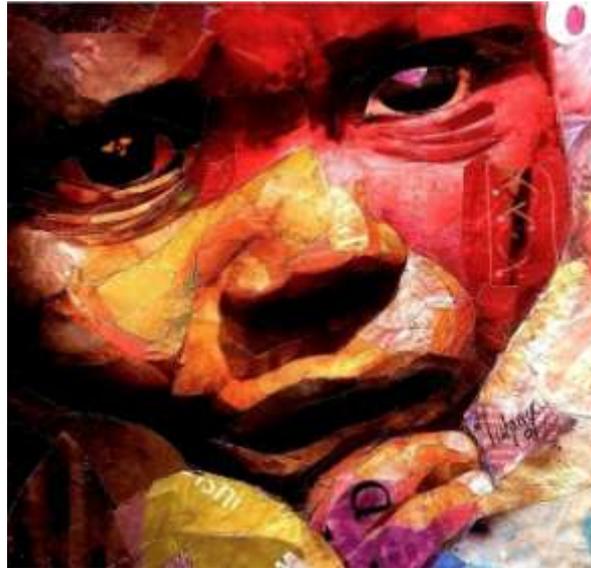


COLLAGISTA



ISSUE EIGHT/ DECEMBER-JANUARY 2010-11
ISSN: 1837-4891 (PRINT)

ON THE COVER

On the cover this issue we've provided a sneak peak at the work of Lutaaya Benon, a 26 year old artist from Uganda, East Africa, whose work will appear in issue nine. I am very excited to showcase Benon's work in our next issue, as (I'm sure you will agree), the colour, light, composition, attention to detail and message are powerful and carefully considered.

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EDITOR'S LETTER

Welcome to Issue Eight of Collagista!

It's an exciting time of year. Not only are there holidays occurring for most of the religious out there, but it is also generally holiday time for all and we are faced with the prospect of a shiny new year in which to begin a whole set of new creative projects.

So, remember to keep Collagista up to date with any collage projects you are starting or completing, so we can share the work with other like minded collagists!

This time of year is also terribly busy, as I'm sure you will all attest, and this has led to issue eight being 'unadorned' with the usual collage background, which many of you may prefer (let us know if this is the case!). The work included is as fantastic as ever, of course, so I will leave you to peruse at your leisure and wish everyone a happy holiday season!

All the best,

John

Hoop and Stick

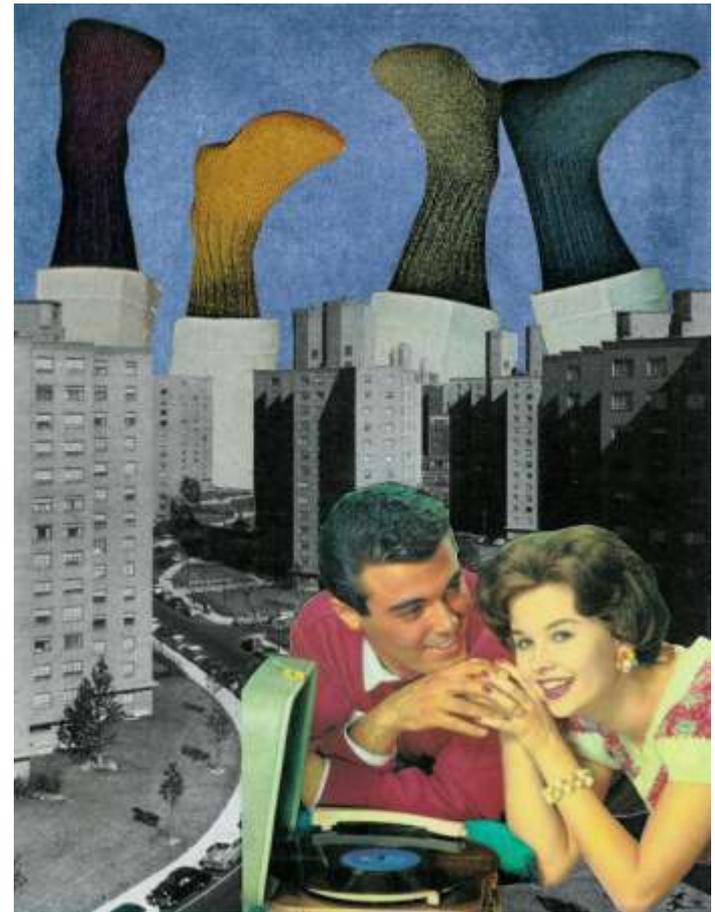
AKA: Brandon Spence

Perhaps the most appealing facet about the collage process is that you can take images, patterns, and textures - strip them of their context - and give them new life as an original artistic expression or commentary. Being a natural born cynic who revels in irony, I have found my niche in creating mixed media and collage images which reveal a satirical attitude toward common themes in human consciousness.

<http://hoopandstick.tumblr.com>



'New Methods. New Machines. New Products.' - Collage on Cardstock 2010 (8in x 6in)

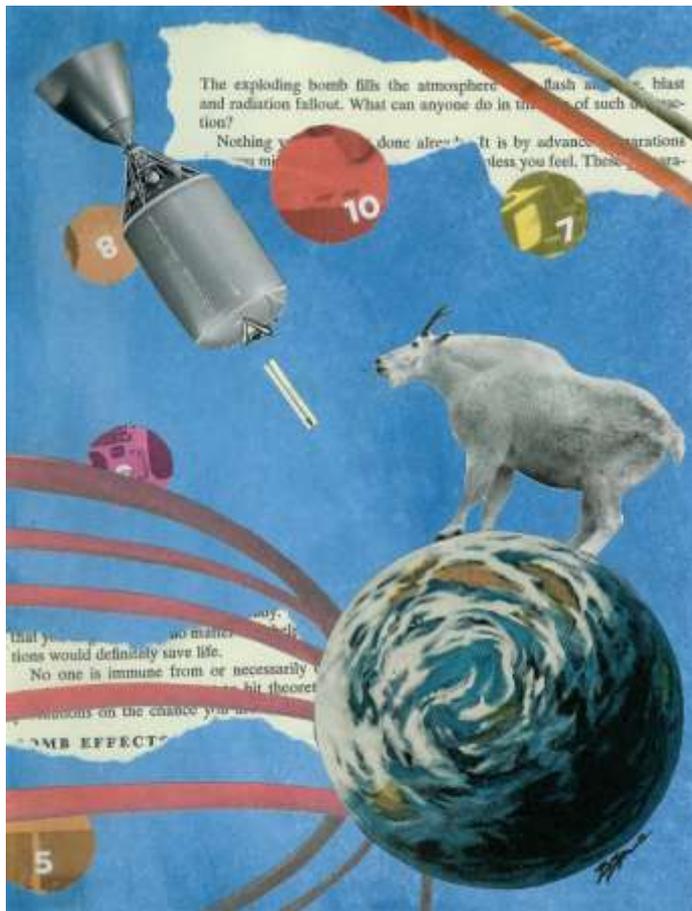


Acid Jazz - Collage on Cardstock 2010 (6in x 8in)



5 *Alternate Reality* - Collage on Cardstock 2010 (8.5in x 11in)

Incognito - Collage on Wood 2010 (7.5in x 12in)



Torn paper paintings: The work of Elizabeth St. Hilaire Nelson

Torn bits of hand-painted papers make up the unique and vibrant collages created by artist Elizabeth St. Hilaire Nelson. Nelson's paper-paintings will make their debut at the newly reorganized Maitland Art and History Association in an exhibit inspired by the subject of music called "Exquisite Harmony". Musical instruments (including a representation of Nelson's own violin), botanicals and provocative conceptual works will be on display in the show that runs from Sept. 10 through Oct. 24, with a reception from 6-8 p.m. Friday, Sept. 10. One series of new works includes collages representing



Andalusia



Mariachi, 20 x 24"



Big Journeys, 12 x 12"

Camille Saint-Saëns' "The Carnival of the Animals". A first place winner in the category of collage for The Artist's Magazine (2010), Nelson also received a professional development grant from United Arts of Central Florida to assist in funding this exhibition. The multi-talented artist currently plays the violin with the Maitland Symphony Orchestra and is also a graphic designer. Visit artandhistory.org or call 407-539-2181 to learn more.

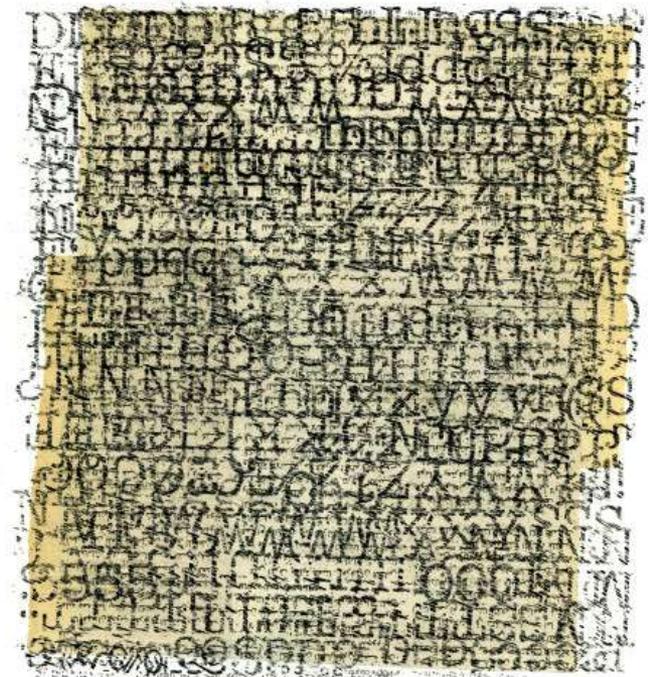
By Josh Garrick, Winter Park/Maitland "Observer"
September 1, 2010 – supplied and reproduced with permission of the artist

<http://elizabethsthilairnelson.blogspot.com/>
<http://www.nelsoncreative.com/gallery/>
<http://artist.to/paperpaintingscollageartwork>

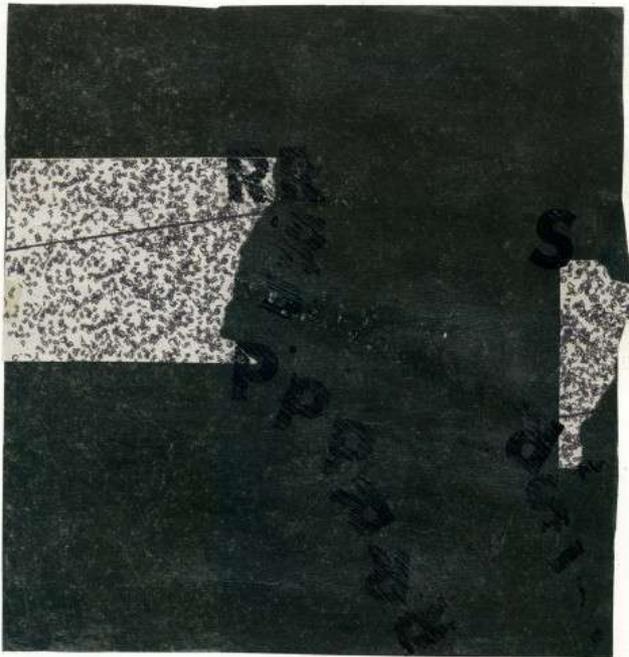




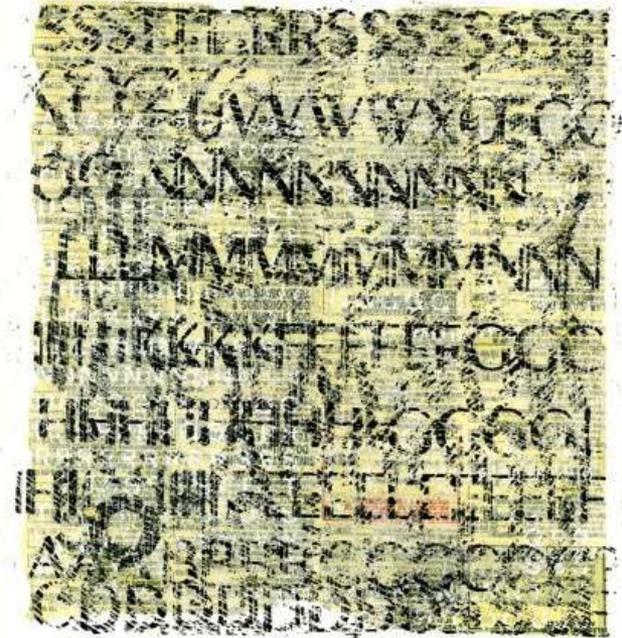
Exposição | Exhibition
Caligráfica
de **DILAR PEREIRA**



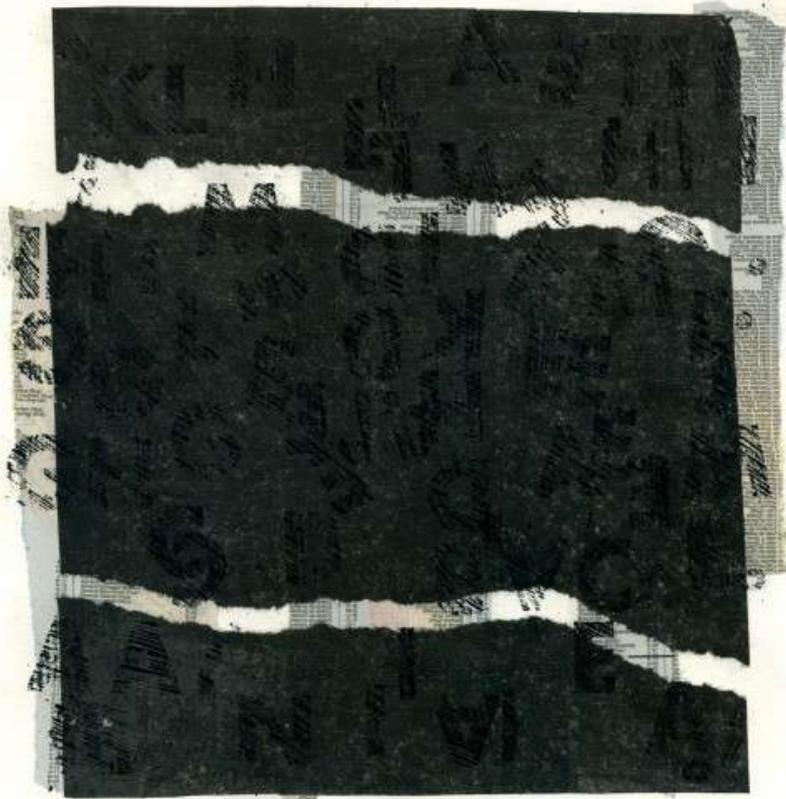
Caligráfica associa um desenho a tinta-da-china, e um conjunto de obras que combinam a técnica da colagem com a aposição de letraset. A superfície assim trabalhada foi, depois, raspada, rasurada, esfregada, recorrendo à utilização do x-acto, instrumento naturalmente vocacionado para o corte, aqui utilizado como um lápis, ou seja, com a intenção de riscar. Assim, cada colagem é um desenho, sinestesia resgatada do acto caligráfico, da acção de grafar, e, posteriormente, de atacar o papel com esse instrumento, também riscador. É o risco que comanda, o resultado é uma grafia, quase musical, porque se repete, se interrompe, porque grita, formando uma textura cuja densidade não distingue entre desenho e escrita.



No title, 2008, collage and letraset on paper



No title, 2008, collage and letraset on paper



No title, 2008, collage and letraset on paper



No title, 2008, drawing on paper

Caligráfica combines one Indian ink drawing, and a set of works that merge the technique of collage with the placing of letraset. The surface was well crafted, then shaved, erased, rubbed, resorting to the use of x-acto - an instrument naturally devoted to cut, yet here used as a pencil, or with intent to scratch. Thus, each collage is a drawing - synesthesia rescued from the

calligraphic act, the action of inscribing, attacking and scratching the paper with that instrument. It's the scratched mark that commands; the result is an almost musical spelling, because it repeats itself, breaks down, because it cries, and because it forms a texture whose density does not distinguish between drawing and writing.

Dilar Pereira
Lisbon, October 2010

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- brī-collage
- recyclo-collage



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

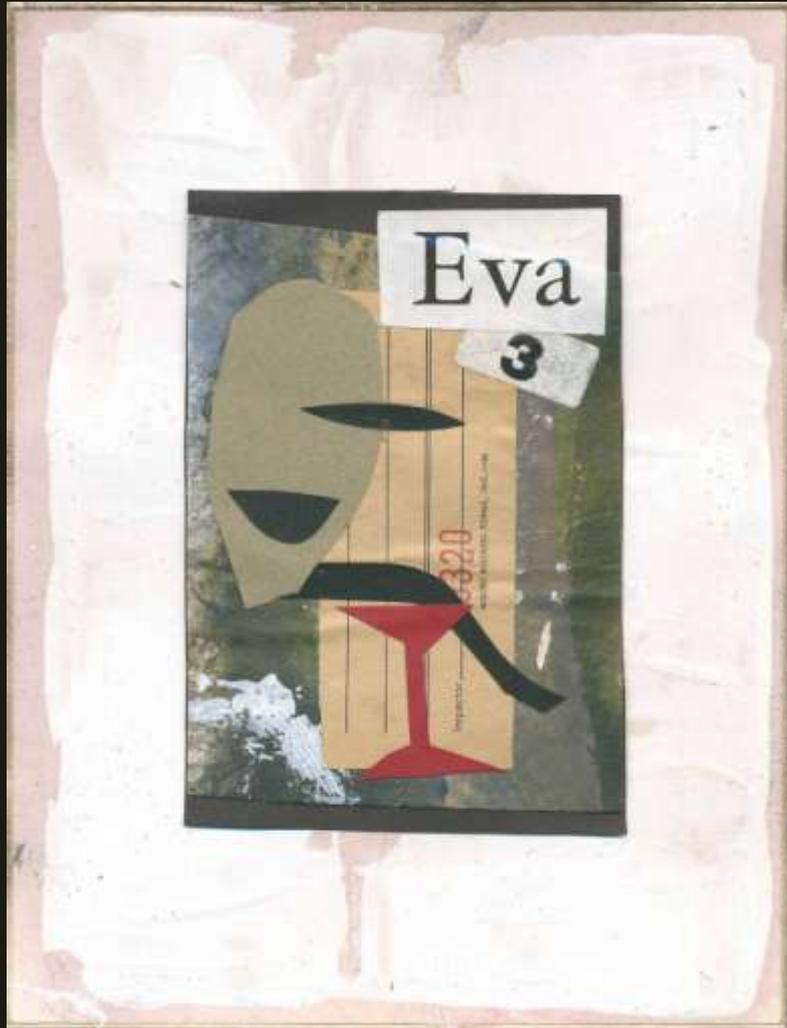
The fixed size is a postcard (10 x 15 cm) and it has to be sent before March 1st, 2011 to:

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

MARK ERICKSON

Recent Collage Paintings in New Orleans

by Dana Mongeau
New Orleans Arts



Eva 3- Collage-8x6-2005

Traditional art, before the 20th Century, had as its principal goal to reproduce the visible world with the maximum amount of verisimilitude (what the French called *vraisemblance*) the probability and quality that art can appear real and arrive from truth. Artists responses were often limited to their subject matter. With the invention of the camera, artists were no longer responsible for replicating their world. At the same time, advances in science and the introduction of psychotherapy revealed to humans the fact that the world consists of a great deal more than we see before us. (Einstein's 'Theory of Relativity' was introduced in 1905.) Movements, patterns and rhythms are a part of everything in nature, from the microscopic level to the juxtaposition of the planets.

A new visual language was bound to happen and did—most notably with the work of Pablo Picasso discovering the use of assemblage and collage in his work. Around 1912, Picasso went a step further, combining cubism with collage in works like [*Still Life with Chair Caning*](#), in which he affixed an oilcloth--itself printed with an image of chair caning--to his canvas.

While it didn't depict any actual scene in nature, this new vocabulary of painting mixed with collage, balancing tones and shapes, was so pleasing and instinctively "natural" that it broke through new boundaries of what was accepted in art.

With the beginning of the 20th Century witnessing two



cataclysmic wars, the world was reeling from the horrors of human military conflict and the disillusionment with the promise of the Industrial Revolution. The planet wide hardships brought on by the Depression and shifts in world economics, a time of change was occurring, and one singular event being watched by many was the center of the art world being spotlighted to New York City from Paris. Abstract Expressionism, in which the artist worked out complex communications directly onto the canvas became the order of the day. "The need", as Robert Motherwell put it, "was for felt experience—intense, immoderate, direct, subtle, unified, warm, vivid, rhythmic." Those who were beginning to understand this non-literal language of painting were struck at the core. The language of



Man of Myth-2006



Belle Torrez II 2006

The core of Mark's paintings are inspired by Pierre Matisse. Working in Collioure, in the South of France, Matisse became fascinated with the strong verticals and horizontals created by the bright sun streaming in through the windows bouncing into his studio. His exaggerations of the those lines created paintings magnificent in their structure and divisions of space. Richard abstraction was validated and artists were completely freed to develop its vocabulary and explore its possibilities.

The painting collages in Mark Erickson's recent show in New Orleans are interpretations of this same abstract language refined to high eloquence. A mid career, disciplined artist, Erickson offers a different approach to abstraction in paintings that have the essential elements of harmony, light and contrast.



The Anatomy Lesson

Diebenkorn was also inspired by these works. Erickson's large painting studio in Oakland where sunlight pours through windows gives him a chance to experiment with light and paint mixed with paper elements, casting shadows and similar effects on the walls of the painting area. Playing with reflections and color, mixing paint and paper at random, Mark captures a static energy in the painting 'The Flow Factory.' His fascination with light itself works well with the dozen exhibited paintings, most on canvas and steel and some pure paper collages on view through the end of the month. His experimentations with these highly delineated forms are the basis of his new series he refers to as 'Cartoonesque.' Mark presents to us a new and exciting group of paintings whose structure, color and form are uninhibitedly direct.

Reproduced with kind permission of the artist.

MYROSKI

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



Tracks, altered clipart

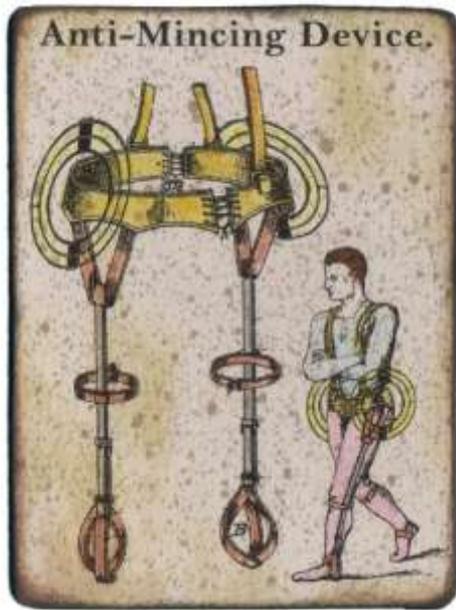
Would You Kindly, altered clipart



The Demiurge, altered clipart

Teddy Enjoyed Astral Projection, altered clipart



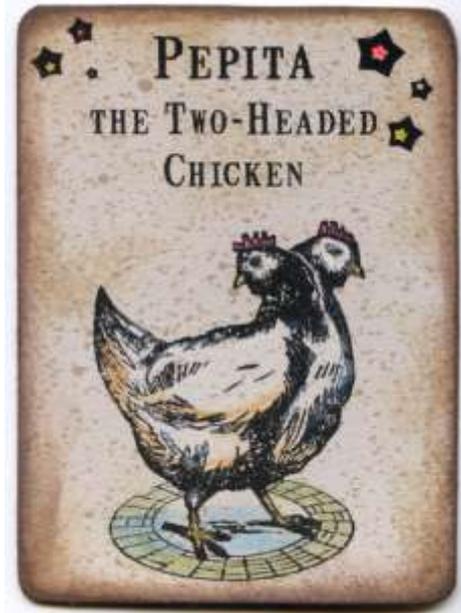


Anti-Mincing Device,
altered clipart

Cybil, altered clipart

Curiosity, altered clipart

Lesley, altered clipart



Pepita,
altered clipart



Telekinesis, altered clipart

Oh You Silly!, altered clipart

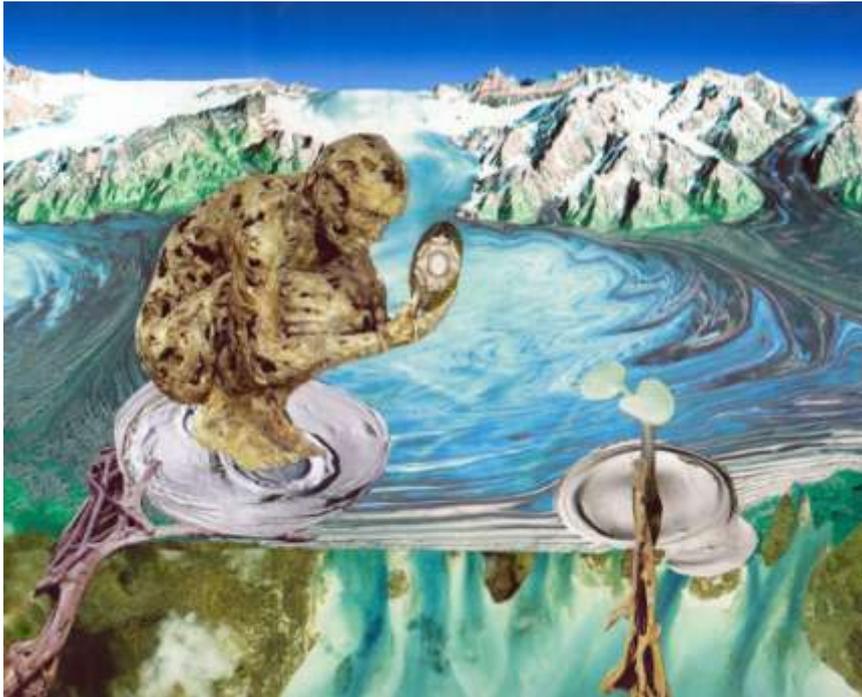
Just Dance, altered clipart

Man Hug, altered clipart

JULIA STILL

A Leap of Faith Contemplated was made traditionally, over 9 years ago, on a black napkin with magazine scraps. The meaning can truly be decided by the viewer and at what stage of their own personal journey they are at.

As you can see, my images are highly symbolic and metaphysical. I love the world of symbols, archetypes and the unknown. There is potential in everything and life where one does not necessarily see or experience. I majored in animal symbolism in 19th c. French Literature at university and the fascination still exists today.



Shared Origins, 8"X10" on foam core backing, 2009



A Leap of Faith Contemplated, 8"X10" on foam core backing, 2009

I still really do not know the origins of such a passion, but, like my images, I do believe that they are divinely guided. And, there is no limit to what I can see and interpret, and I am grateful each day. I have no formal artistic training, but have pursued photography, writing and acting in the US, France and now the United Kingdom.

I am also acutely devoted to wildlife and its environment and a great part of my work deals with issues surrounding this planet as a whole.

With regards to my artwork, it is truly my goal-to make my art work on behalf of this planet, and evolution, on many levels. I am not the kind of artist who enjoys cocktail parties and talking only of my work. But I do wish to get it "out there" - to share and help with our overall development and potential transformation.

Breaking Up of Old Patterns and Beliefs is inspired by my recent brain surgery and what potentials it opened up. It also reveals its hidden meaning to me. All in all, I consider myself blessed.

Breakthrough closely relates to the first and what was truly released by such an experience. Both images are 8"X10" on foam core backing and were created last year.

Shared Origins was also created late last year, and the same size as the previous works. It was inspired by a sculpture that I saw in Bath, UK and, of course, I thought of how may have emerged and that we did so not alone. We share this planet with all its inhabitants-animal, vegetable and mineral.

Blessings, Julia Still

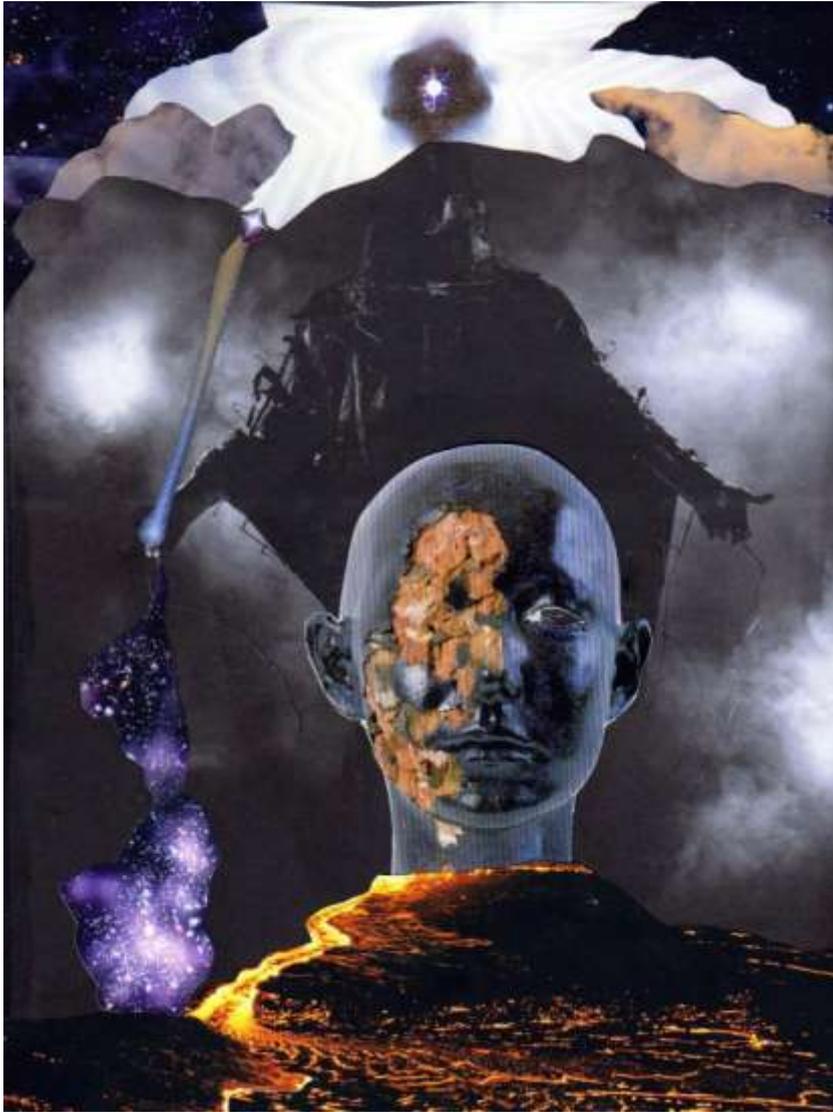
www.labelleetlabeteart.deviantart.com



Breakthrough, 8"X10" on foam core backing, 2009

FRAGILE EQUILIBRIUM

Christian Gastaldi



Breaking Up of Old Patterns and Beliefs, 8"X10" on foam core backing, 2009



Sous le Pont I - 100 x 100 cm - April 2010

I am a painter that takes colors from existing paper material, for whom brush strokes are pieces of torn posters or magazines. In 2010, my work has been dominated by the use of posters I collected from illegal billposting places in Paris. They are for me paraphrases of our life: they managed to stay alive despite the scars. There remain hidden a small interior flame, I throw it on the canvas.



- What is at the origin of these series?

Without any doubt the material. It is the dimension of 'humanity' I perceived in the distressed posters that interests me. They represent moments of life, glued to the walls, then altered by the passing of time. In this way they acquire a particular beauty, rough and fragile at the same time, which produces specific colors and textures. I collect them to offer them an aesthetic ambition that, may be, they never have had - a sort of artistic redemption.

- Where did you collect them?

In the streets, the subway stations ... but they are difficult to find nowadays as I am looking only for unauthorized billposting places where posters can accumulate in an anarchic way, where passers-by leave their traces, where colors and textures are altered by the weather. I only collect what has already been affected by time and people to integrate them into my own creation.



Opposite Top: *Thétys*- 100 x 100 cm - January 2010
 Opposite Below: *Sous le Pont III* - 33 x 41 cm - May 2010
 Above: *Rojos, los labios* - 100 x 100 cm - January 2010



Les Sablons XI - 41 x 33 cm - February 2010



Les Sablons XIII - 41 x 33 cm - February 2010

The series 'Les Sablons' gets its name from a Paris subway station on line 1. I collected the posters when the station was under refurbishment, bringing at surface old posters, altering the colors into pastel tones similar to that of old Japanese prints, modifying the texture, showing typographies currently unused. I went down, on a Sunday morning, into the dark labyrinth of the station for what

became a five-hour apnea, collecting what interested me, tight to the external world. I felt as a hunter-gatherer accessing resources vital for creation.

The series 'Sous le Pont' came from posters collected under a bridge next to a bus station. Posters are glued to metallic palisades. I go there on a regular basis.



Sous le Pont VI - 33 x 41 cm - May 2010



Sous le Pont XXVII - 100 x 100 cm - November 2010

- It is difficult to recognize in your frames the images of origin

That's right. In am not interested in the original content as such but in its color, texture, typography. I am using pieces of torn posters as basic material providing me with colors, shapes, lines from which I recompose. They are my paint tubes and my brush strokes. Using the explicit content of the original material would be like depriving me of the creative act. I want it to be fully mine.

Similarly, I use the back of posters which is a plain, dull material; traces of glue, lavish colors and shapes visible only by transparence. To give them an aesthetic dimension is an interesting challenge. One has then to concentrate on what makes a creation – rhythm, movements, color composition, structure. Creation then becomes more abstract, lyric. A similar thing happens when working, at the end of a series, with heterogeneous, small pieces of posters.



Sous le Pont XVI - 80 x 60 cm - September 2010

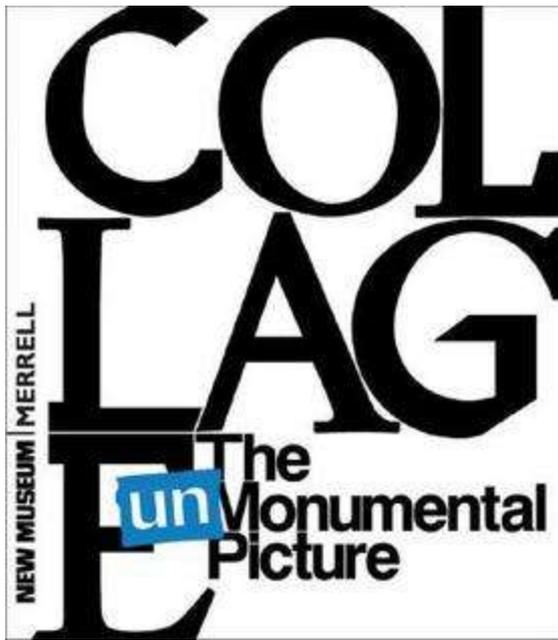


Sous le Pont XV - 80 x 60 cm - September 2010

- Letters are often present in your creations ...
I love writing, the aesthetic of letters, and their shapes. From an artistic point of view their meaning does not interest me. I destroy systematically the original text. They regain a new life, broken up in a new rhythm. Pieces of words emerge to the surfaces of the canvas; bits of

words emerge to the surfaces of the canvas; bits of conversations get mixed with others, inaudible, and foreign. Welcome to the modern Babel of today.

- We can feel a sort of tension in your pictures...
They are fights of a serene nature, collisions of paper masses, tears separating and organizing the canvas space to restore in the end a fragile equilibrium.

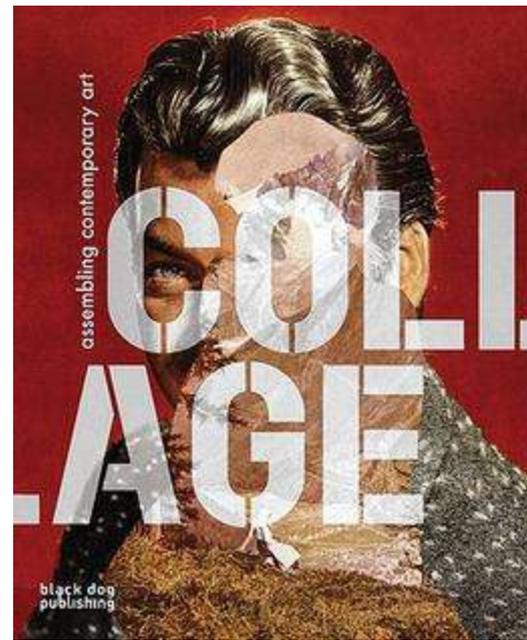


Collage: The Unmonumental Picture

<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](#)

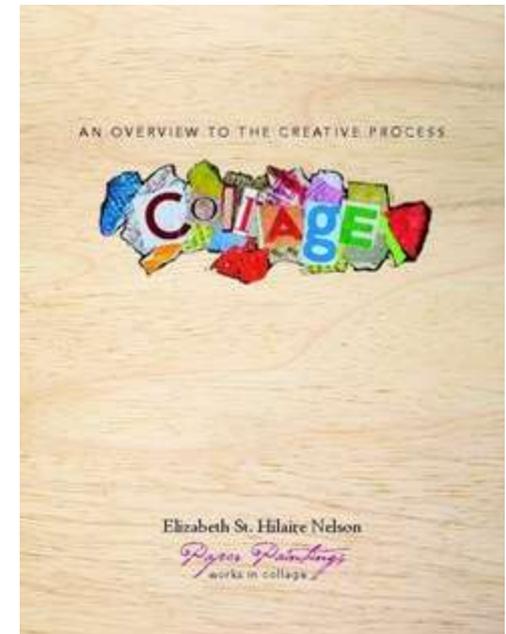
Hardcover, 238 pages
\$65

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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