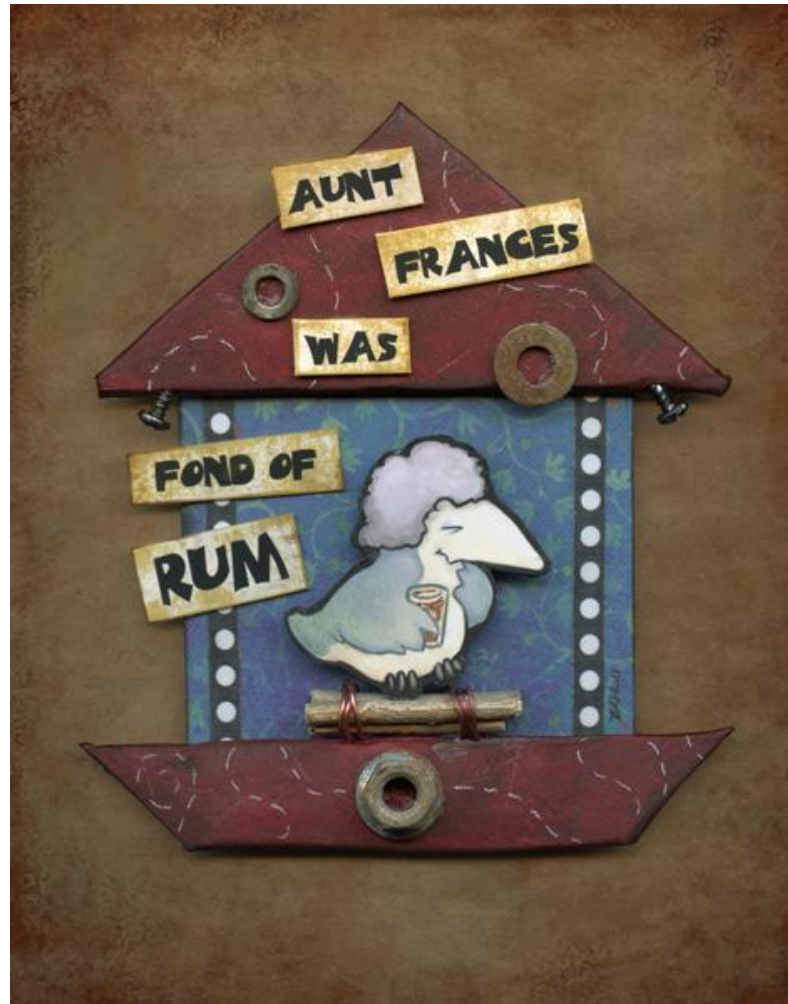


COLLAGISTA



ISSUE NINE/ FEBRUARY-MARCH 2011
ISSN: 1837-4891 (PRINT)

ON THE COVER

On the cover this issue is featured 'Aunt Frances', a work by Ursula Vernon, of the USA. More of Ursula's work will be showcased in the next issue, but in the meantime her work can be viewed at the following sites:

<http://ursulav.deviantart.com/>
<http://www.redwombatstudio.com/>

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EDITOR'S LETTER

Welcome to Issue Nine of Collagista!

I hope all who read this had a pleasant and productive christmas/new year/holiday season. If you haven't recently celebrated or had a holiday then I just hope you've been happy and productive!

There is some wonderful work included in this issue, with some wildly differing imagery from some very diverse artists. I am always excited to include work from different countries – the fact that so many people of such different backgrounds/beliefs/countries can come together and share their creative experience is both exciting and somehow poetic.

This issue is no different, featuring work from countries as diverse as the USA (David King, Nathan Patton), the Netherlands (Kim Schweizer), and Uganda (Lutaaya Benon).

The Collagista blog has also had a whole host of new, exciting information added, including a large number of collage related blogs, artists websites and even some sound collage.

www.collagista.wordpress.com

Feel free to recommend any other sites or collage related info for inclusion on the blog, and remember, Collagista is now on Facebook!

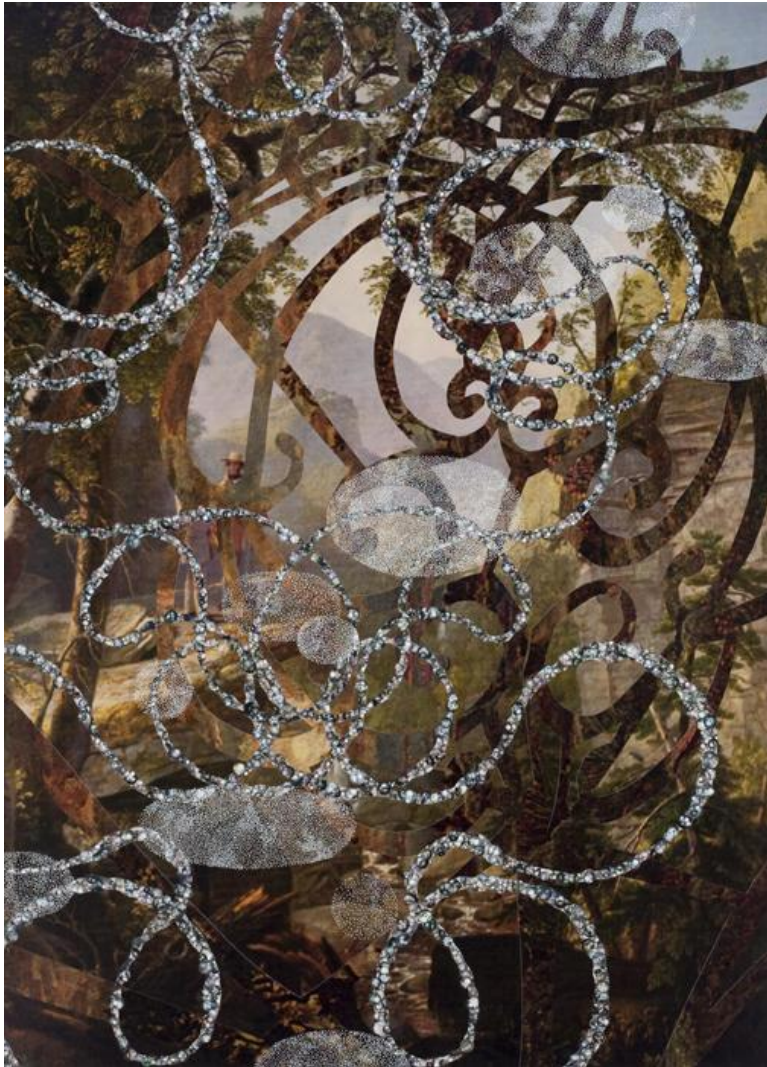
collagista@hotmail.com

All the best,

John

David King:

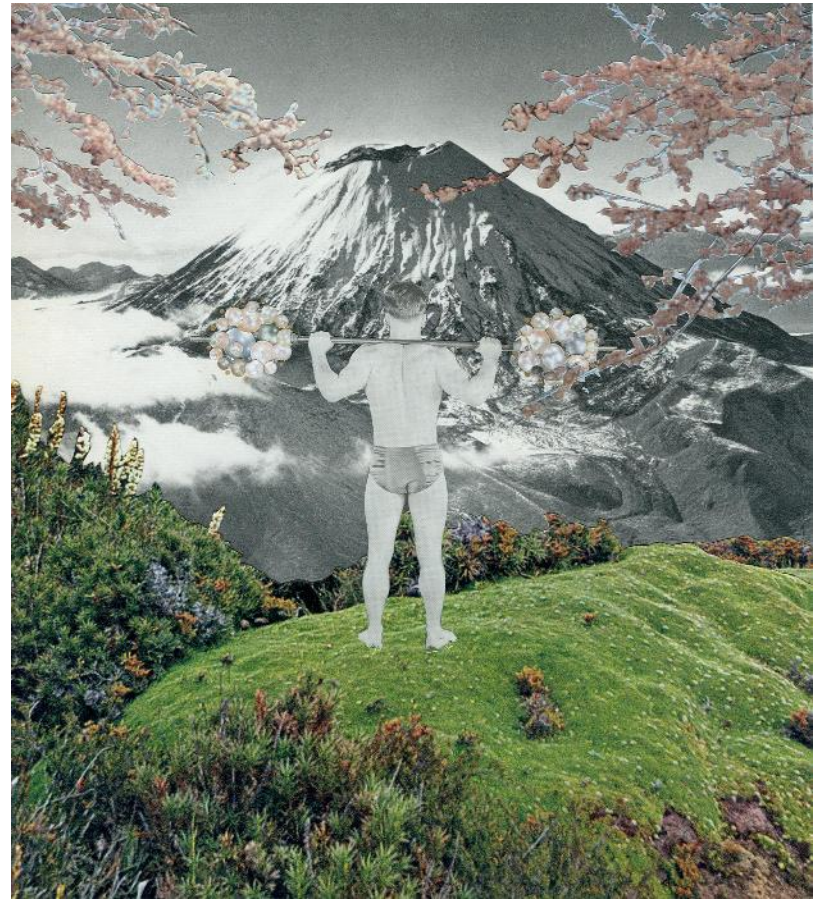
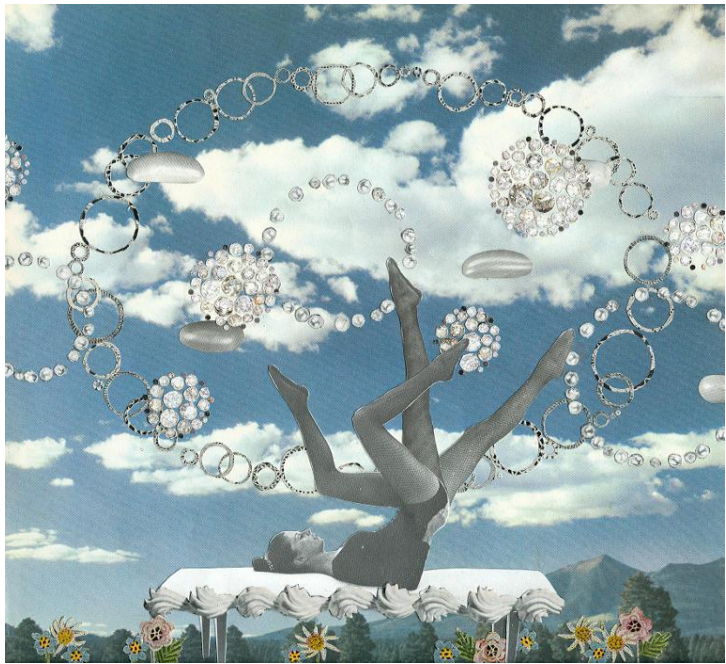
The World Reverberates with Bejewelled Light



As a kid, looking through a microscope at a slide of suburban swamp water, I experienced surprise and awe at the new, previously hidden world I found there.

As an adult I've experienced some of the metaphysical realms that we are not normally conscious of - dimensions of being that I now know are absolutely real. My collages explore the overlap of those two experiences.









In most of my work my vision is to create pieces, which, despite all that troubles the world, mirror the peacefulness of the metaphysical and benevolent energy that is also part of my experience. The natural environments reflect a utopian ideal and are meant to point the viewer towards their own, peaceful, self-fulfilled existence.

The collages reproduced here illustrate or at least impart a sense of the metaphysical energy I feel flow through me as I do Qigong. Each, unique, cut-and-paste collage is approximately 30"x40" and is mounted on aluminium panel.

I've shown my work in Europe and across the U.S., including venues such as Artist's Space in New York, The Soap Factory in Minneapolis and Yerba Buena Center for the Arts, and The Lab in San Francisco. I was recently the artist-in-residence at the San Francisco Dump, where I made 3-D sculpture out of trash. More of my collages and information can be found on my website:

www.davidkingcollage.com.

FOR IMMEDIATE RELEASE :

The Intricacies of the Heart and Its Chambers - The Collage Art of Hope Kroll

Fort Worth Community Arts Center,
1300 Gendy St, FW. Free. 817-738-1938

OPENING: February 11, 2011 - 6 PM - 9 PM

EXHIBITION: February 3-28, 2010; Monday - Saturday, 10AM - 5PM

THE EXHIBITION ONLINE: <http://fluxcase10.blogspot.com/>

FOR ALL INFORMATION, INTERVIEWS, IMAGES PLEASE CONTACT:

Cecil Touchon, Director,

The International Museum of Collage, Assemblage and
Construction:

Tel. 1 817 944 4000 begin_of_the_skype_highlighting 1 817
944 4000 end_of_the_skype_highlighting

Email : info@ontologicalmuseum.org

The International Museum of Collage, Assemblage and Construction presents an exhibition of works by California artist Hope Kroll on view at the Fort Worth Community Arts Center in Fort Worth Texas during the month of February, 2011.

This show is inspired by a collaboration with Cecil Touchon to create an exhibition contained in a small storage case. This plastic case is only 8x10x2 inches in size but contains some 50 tiny boxes which Kroll filled with art and objects and donated to the project: The Fluxcase Micro Museum.

Also on view will be a number of Kroll's intimate collage/assemblage works shipped in especially for this exhibition. The artist will be in attendance at the opening Friday, February 11th A full color catalog of the show will also be available from Ontological Museum Publications.

When contemplating the work of Hope Kroll a saying comes to mind by the Indian classical musician and Sufi mystic Hazrat Inayat Khan; "The mind is the surface of the heart, and the heart is the depth of the mind. "

Kroll's work explores the nature of the heart and mind in a way that is playful and yet insightful calling up tenderness as well as terror.

Kroll's work tirelessly seeks out wisdom stories through the masterful arrangement of images from old encyclopedias, medical texts, children's books, popular science, technical manuals, paper dolls and antique photographs.

Her use of a 3-D technique gives her paper constructions a surprising presence. A fusion of poetic Surrealism and scientific paraphernalia , many of Kroll's miniature works have intricately cut out illustrations all the way down to the individual hairs and blood vessels.

The sheer amount of time and attention Kroll spends in her elaborate cuttings and assemblings is worthy of attention in and of itself. She could well be called a paper surgeon.

Kroll's use of antique materials lends a palpable richness and feeling of historical continuity to her work that suggests an exploration of the collective unconscious of humanity.

As Kroll states: "Each piece becomes its own frozen drama or illustration for a story meant to reflect a visual manifestation of psychological, emotional or spiritual states."

The International Museum of Collage, Assemblage and Construction is dedicated to the collection, study and exhibition of collage, assemblage, construction, montage, photo-montage, digital collage, concrete poetry, collage poetry, film, sound collage, and other constructive arts.

See the collection at <http://collagemuseum.com>

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

ARCHIVAL QUALITIES

A question I often get asked by budding collagists is 'how do I make my work archival?'. Many of the artists I socialise with are printmakers, whose usual materials are designed to last a good long time. To many printers the idea of a work which can fade or decay at the rate of a magazine-paper collage is quite daunting.

Two major concerns are the acid content of the paper being used, and the light fastness of the inks which were used in whatever material is being reclaimed/reused.

Interestingly, a wealth of useful conservation information can be found on clock repair forums, where there is a great concern for maintaining the original material of the clock (in particular the paper labels which provide important and interesting historical data).

An excellent thread can be found at the following:

<http://mb.nawcc.org/showthread.php?t=54452>

The thread is dedicated to the preservation of clock labels which are very old and fragile, and which were printed on paper with a high acid content. Many of the products suggested are used by conservators and can be found at sites such as the following:

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

Besides paper issues there are various glues and lacquers which seal and protect works from further decay. These vary from country to country, and we would be very interested to hear what products each of you use in order to preserve your works.

One particular glue, proven to be archival through centuries of use by Japanese woodblock printers is plain old rice glue – easily sourced from art stores and even some supermarkets. It can also be made at home, though this is messy, time consuming and difficult!

If you use other products which you believe add to the archival qualities of a work please let us know so we can run a series of more in depth articles to disseminate the information.

Simply email collagista@hotmail.com

JAMES GEORGE





!!COLLAGE GAME!!

Recently I came across an amusing post by collage artist Hogret (<http://hogret.deviantart.com/journal/36397483/>).

Here is a small excerpt – “my daughter and I had our own Smack down Sunday today. We loaded the dining room table up with a pack of playing cards, a glue stick and a pair of scissors each, my tin box of words and phrases, and a pile of random collage junk and paper ephemera.

Each of us started a card at a time, and passed it over the table to the other to finish or add to. Coffee, tea, and cigarette breaks punctuated the feverish interchange - particularly when one of us got a fiendishly difficult starter card from the other.

I don't know who won, but we had a blast. More than 10 cards done by the end of the day - some of them seriously strange, some just delightful.

Some of the results (and other wonderful playing card collage collaborations) are in the [#ArtfulDodgers](http://artfuldodgers.deviantart.com/gallery/26971189) gallery at: <http://artfuldodgers.deviantart.com/gallery/26971189>

Reading Hogret's journal entry reminded me of a major motivation for collaging, which often gets forgotten, namely the fun factor. The pure joy that can be had sifting through piles of images and rearranging in endlessly humorous designs.

If you have ideas for collage games, or have made work in a group playing around in a playful fashion, please, let us know! Let's share the fun amongst the wider collage community and remind ourselves what pleasure can be found when combining social events and art supplies!

" Art de vivre "

M. présentera en mai 2011
une installation intitulée " Art de vivre "

...Contact :
m.peinturesetassemlages@gmail.com

Pour cette installation il demande votre contribution en créant sur format carte postale 10 x 15 cm une ou plusieurs réalisations artistiques qui présenteront votre vision personnelle de la vie :

la naissance [grossesse / accouchement / bébé / etc...]
l'enfance [école / jeux / vacances / etc...]
l'âge adulte [service militaire / mariage / séparation / travail / chômage / loisirs/ etc...]
la vieillesse

Cette réalisation devra parvenir avant le 30 avril 2011
par courrier uniquement (pas de création par @mail) à l'adresse suivante:

" Art de vivre "
260, Rue de la voûte
76650 Petit-Couronne
France

Votre réalisation peut être une photographie, un collage, un photomontage, un dessin, un dessin humoristique, une illustration, une peinture, une broderie, une citation, une poésie, un texte...(toute technique acceptée !)
10 x 15 uniquement

Pas de contribution financière, pas de jury, pas de retour :
Vos réalisations ne vous seront pas renvoyées, elles intégreront l'œuvre de M. " Art de vivre " et seront conservées pour de futures expositions sur le thème de la vie.

"Art de vivre"

M. will present in May 2011, an installation entitled "Art de vivre"

...Contact:
m.peinturesetassemlages@gmail.com

For this installation you may contribute by creating, on postcard format (10 x 15 cm), one or several art works presenting your personal vision of life:

Birth [pregnancy / childbirth / baby / etc]
Childhood [school / games / vacation / etc]
Adulthood [military service / marriage / separation / work /
Unemployment / leisure / etc]
Old age

Deadline = 30 April 2011
By post only, to the following address:

"Art de vivre"
260, Rue de la voûte
76650 Petit-Couronne
France

Your work can be a photograph, collage, photomontage, drawing, illustration, painting, embroidery, a quote, poetry...any technique accepted!

No funding, no jury, no return:

Works will be kept by M. "Art de vivre" for future exhibitions on the theme of life.



KIM SCHWEIZER

KIM SCHWEIZER

I'm a collage artist from the Netherlands, I've had some expositions you can see on my website:

www.kimschweizer.nl

Next month I will have an exposition in the Netherlands of my latest work, a life size steel sarcophagi. You can already see some pictures on my website, more will follow soon.

"Big Bird"

19-20 februari 2011

Het Weefhuis

Lagedijk 39

1544BB Zaandijk

It will be a great exposition of the coffin in the center of the room and some additional collages at the wall.

Next week there will be more pictures on my website and I am working on an English version of my website.

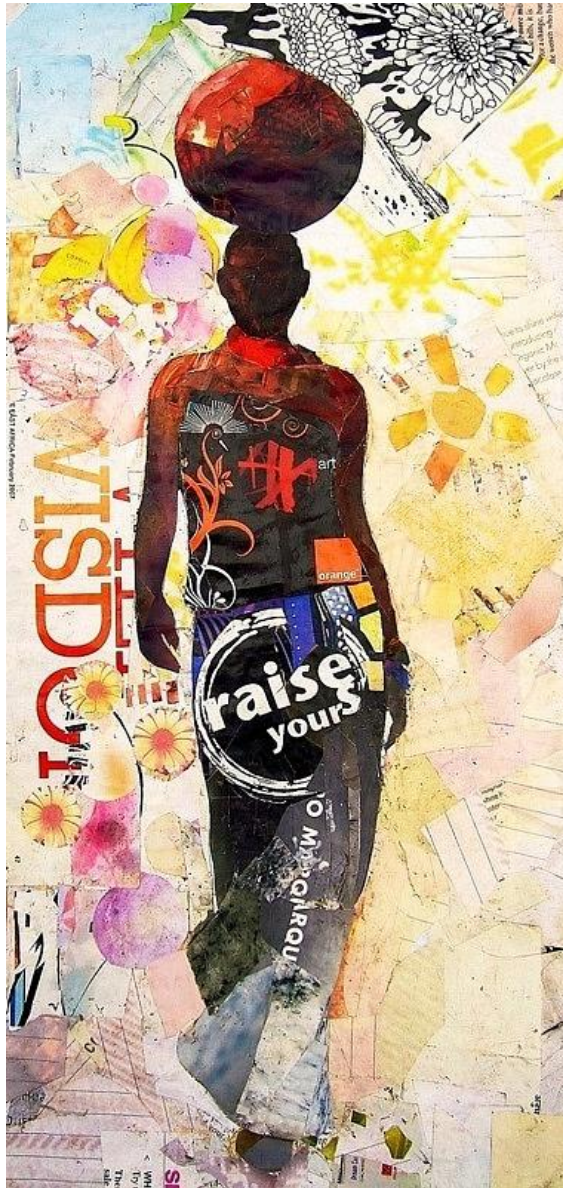
Kim Schweizer

contact: info@kimschweizer.nl



Left side, lid and right side of the sarcophagi

LUTAAYA BENON



INTERVIEW WITH JANE (CANADIAN JOURNALIST) (Reproduced with kind permission of the artist)

Benon Lutaaya in your own words is...?

Oooh thank you Jane. Benon Lutaaya in short is an artist because of an unexplainable affiliation he has to the world of art, a natural affinity in me to colors, art forms, art objects, and drawings.

I had no exposure to art museums or galleries when growing up. As a child, my fascination for art began with admiration of my elder brother's colored pencil drawings, leading to the "I bet I could do that" gut feeling. I think that was the spark. Presently, to me, Art is far more than a career, but rather an obsession. The best way, through which I appreciate our world, inform and inspire others.

At what point in your life did you decide that art was your dream career?

The wish of being a full time artist was always there, but it took me a slow and mindful effort to convince myself. After the university, I didn't think it was possible to fashion a successful career as a full time practicing artist in Uganda.

It was my other passion for reading motivational books that convinced me. Without a single penny, I took the decision to give up everything and concentrate on art. It was the toughest decision of my life, but one I am most proud of now.

Since then, I have foregone a lot to forge a reputation that has started to follow the signature of my work. I was able to detach from environmental boundaries once I fully understood that expression was a primary need in my life.

What inspires you as an artist?

Well, personally it's an inner feeling, the urge to discover a fresh new way to express myself; I want to be a standout in the crowd, to come up with something different, something new and unique. It's this challenge that keeps me wanting to paint, digging around for a better idea, a different technique, a rule to break... that's my idea of a good studio time.

Also, looking at the details of my previous paintings generates new possibilities. Developing new ideas from there is a very exciting exercise for me just as visiting art exhibits triggers my crave for painting.



What medium do you use?

I am a paper collage painter. I rely on torn paper material from colour magazines, outdated posters off the streets of Kampala, thrown-away coloured product packs and wood glue as my palette. Though I am quite adept with a variety of mediums, these papers have become my trademark and favourite choice of medium to paint with. They are a constant reminder of my passion for painting. I was drawn to them as an improvised material given the tightness of my working budget. Over time, I found them really interesting to work with. I enjoy the fact that they redefine the modern disease of wastefulness and thoughtlessness.

My painting process involves sticking paper-cuts of varying tones, shapes, sizes and color on and around a sketched idea on paper in a creative way. The technique has evolved and changed over time as a result of constant experimentation. During the painting process, I fail as often as I meet with success, but failures either become the under paintings or serve as important lessons towards discovering new creative possibilities.



Above, "Ashamed to be Happy". Opp., "Mixed fortunes", collage

Take us through one day of your life as a visual artist....

Its quiet abnormal for a normal person, but fun in my case. I work all day and almost all night.

I never want to part with my painting work. When I feel that a painting has developed its own song and is coming alive, as one artist remarked...I want to live with it, talk to it, quarrel with it, and agree with it. You never want to put your signature to it, as that would bring the experience to an end. It's that fun.



Above, "Abandoned to their Fate", collage

You recently participated in the Bayimba International Festival of the Arts. How was that?

'Fantastic', if I can sum it in one word. All the artworks I exhibited sold out. I was the best seller. I chose this festival to announce my arrival on the Ugandan art scene. It was the first time I showcased my creativity on a bigger scale. The response was absolutely amazing.

I felt rewarded for all the hard work and commitment I have put in for years. I have destroyed more artworks in the process of mastering the technique you see in my pieces today, than I can actually show.

The international press took significant notice and interviews on me. It was a great way to represent my country.

Do you get dry spells when you just cannot create and what do you do when that happens?

Yes, I do get dry spells when I just cannot create. This is when I take the opportunity to go out and find the materials I use in my work, from friends, garbage places and off the streets of Kampala, you know. Listening to Audio motivational books beautifully steal my attention when I'm less than interested in what's happening on the canvas. They help me hang around long enough to break through that dry spell.

Tell us about your values in life. What drives you?

Overall, it's my vision. Certainly it's the goals I want to achieve that sets the yardstick for every step I take in life. I am so very faithful to my principles.

I have learned to be patient, accepted that good things come when you discover who you're and work really very hard at it. I believe there's something for everyone if we dare to seriously X-ray for it.

The desire to be successful, to find happiness in my abilities, and to pay back the people that have helped me along in my life motivates me a lot.

I keep pushing on, because, I want to put myself in a position to help others, especially young lives through art. I think art can save a few lives.



Above, "Circle Fantasy", Below, "Quilt of Events", Opp., "Guitar", collage

I like the titles to your artwork. Dejected, Vulnerable and Ashamed to be happy. These are real pieces dealing with real issues. You create deep, insightful pieces. Where does someone as you get such depth? How has suffering molded you as an artist?

Most of my figure and portrait paintings carry a depiction of wrestling everyday with who they are, wondering how heavily life's uncertainty and the challenge of living for just another day weighs on them and whether they can ever escape its shadow. They convey an emotional story that illustrates the fragility of life from a personal experience. That's why my titles sound absurd. They try to connect with the unreachable-subtle side of being, the substance behind the outward show.

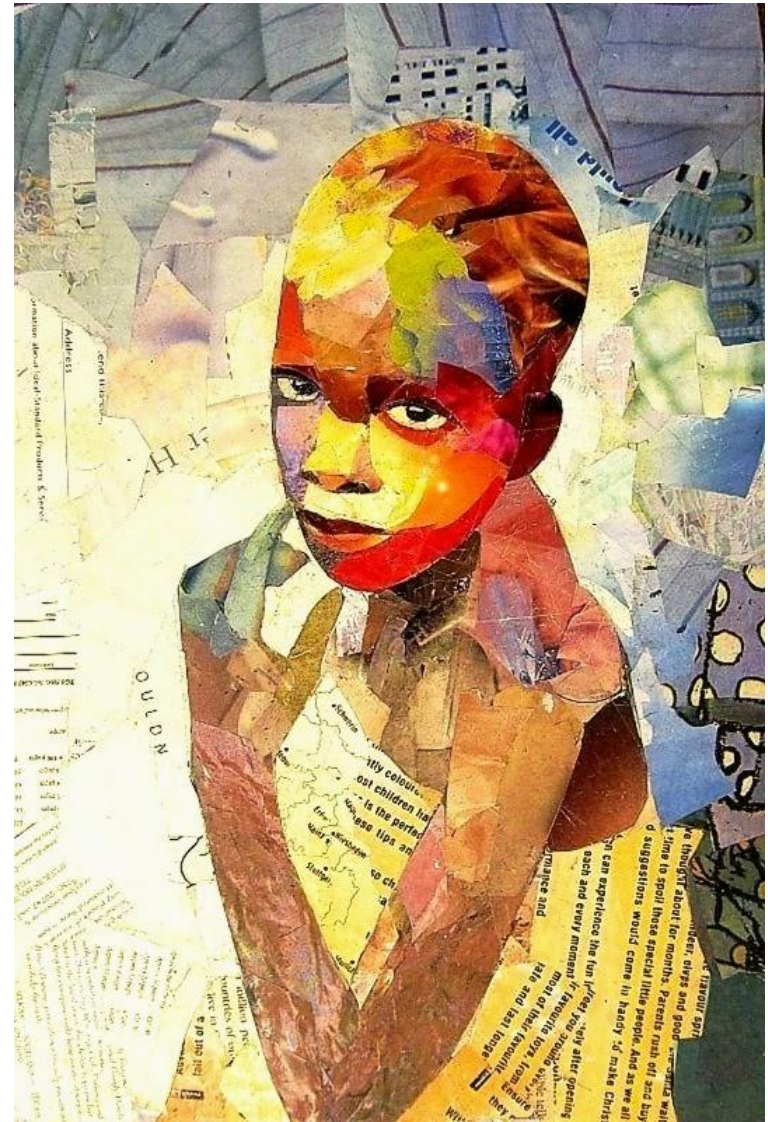
I strive to create images to communicate the complexity of human conditions and issues pertaining to influences in our society today. They juxtapose ideas and emotions commonly experienced by people whose lives have been knocked, wounded or deformed by high levels of poverty and HIV/AIDS in an effort to encourage deeper reflection and awareness.

When people see my work though, I would like them to enjoy each piece for its color harmony, pleasing visual appeal and the ability to connect and communicate.

Which are your three favorite pieces?

Actually I have no favorite pieces in my artworks, but there's something special about some paintings. A case in point is, 'Ashamed to be Happy', 'Abandoned to their fate' and 'vulnerable girl'. These three pieces depict my deep, emotional feelings on the sufferings of children.

Visually, they offer an interpretation of how I view my subject matter in relation to the connections I have with it.



"Vulnerable Girl", collage

How can the Ugandan government help the fashion industry in your opinion?

Personally, I am not into Fashion although it fascinates me a lot. In fact, some ideas in my paintings are inspired by fashion designing. *'Black beauty'*, *'Pillars of the Family'*, *'Quilt of Events'*, and many others were every inch an inspiration from fashion. I think the Ugandan government, needs to design initiatives that would spur the growth and development of the creative industry as a whole. For instance, to put into place creative grants and programs to tap, nurture and support creative talents. A lot of it die and rot out there having not realized their dreams. To re-design the art curricular for secondary schools so that it becomes relevant for those who are unable to take it to the highest level of learning.

What is your greatest success story?

My greatest success story so far? That is yet to happen. Even though, I am thrilled by the overwhelming positive response to my work at the Bayimba International festival of the Arts. Winning a 3yr government Scholarship for my BFA with Education is something I am quite proud of. It crowned my toughest years of struggle to attain education. I cannot undermine the role of my formal artistic training as well.

How is the general reception of your artwork in Uganda?

It's great. People do appreciate my work a lot, the choice of medium, my technique and the scheme of my palette. But, most of them can't afford to buy one. They think they're expensive. I have never sold a single artwork to a Ugandan except through commissions. All my pieces have been sold either to Asians, Europeans, Americans or Canadians.

By the way, my first time to exhibit my work in a group art show at Makerere University Art gallery, all my pieces(5) sold out in the first week of opening.

What about internationally?

Earlier this year, I participated in the worldwide 2minutes documentary competition organized by the BBC called MyWorld. My video comprising of my paper collage artworks, won the BBC.com curators' competitive choice for the BBC TV broadcast and promotion through the internet.

It was also amongst the only 4 videos from the African continent to make the final list of 40 most powerful videos out of 500 entries received worldwide. The story-telling artworks that made the video were also bought by the BBC journalists.

Where do you see yourself in the next 5 years?

I see myself more in tune with my inner self as an artist. I want to continue to be frenetically busy, successful, happy but, above all, absorbed with some good arrangements that will allow me to showcase my creativity in the world's top galleries in Paris, New York, Amsterdam, Madrid, Berlin and so on. I'm sure a lot will come out of there.

I think I will have been able to help a few young people find their way through art. This simply makes me dream.

Any tips for people who may be looking to be where you are?

Personally, I believe life is about choices. I would advise them to continue only if they're really convinced. Experience has shown me that, this work doesn't admit uncertainty.

This is a journey of search to find the self. It isn't an easy one. There are no short-cuts. It requires hard work. I would suggest they establish a routine of developing their art and own technique. That's the first signature if they are to reap from Art. The world is craving for something fresh not clones. Also, they should try getting advice from professionals and taking part in art shows and competitions. That will give them a pretty good experience.



"A Night to Remember", collage

Would you say you are living your childhood dream?

Not really. As a child I wanted to be just like my grandfather, he was a trained medical doctor. But I am happy to be my own self.

Would you like to share with us your current goals in life?

I am at a point in my career that features a very satisfying view of my life as an artist. At the moment I am actually prepared to go the extra mile to reap the very best possible out of it. Have a happy family and a good life.

Who are your role models?

I have no standout role models. Every successful person regardless of the field they're in, inspires me. Don't you mistake me here, I am not an admirer of everything about their lives, but their success stories.

What is your spiritual life like?

It's surprising I am not religious although I come from a strong Christian background. But I have a strong attachment to God. I believe in HIM.

How do you spend your time when you are not painting?

I love to read. That is when I read a good book; visit some friends, watch a movie or two.

I am a football fanatic and diehard fan of Arsenal FC in England. So I go out to watch soccer matches. Follow world events by watching and listening to the BBC.

That's when I go online to check my emails to keep in touch with friends, explore artsy opportunities as international competitions, exhibitions, funding opportunities, International residences, visit other artists' websites, and check out the walls of local galleries. I do graphic designing as well.

This helps refresh my mind, generate new ideas, so that next time I start on the next level of the spiral.

artists, studios, galleries,
art schools, museums,
art workshops, public art,
art councils, art supplies,
and more... find them on
theartsmap.com

Are you an artist?
promote yourself & your work!
create a listing on
theartsmap.com
listings are free, quick,
and easy to create,
click on "add new listing" on
the arts map's homepage

Bastarded xerox

Send your works of art, in the making of which a Xerox was used one way or the other. Any themes and formats are acceptable.

Comment: All correspondence will be posted at:

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

No deadline

Artist: Vitaly Maklakov / P.O. Box 38 / Sverdlovsk area / c.Kamensk-Uralsky / 623430 / Russia / v.kab9@list.ru

“ C’art me up ! ” A tribute to The Rolling Stones

FRENCH :

...

M. présentera au « Sillon » lors du salon annuel des artistes de la ville de Petit-Couronne (Seine-Maritime, France) en Avril 2011 une installation intitulée " C’art me up ! " .

Contact :

m.peinturesetassemlages@gmail.com

Pour cette exposition il demande votre contribution en créant sur format carte postale (10 X 15 CM) une ou plusieurs réalisations artistiques qui présenteront votre vision personnelle des Rolling Stones , les membres du groupe, leur musique, leur charisme, leur légende...

Cette réalisation devra parvenir avant le 01 Mars 2011, par courrier uniquement à l'adresse suivante:

" C'art me up ! "
260, Rue de la voûte
76650 Petit-Couronne
France

Votre réalisation peut être une photographie, un collage, un photo-montage, une peinture, une broderie, une citation, un texte...

10 x 15 uniquement (impératif pour l'installation)
Pas de contribution financière, pas de jury, pas de retour

Vos réalisations ne vous seront pas renvoyées, elles intégreront l'œuvre de M. " C'art me up " et seront conservées pour de futures expositions sur le thème de la musique, du rock, ou des « Stones ».

Photos sur Facebook:

<http://www.facebook.com/album.php?aid=25868&id=100000825422919&saved>

ENGLISH :

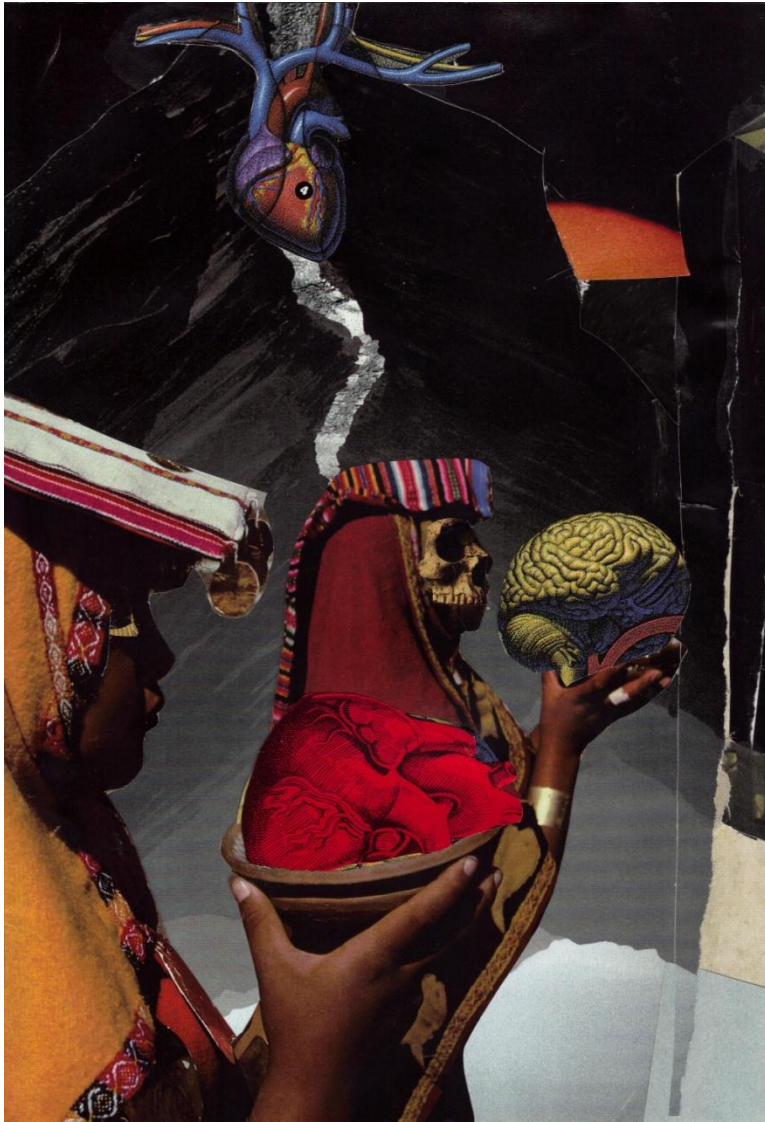
M. will present an installation called "C'art me up" in the yearly artists' show in the town of Petit-Couronne (Seine-Maritime, France).

For this exhibition he asks for your mail art contributions. You can send one or more realizations of your personal vision of the Rolling Stones - the members of the band, their music, their charisma, their legends

The fixed size is a postcard (10 x 15 cm) and it has to be sent before March 1st, 2011 to:

"C'art me up"
260, Rue de la voute
76650 Petit-Couronne
France

NATHAN PATTON



Collage is a form of magic. The trick is to make the viewer think that these images always belonged together and that the artists are only reuniting them, putting them in their rightful place. The art form is especially exciting for both its simplicity and the endless possibilities it affords. Disparate images, colors and textures are placed side by side, giving us a glimpse of a world where eyeballs blink from the palms of our hands, where skeletons dance, where the moon is within arm's reach.

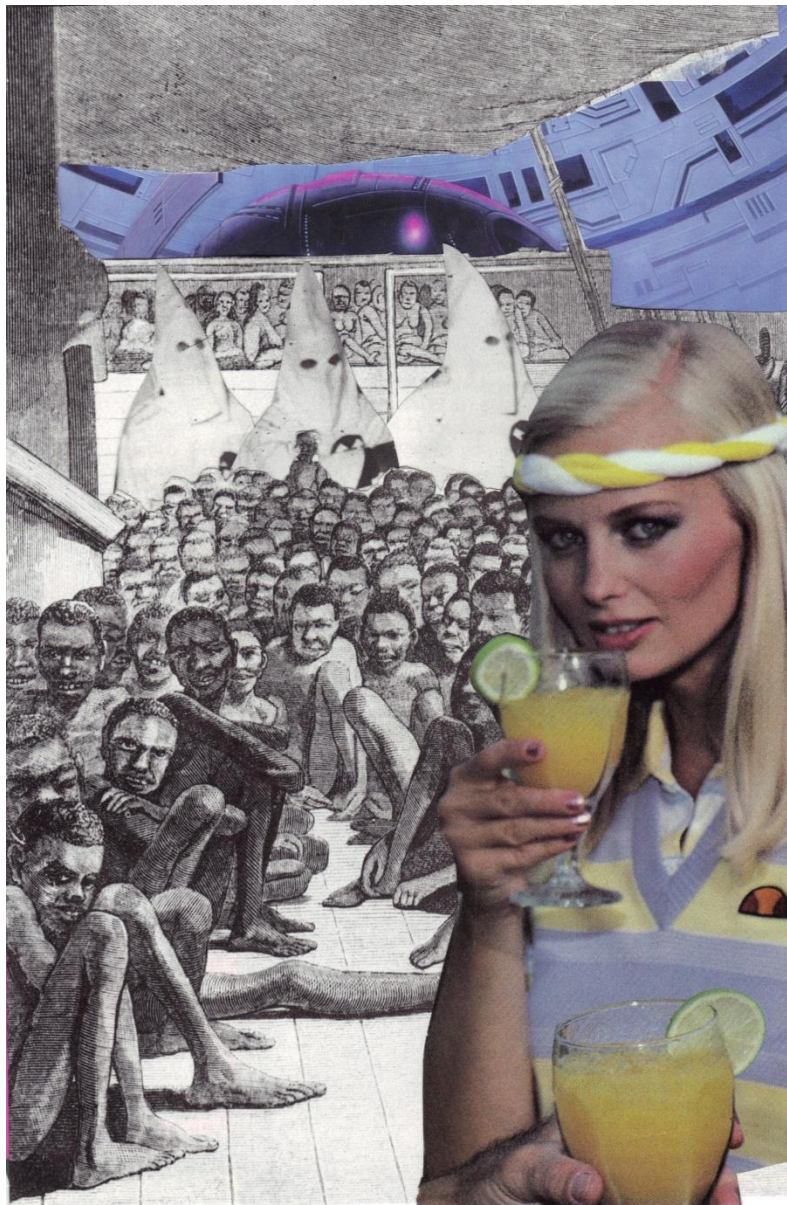
Also, they look really rad.

Most of my works are paper on paper, composed on the living room carpet while a TV judge gets sassy in the background. For the images, I use old magazines, water-damaged books, found items and some of my own art and photography. My toolbox consists of acrylic medium, paint brushes, tweezers, and a sturdy X-Acto. It also includes the album *Person Pitch* by Panda Bear, which I jam when I need inspiration.

I am influenced by everything from *The Twilight Zone* to Salvador Dali. My top ten favorite collage/montage artists are: (in no particular order) Robert Pollard, Hannah Hoch, Bruce Helander, Peter Lewis, Brian Wolf, Ray Johnson, Nicole Natri, James Michael Starr, Daniel Parks, Liz Cohn, Winston Smith, Mark Boellaard, Cecil Touchon, Hope Kroll, and Marty Gordon.

Nathan

<http://nathanpatton.imagekind.com/>



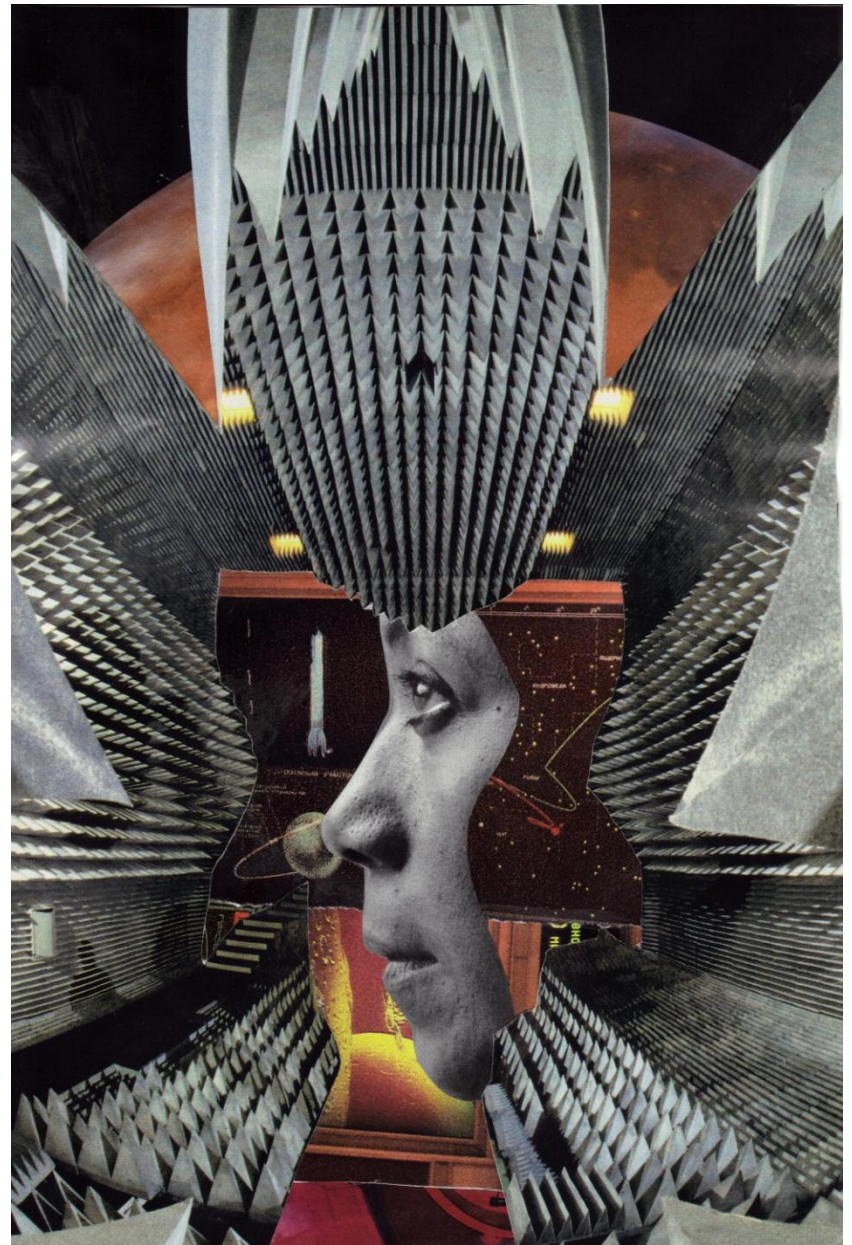
"Look at Your Hand" [previously called "Didactic"], (6" x 9"), collage



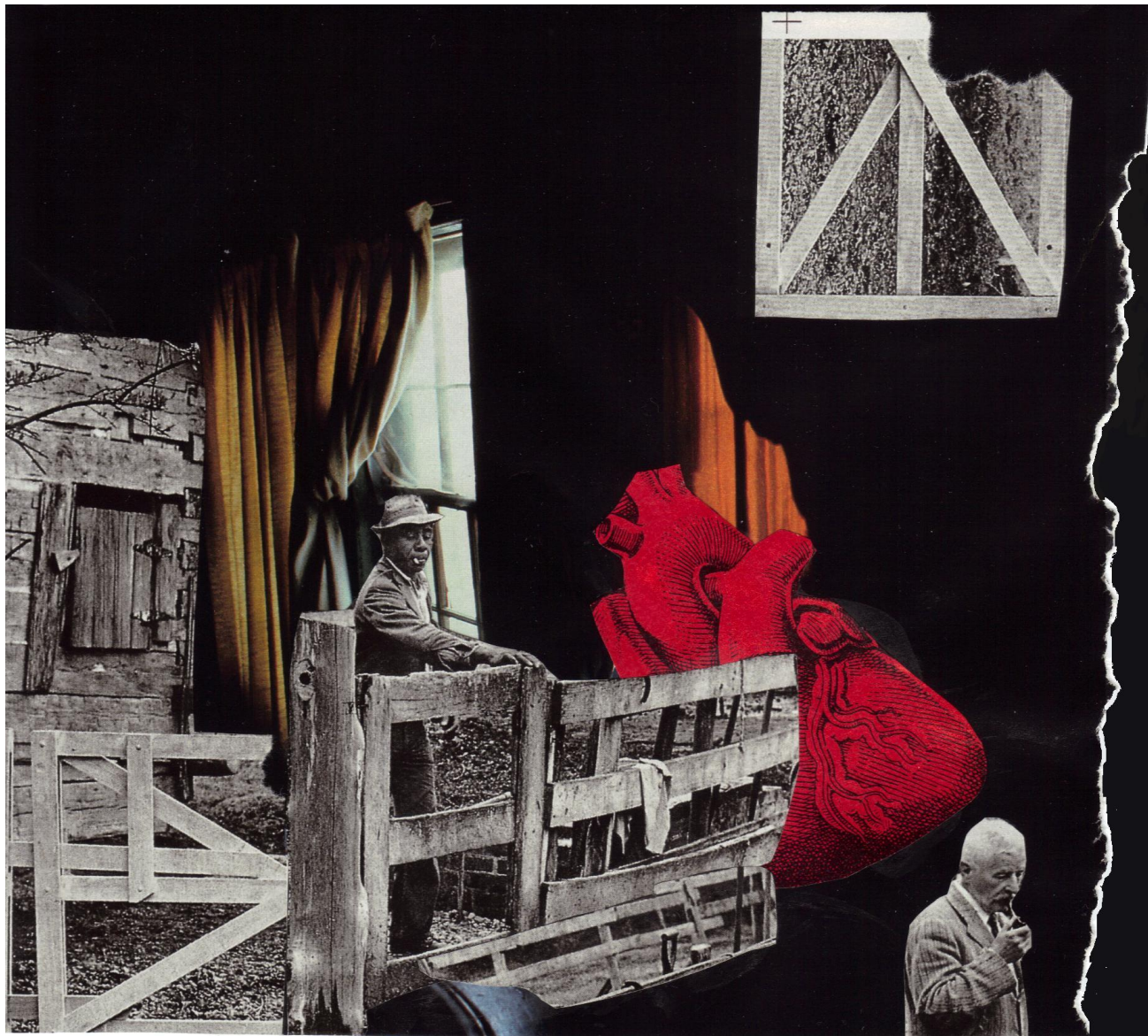
"Waiting for Waiting to End", (7" x 9"), collage



"The First Stage", (7" x 10"), collage



"She Considers Her Ability to Fall Inward Suddenly", (7" x 10"), collage



"And Then I Began to Shake" [previously called "We Prefer Your Earlier Work"], (6" x 5"), collage

STUDIO ART QUILT ASSOCIATION

<http://www.saqa.com>

Recently members of the quilting community wrote to Collagista, to Share the fantastic textile collage they create. I highly recommend visiting their website to peruse some of the remarkable work showcased. It is inspirational to say the least.

Rochester Contemporary Art Center

**annual fund raising show
call for entry's.**

A fun show in which all pieces are regulated to 6"x6", so the work won't cost much to send! The pieces are sold for \$20 each, so if your piece sells, you obviously won't get it back. It is a global show in which many known artists and celebrities participate as well.

Further information can be found at:

<http://www.roco6x6.org/>

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



COLLAGE BLOGS WORTH A VISIT!

<http://lonecrowart.blogspot.com/>

<http://collageclearinghouse.blogspot.com/>

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

<http://collagesisthars.typepad.com/>

<http://www.notpaper.net/>

As artists these days we are all finding it increasingly necessary to show work on the internet – to create a virtual space for networking and to show work to those we may otherwise have never met.

There are countless networking sites out there for artists, innumerable artists groups, websites and collectives.

Recently a very exciting venture was begun on the public access site DeviantArt, by a Romanian artist operating under the moniker HRN.

The community, 'The Art of Collage', provides an excellent means of connecting with other like minded artists, sharing work, useful links, articles and so forth.

If you are already on DeviantArt it is will worth signing up for the group, and if you don't have an account just head over and check it out!

www.the-art-of-collage.deviantart.com

**free work #63775
collages 06-09
fred free**

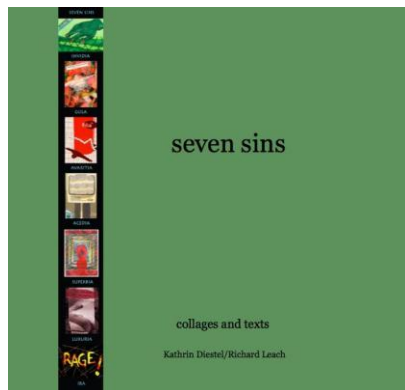
**free work #63775
collages 06-09**

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[Hardcover, Dust Jacket](#)
AUD \$32.14

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



**seven sins
collages and texts**

By Kathrin Diestel/Richard
Leach

[Softcover](#)
AUD \$17.37
[Hardcover, Dust Jacket](#)
AUD \$29.37

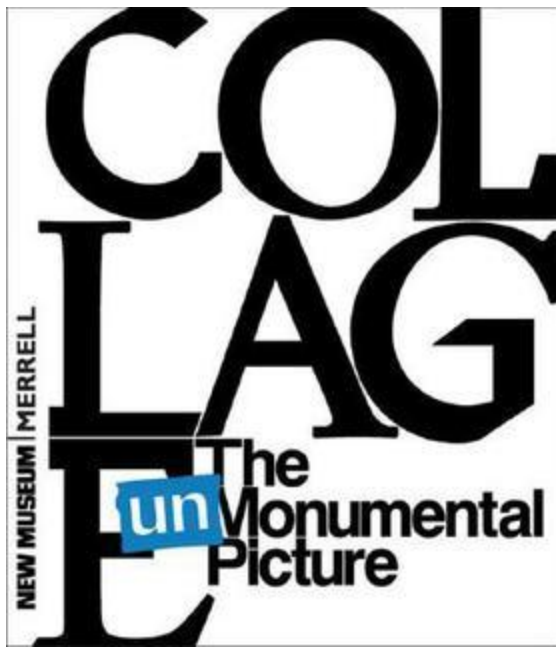
<http://www.blurb.com/bookstore/detail/917882>



The Art of Collage
By Cecil Touchon

Hardcover, 185 pages
\$75

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



Collage: The Unmonumental Picture

<http://www.amazon.com/Collage-Unmonumental-Picture-Richard-Flood/dp/1858944473>

Paperback, 142 pages
\$29.95

The simplicity of collage, together with its strong graphic presence, lent the medium a sense of revolutionary possibility when it was first adopted by avant-garde artists almost 100 years ago. During the twentieth century collage gradually became identified with such artistic practices as Cubism, Dada and Surrealism, and today it has gained new momentum as an energetic art form with a strong political dimension. This stunning book explores the role of collage in contemporary visual culture. Featuring the work of both established talents and a new generation of artists, it examines how collage is used to confront and comment on a world that is dominated by the mass media and obsessed with conspicuous consumerism.



Collage: Assembling Contemporary Art

<http://www.lulu.com/product/hardcover/collage-assembling-contemporary-art/10054461>

[Edited by Blanche
Craig](#)

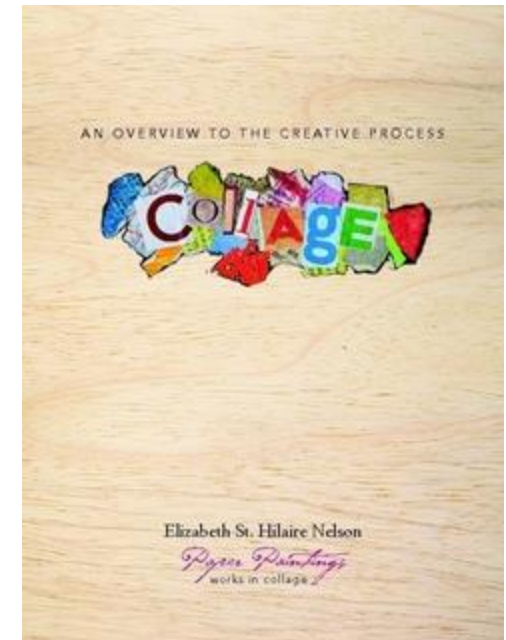
Hardcover, 238 pages
\$65

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>



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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!