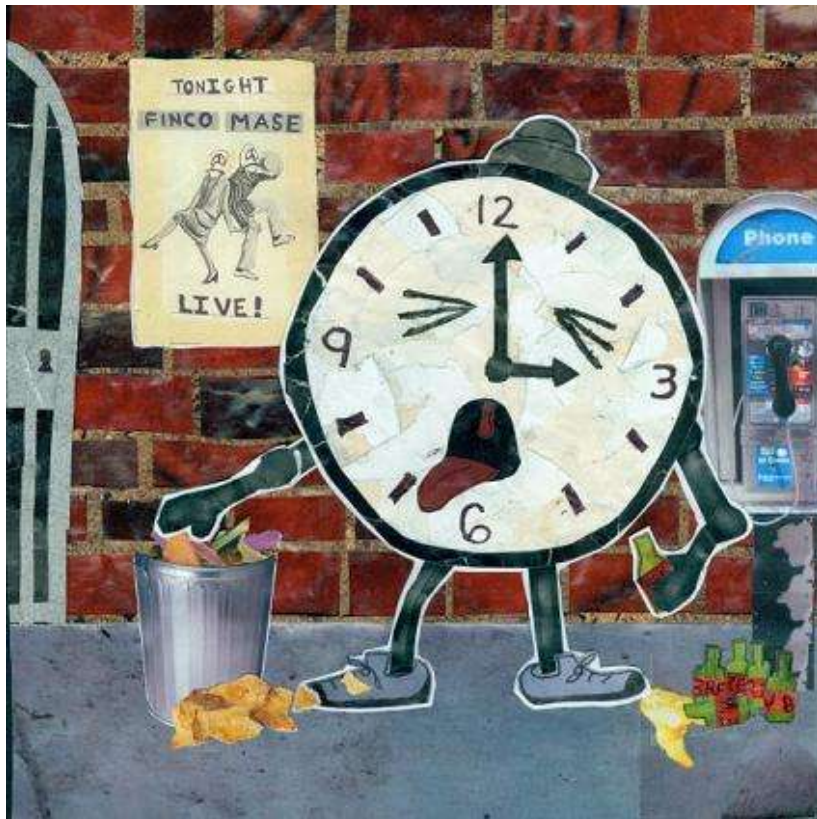
A lot of my pieces are album covers for a musical project I have called "Finco Mase". I've done covers for a few others groups as well and hope to do many more in the future



"Untitled", 8 1/2" x 9", magazine print, ink, December 2009



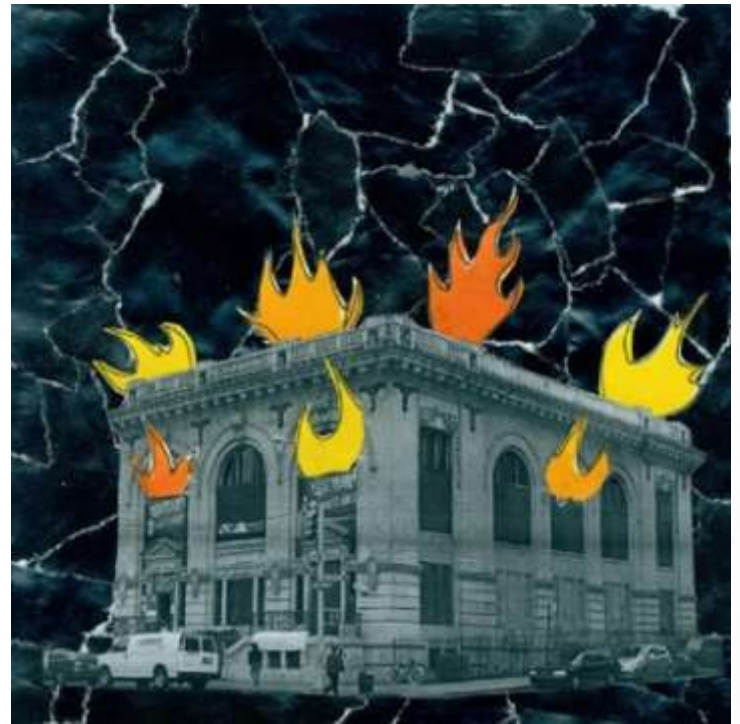
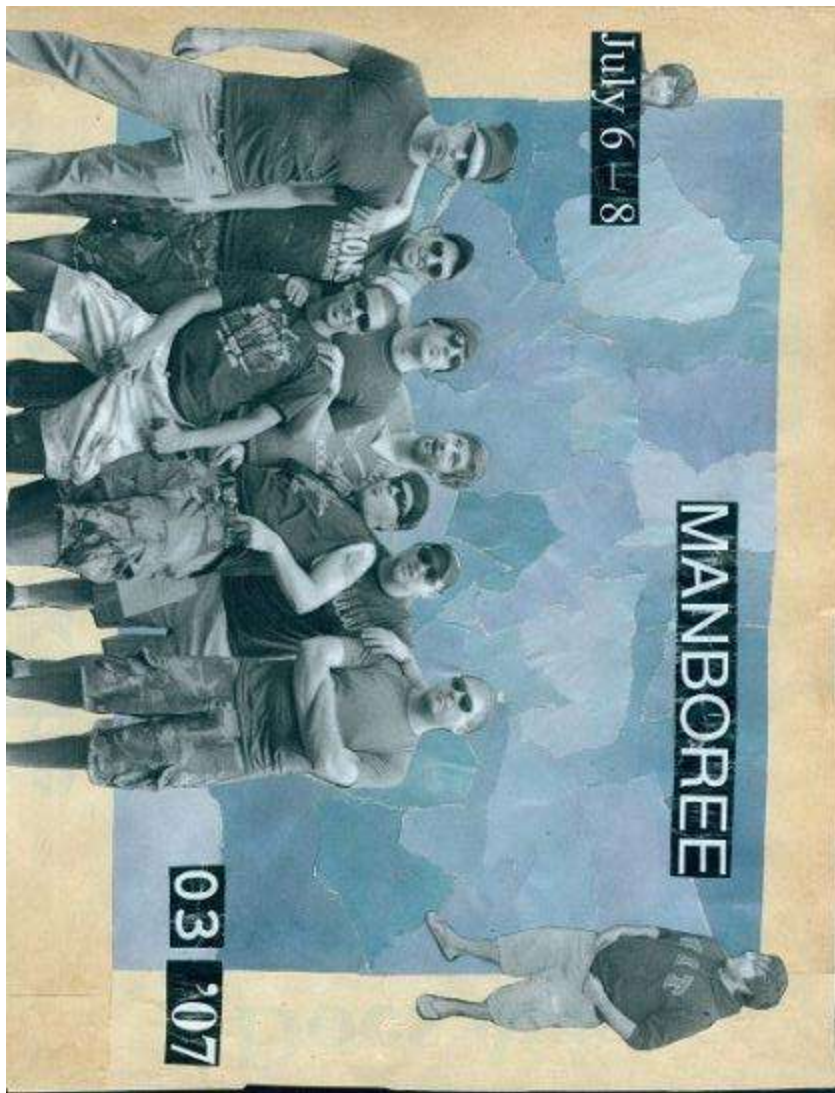
'The Fight', 11 3/4" x 8 1/4", Book cover with magazine print and ink, April 16, 2010



"Untitled", 7" x 7", magazine paper + drawing, July 2007

I post all of my works on this blog:
<http://benstumpf.tumblr.com/>

If you would like me to make you an album cover or want to commission a piece contact me here:
mcflyben@hotmail.com



'Untitled', 6" x 6", magazine print, watercolour, computer printout, April 2007

To see all the Finco Mase covers and here the music that goes along with them:
<http://virb.com/fincomase>

John Cage mail art... supposing

for the first hundredth anniversary of his birth

John Milton Cage (Los Angeles, 5th September 1912 - New York, 12th August 1992), is an American musician whose participation in Europe, in '54, '57 and '58, aroused the immediate interest of the musical vanguards who immediately perceived what was new, disturbing and stimulating in the music of the American composer.

He studied with Adolph Weiss, disciple of Schönberg, and then with Schönberg himself. From the beginning his compositions had a clearly experimental character.

This initiative wants to place emphasis on the concept of chance - *alea* - that from the fifties onwards breaks into his artistic evolution.

Influenced from Zen Buddhism and from the philosopher Daisetz Teitaro, Cage supports the principle of intentionality in the artistic composition and he tries to free the sounds from every expressiveness, introducing both in the composition and in the execution the concept of vagueness.

He therefore tries to put together the sounds in a random way and uses different procedures. As an example, in the '*4 books of Music of Changes*' (1951), all that is written is the fruit of the launch of the 3 I Ching coins, or book of changes –a system exclusively concerned with the accidental aspect of events.

In the I Ching we have the synchronism that is the opposite of the causality. That means, while for the western thought the importance is placed on the sequence of the events, here we find ourselves in front of a thought that first of all places the accent on the coincidence of the events in a given time and a determined space. The events happen just at that time because they are as interdependent among themselves as they are interdependent on the observer.

The vagueness of Cage's work is never absolute and his poetics become part of that cultural trend that cracked the principles of western thought and revealed its failure.

It's impossible not to think of Tristan Tzara and the dada movement for the absolute preference conceded to the game and the accidental combination of words and objects, or - just to put a name – think to the colours left to drip onto the picture by Jackson Pollock.

Angela Caporaso

Send the works to:

Angela Caporaso
via Roma n 117 – 81100
Caserta – Italia

Technique/Deadline:

The support for the work must be an envelope or postcard,
All techniques welcome,

Maximum size A4 Deadline: 30/7/2011

Participation: free; works will not be returned.

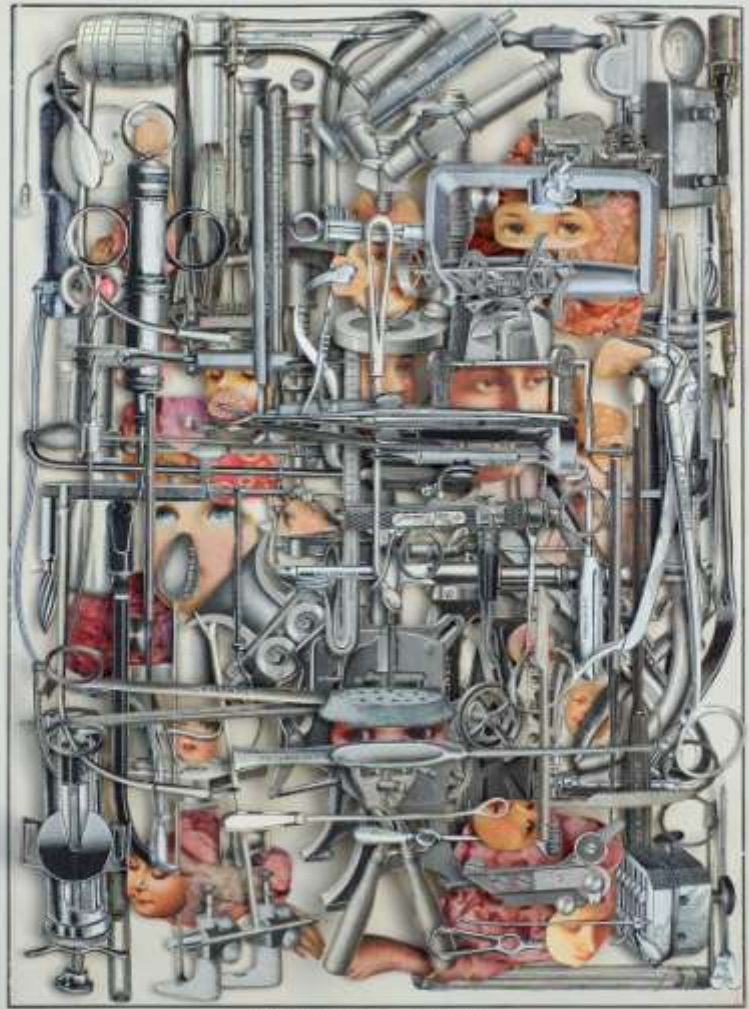
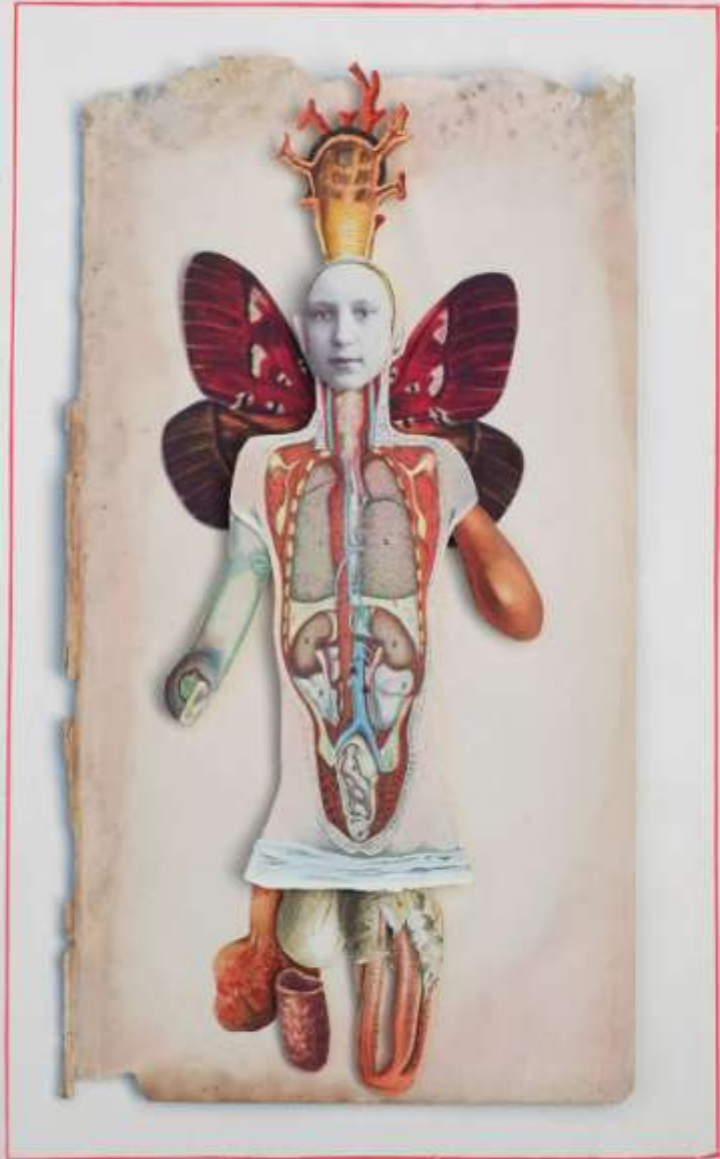
All the works will be published to the following address:

<http://www.johncagemailart.altervista.org/>

For more details contact:

angela.caporaso@inwind.it

The accidental misfortunes of the shipping, the chance encounters of unknown distances at last determine the peculiarity of the work became part of the plan for the show.



PATTERNS FOR BLUEBIRD'S HOUSE

Hope Kroll

UP YOUR WALL LANSERAR!

I SAMBAND MED ATT LIV ENQVIST STÄLLER UT PÅ PUB 16-30
SEPTEMBER PASSAR VI PÅ ATT LANSERA UPHYOURWALL.SE

VÄLKOMMEN ATT FIRA MED OSS PÅ UTSTÄLLNINGSKALASET
TORSDAGEN DEN 23 SEPTEMBER KL. 19.30-21.30 PÅ PLAN 2 PÅ
PUB. VI BJUDER PÅ NÅGOT ATT DRICKA OCH FÖR DEN SOM HAR
MED SIG KONTANTER FINNS DET MÖJLIGHET ATT HANDLA KONST
TILL KALASPRIS. DU OCH ALLA DINA VÄNNER ÄR VÄLKOMNA!
ANMÄL ER HÄR ELLER TACKA JA TILL EVENTET HÄR.

FRAM TILL LANSERING FINNS VI PÅ PUB ELLER PÅ
WWW.FACEBOOK.COM/UPYOURWALL

VÄLKOMMEN!

KRISTINA OCH GABRIEL



Flügel/Wings

CALL FOR SUBMISSIONS

Dear collage artists,

Some of you have participated in my mail art call on the theme "by the river" a few years ago. Now I am inviting you to participate in a new mail art project on the theme "wings" (German = Flügel). I am doing this in cooperation with a home and workplace for mentally ill people where I work a few mornings a week in the paperworkshop. The inhabitants of this institution (which is a beautiful place to live in) have a daily working routine in workshops where they work with wood or paper as well as in other fields of activity like the kitchen or taking care of farm animals.

The mail art exhibition will be shown together with a paper art exhibition of the residents on the same theme. Both exhibitions will be part of a bigger regional art project called "Road of Art" here in Lower Saxony/ Germany.

As a documentation that goes to all participants we will produce a catalogue of the mail art project. As yet we have planned to work on this book in the paperworkshop and do something handbound with covers of handmade paper.

For more information you can go to <http://westfluegelsyke.wordpress.com/> or send me an email.

I am looking forward to receiving your mail art!

Cordi in Germany

www.cordulakagemann.de

Elizabeth St. Hilaire Nelson

Exquisite Harmony

Paper Paintings: Works in Collage

September 10 - October 24, 2010

St. Hilaire Nelson's collage work won *first place* in the category of collage and mixed media for *The Artist's Magazine* All Media Competition in 2010.

Born and raised in New England, she has lived in Central Florida for the past 17 years. Elizabeth holds a B.F.A. from Syracuse University. She is a member of the National Collage Society and the Atlanta Collage Society.

St. Hilaire Nelson currently plays violin with the Maitland Symphony Orchestra.

This solo exhibition is funded in part by a Professional Development Grant from United Arts of Central Florida.

Collage Workshop : Friday - Sunday October 22-24 10 am - 4 pm

For more information: <http://maitlandartcenter.com/current.html>

Gallery Admission:

Members Free
Not-Yet-Members, \$3.00
Seniors (65 and over), Maitland Residents, Students (12 thru 22), \$2.00

Gallery Hours:

Tuesday - Sunday 11:00 am - 4:00 pm Closed Mondays and Major Holidays



OUT TO PASTURE



PRESENTS
Elizabeth St. Hilaire Nelson
Paper Paintings
works in collage



Don't Miss This Amelia Island, FL

Collage Workshop at the Beach!

Paper Paintings: A Unique Figurative Collage Technique Workshop with Elizabeth St. Hilaire Nelson - Location: Amelia Hotel at the Beach

10/8/2010 - 10/10/2010, 10am-4pm

IN THIS INTENSIVE 3-DAY WORKSHOP students will learn the unique figurative collage technique. Working with photograph reference, students will explore drawing, composition, proportion, value, color, painting their own papers and collage application. Emphasis will be on creating your own papers for collage and then using them to develop form through light and shadow, just as with traditional painting techniques. No prior collage experience is necessary. Some painting would be helpful, but not imperative.

Elizabeth is a member of the **National Collage Society** and the **Atlanta Collage Society**. Her piece "Out to Pasture" won **first place** in *The Artist's Magazine 2010 All Media Contest* in the category of collage. She currently has a solo exhibition on display in Orlando at the Maitland Art Center for which she received a United Arts Grant.

nelsoncreative.com/gallery

ameliaislandartistsworkshop.com/workshops

Kate Stehr – Artist Statement

Whilst my artistic endeavours began with sculpture, the three-dimensionality of collage used as a drawing technique appealed to me from early on. I'm a compulsive collector of what I deem to be interesting bits and pieces, most probably junk to the general population. I realise that these items held the starting impetus for the collages. I start with one small piece and let the work evolve from that.



There is a fine balance you walk when creating collage in this way, trying to avoid the brooch-like decoration, pushing for the piece to exist alone, without the need for one main thing or another. Sometimes you win, sometimes you lose.

The wonderful thing about collage is that if you loose, you can always reuse. Nothing is wasted with my style of collage. It's merely ripped up, or put away to be used if and when it draws my attention. This creates a wonderful freedom that I don't have with my sculptural practice. I have no fear of "mistakes", it's all potential, whether it's used immediately or not. Having said that, I do have bits that have been doing the rounds for years now. I've tried my hardest to jam them into numerous works-in-progress, and they stubbornly refuse to fit.

Collage gives me an opportunity to take a mental break from sculpture, whilst still working a three-dimensional form and while the finished collages look nothing like my sculptures, the two mediums inform each other tangentially. I'm not so concerned about making mistakes with collage, as I can always tear up, paste over, and reuse any 'failed' pieces."

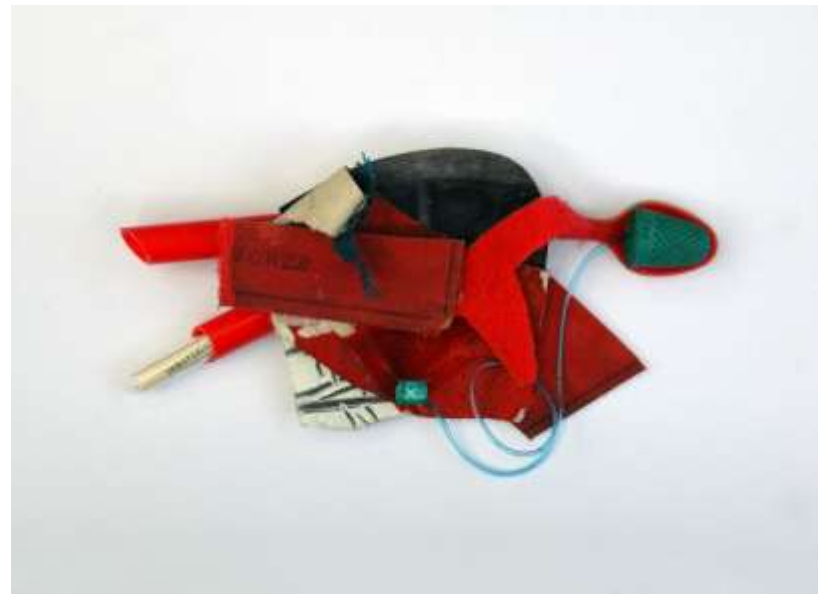
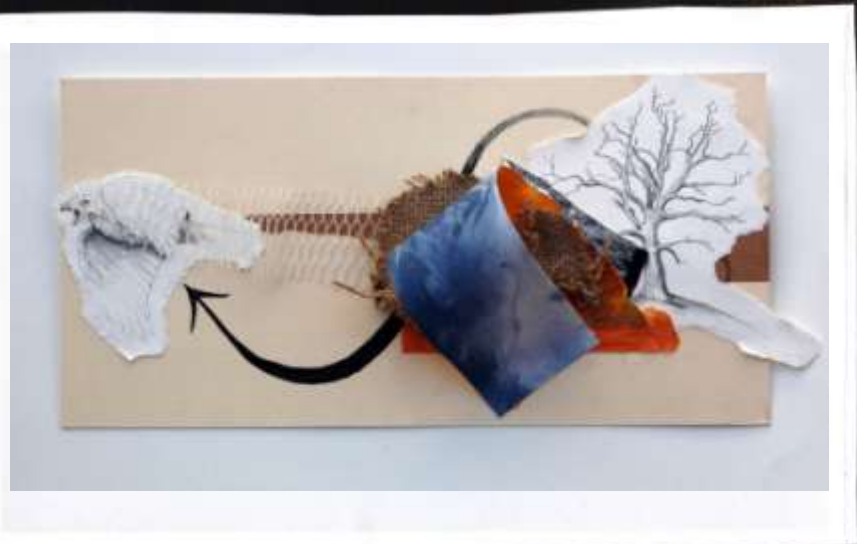
I never plan in my artmaking, and firmly believe in thinking through making. This doesn't mean that concept isn't important, but I believe it comes more completely, and is more realised on completion if its more fluid than a concrete idea. I like layers and hidden elements. Finding surprises is a reward for viewers for spending time with a piece of my work. I try to invite viewers to want to spend more time looking at the work. As a practitioner I like to use 'ordinary' elements in a unique way.



'Wander'
Mixed Media Collage
37 x 25 x 3cm



'Stylus'
Mixed Media Collage
25 x 19 x 12cm



Top: 'Span', Mixed Media Collage, 47 x 24 x 7cm

Bottom: 'My Dogs Are Always Happy To See Me', Mixed Media Collage, 37 x 20 x 5cm

Top: 'Immaterial', Mixed Media Collage, 21 x 16 x 5cm

Bottom: 'Flight Path', Mixed Media Collage, 16 x 14 x 11cm

Baker's Dozen International Collage Exchange

Fall Deadline Oct 21, 2010

No Participation Fee

Artists each make UP TO 13 collages, up to size 11"x14" (inches). One collage is retained to be part of the permanent collection of the IMCAC, while remaining permanently on exhibition on the Museum's internet site and possibly exhibited in future exhibitions held by the Museum. (feel free to include extra works for the permanent collection)

The other 12 are distributed into parcels which are sent back to each contributing artist. So you send 13 of yours, get back 12 of others.

<http://collagemuseum.com/international-collage-exchange/international-collage-exchange-13.html>

--

Cecil Touchon, Director
The Ontological Museum
<http://ontologicalmuseum.org>
6955 Pinon Street
Fort Worth, Texas 76116
817-944-4000

ANDREW BELL

"I've worked in collage for some years now, beginning in a moment of boredom with a glue stick found in the bottom of a crafts box during spring cleaning. From there I have worked in trying to find and understand my intent, and what it is I am trying to feel through the pictures.

My collages feel somewhere between artistic statement and diary which is a good thing I suppose, as I try to work out assorted thoughts, ideas and feelings on paper using pictures that already exist. The pictures I work with become infused and placeholders for different thoughts and feelings-as I move and order them I come to some kind of understanding. The majority of the symbolism in the pictures is personal, an attempt to spill out and classify the contents of my mind."

All the best,

Andrew

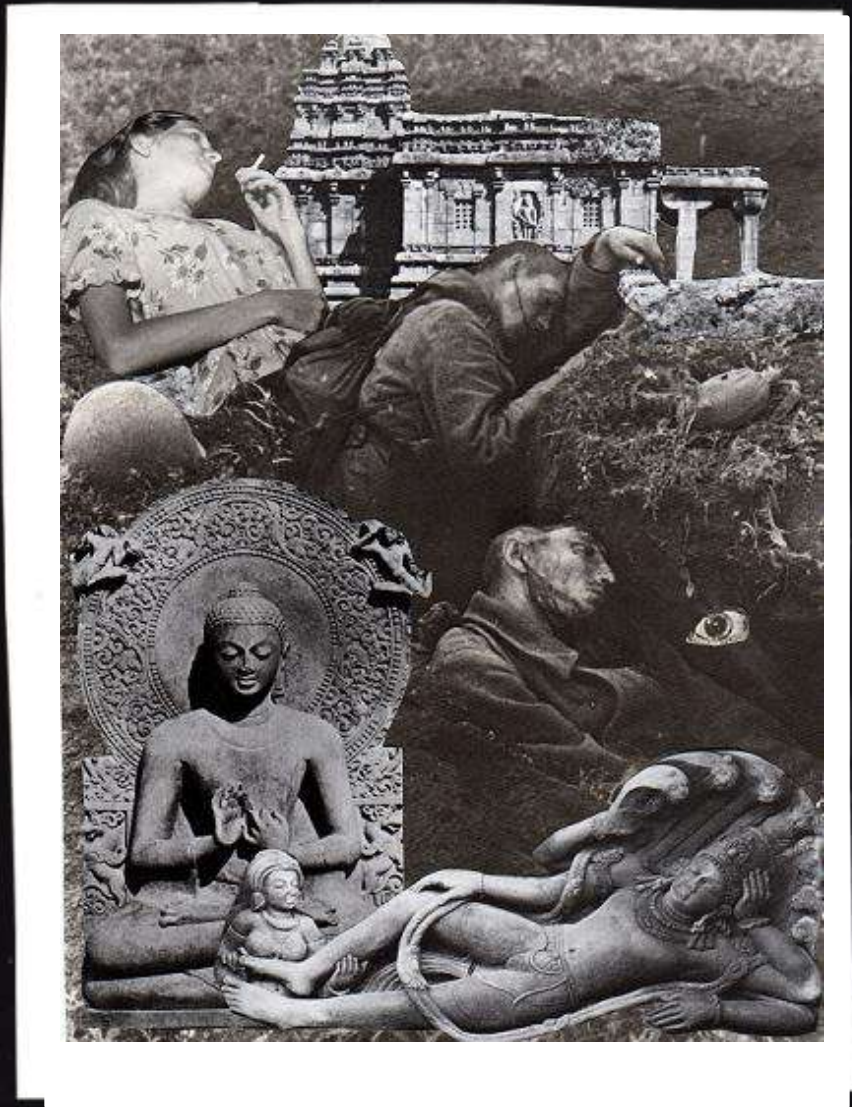
<http://andrewbellart.livejournal.com/>



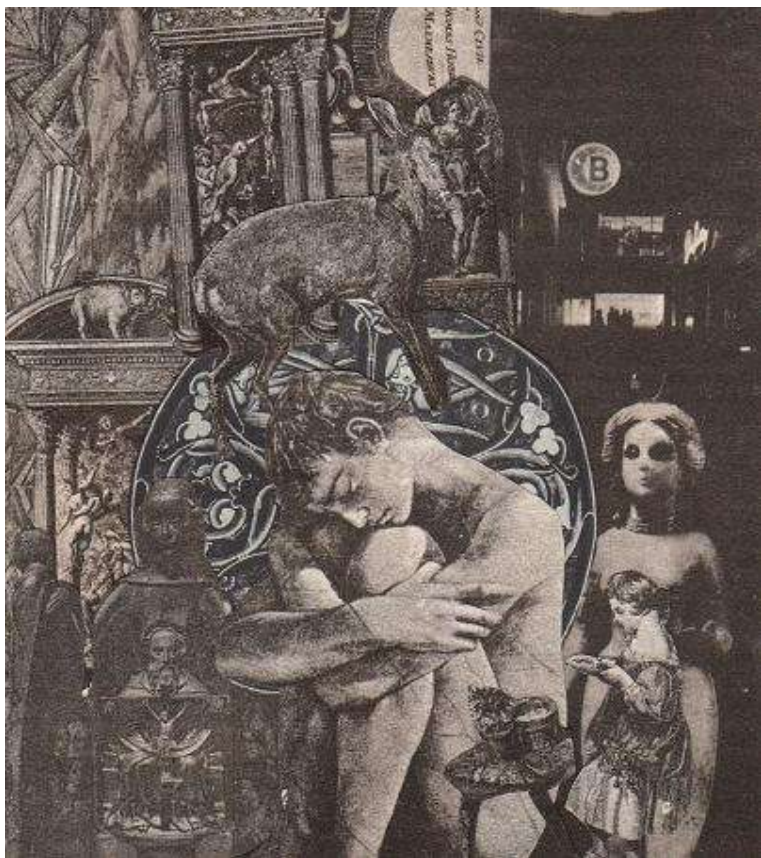
'Trials', collage



'Darkkk', collage



'Sleeping and smoking', collage



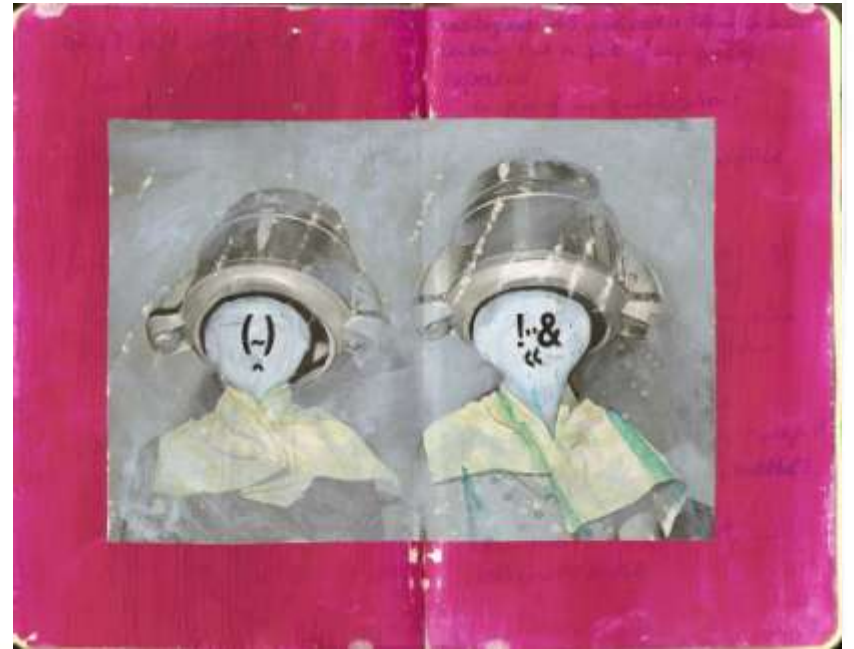
'Dead and not dreaming', collage



'In the ice cave', collage

Sarah Edgson

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



4445555555

Northern Irish motorcyclist Robert Dunlop, 47, died on Thursday after an accident during practice for the North West 200 race in Ulster. He holds the record for most wins at the North West 200, with 15.



00000000001111



Thank you for booking with us

Fluxhibition #4

We are working on Fluxhibition #4. Maureen Bachaus's piece needs some group participation to be completed. I would like to invite you to look over her piece and follow the instructions.

The Family Secret contains a story. The artwork is a puzzle that needs to be solved. The symbols used are leading you to the truth. The visitors of the museum, and the people who buy the catalogue may try to figure out what the secret is. They can send their story to the museum or write their story in the displayed sketchbook. So a number of these stories will - if possible - be exhibited in the museum and - if possible - be published in the catalogue.

The Family Secret is a true story; Maureen Bachaus always works with real stories of real people.

INSTRUCTIONS FOR DISPLAY

The Family Secret can be displayed hanging on the wall (box open), with the instructions beside it. It can also be displayed standing (also with box open) like a little sculpture, with the text hanging near it. A book or collage with different stories (letters or hand written notes or emails) from different people can also be a part of the display... eventually.

I would like to ask everyone who works in the museum to write their version of the Family Secret to give the visitors an example.

Send your stories to info@ontologicalmuseum.org
Subject line: THE FAMILYSECRET

<http://fluxhibition04.blogspot.com/2010/08/063.html>

[063] The Family Secret - Maureen Bachaus - USA

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

2010 12x10x6 cm, wood, fabric, glass, photograph



Fluxface in Space: Catalogue Available



Fluxface in Space will be exhibited briefly in Florida on Sept 13th at the Kennedy Space Center and then at the Fort Worth Community Arts Center from Oct 8-30, 2010.

The Catalogue is now available. Please help support this exhibition by buying a catalogue.

FluxFace in Space - Utilizing the Face in Space Program from NASA - they organized a "Fluxface in Space" exhibition launched into orbit on the last two Space Shuttles! These final missions include a rendezvous with the International Space Station.

127 artists from 26 nations created an original postcard sized works of art, in various media, interpreting the themes of Space Exploration & the Arts, the Shuttle Program, Outer Space, Rockets, Astronauts, Astronomy etc. This is a commemorative project around the fact that the Space Shuttle program comes to an end after these last two flights.

179 pages 9x6 inches
soft cover
colour print: \$55.00

See this and all of Ontological Museum Publications at:
<http://ontologicalmuseum.org/bookgiftshop/index.html>

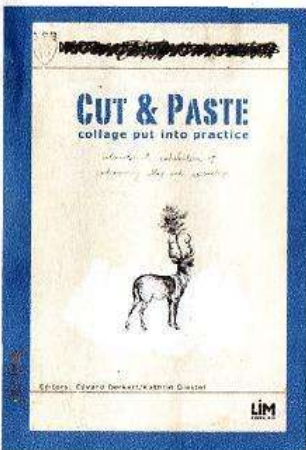


Fluxhibition #3 catalogue

Paperback, 130 pages, \$49

Available at <http://lulu.com/ontological>

BOOK SHOP



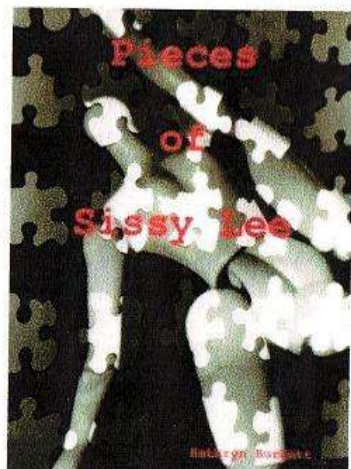
Cut & Paste – collage put into practice –
Edvard Derkert and Kathrin Diestel.
Graphic Design Edvard Derkert 80 pages
size: 158 – 230 mm Texts in Swedish and
English. Images in greyscale and colour!
Stockholm 17/9/2009. Price: 120 Swedish
Kronor (Plus P&P). Available from
<http://dad.a.se/lim/index.html>

free work #63775
collages 06-09
fred free

free work #63775
collages 06-09
By fred free

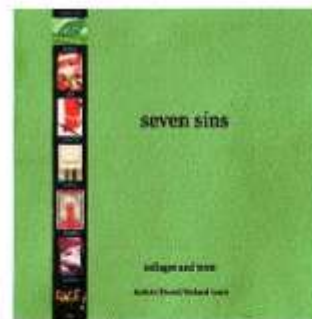
US \$14.95

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



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>



Kathrin Diestel/Richard Leach

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

AUS 18.53 (softcover)

AUS 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>

For currency conversion: www.xe.com

TO SUBSCRIBE!

Would you like to receive future issues of Collagista straight to your inbox?

Nothing could be easier!

Simply send an email with the subject Heading 'subscribe' to the following Email address:

collagista@hotmail.com

You will receive updates on competitions, exhibitions and other collage related material.

Comments and suggestions always welcome!